START

Microfilmed By:

NORTHEAST DOCUMENT
CONSERVATION CENTER
Andover, MA 01810

June 1994

Camera Operator:
John Sullivan

MASTER
NEGATIVE
NUMBER:
BSO-56-036

MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916

VOL	TITLE	DATES
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

COPYRIGHT STATEMENT

The copyright law of the Unites States - Title 17, United States Code - concerns the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or other reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copy order if, in its judgment, fulfillment of the order would involve violation of the copy-right law.

TECHNICAL DATA

IMAGE PLACEMENT: [✓ IA] IB IIA IIB

REDUCTION RATIO: 14X

FILM STOCK:

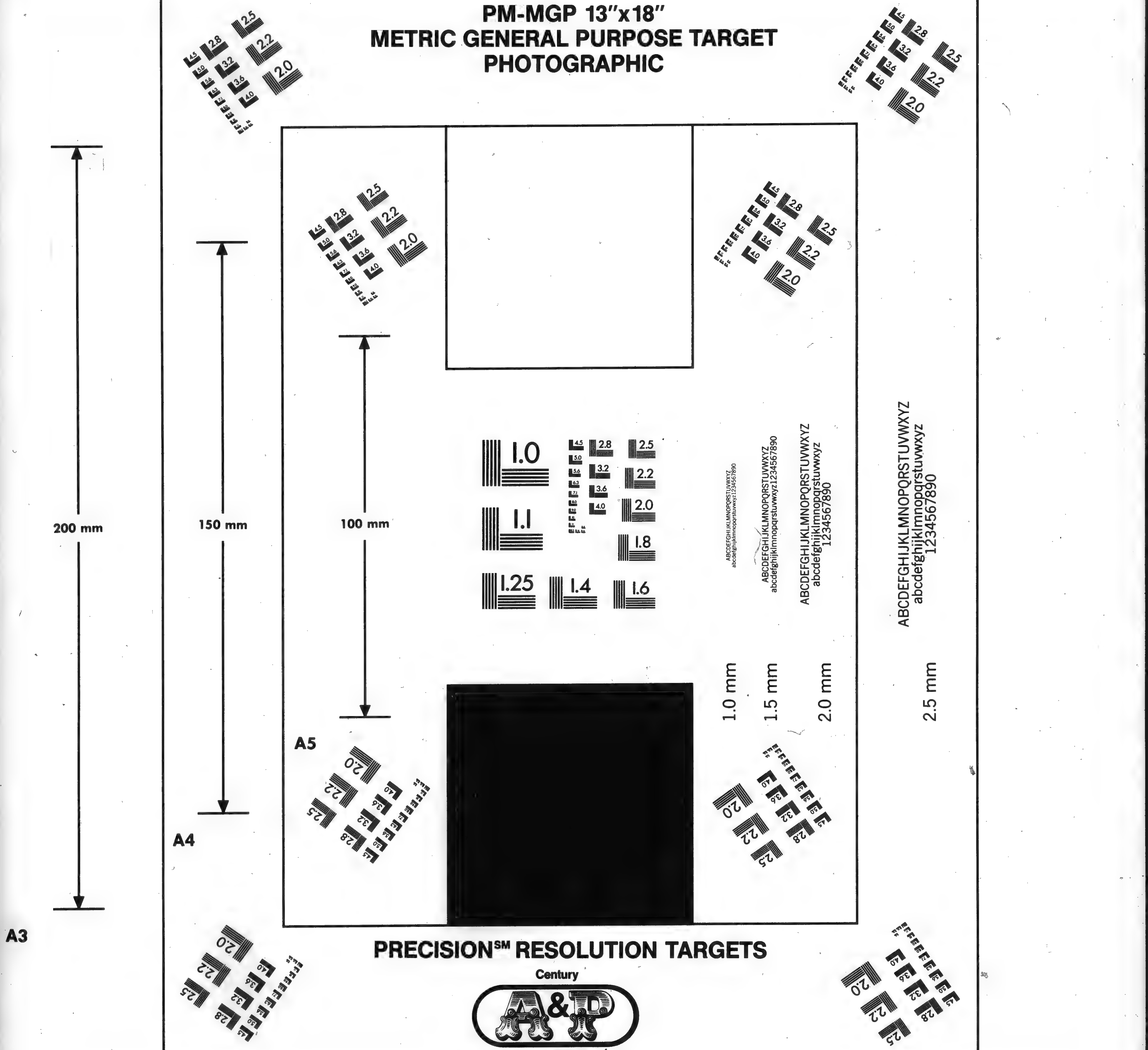
Kodak
IMAGELINK™ HQ
MICROFILM
35 mm x 30.5 m · 100 ft
Sp 425
DEVELOP BEFORE 01/1996
1461-0334-024-07
CAT 840 3594
29-10

REEL 36

Volumes 65-66

Pops, Tanglewood
1939
to
BSO
1939-40

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC


200 mm
150 mm
100 mm
A3
A4
A5
1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0
4.5
5.0
5.6
6.3
7.1
8.0
9.0
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
1.0 mm
1.5 mm
2.0 mm
2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 65

Pops
Tanglewood

1939

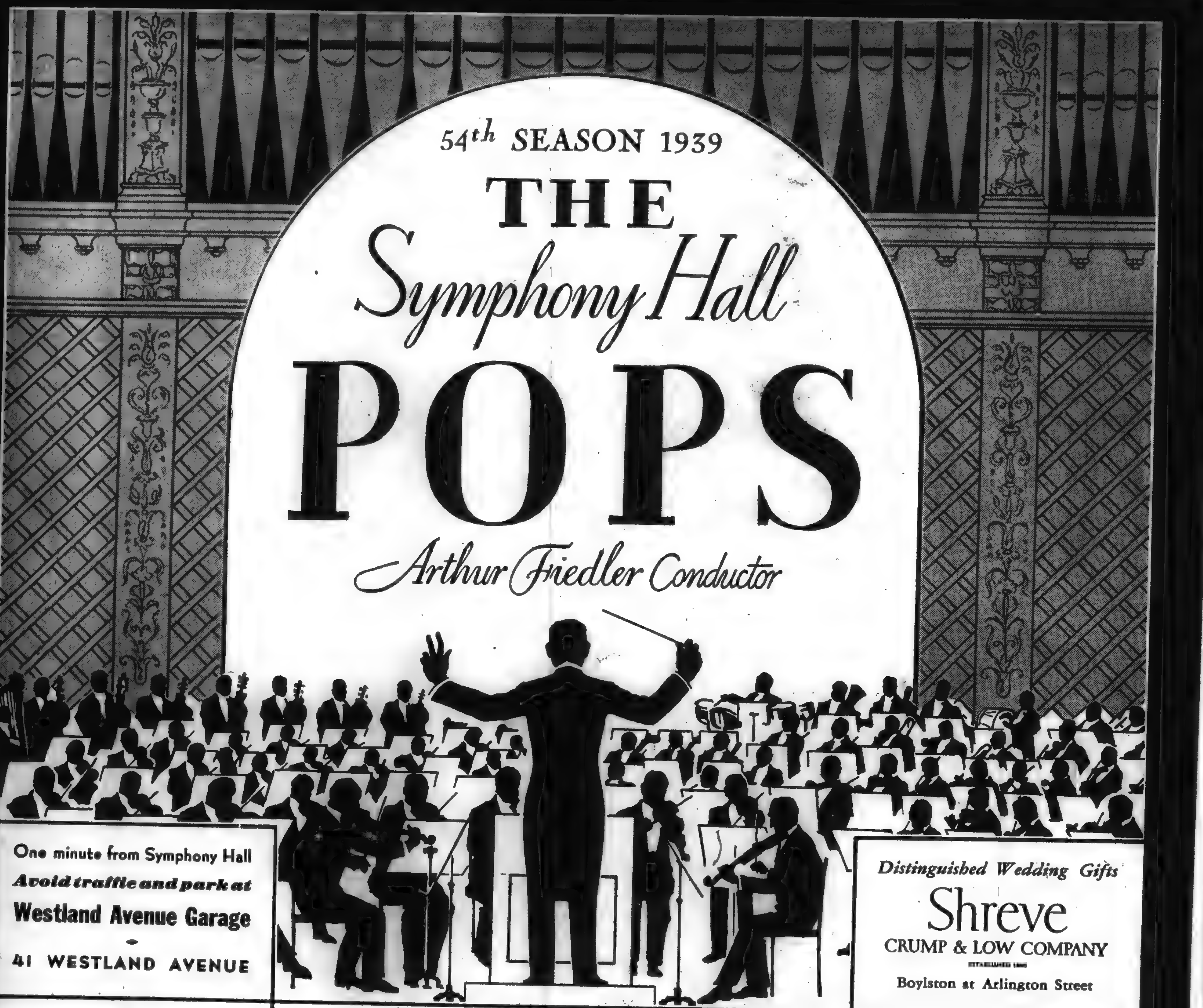
BLANK PAGE

BLANK PAGE

BLANK PAGE

Pops and Berkshire
Season
1939

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES



54th SEASON 1939

THE Symphony Hall POPS

Arthur Fiedler Conductor

One minute from Symphony Hall
Avoid traffic and park at
Westland Avenue Garage
41 WESTLAND AVENUE

Distinguished Wedding Gifts
Shreve
CRUMP & LOW COMPANY
Boylston at Arlington Street

The BAPTISTE SCHOOL OF BALLROOM DANCING
14 NEWBURY STREET - Com. 1630

The COPLEY-PLAZA
MERRY-GO-ROUND
The gathering place of smartest Boston
All Dining Rooms are Air-Conditioned

LUGGAGE and LEATHER GOODS
Distinctive merchandise at the price of ordinary
London Harness Company
Sixty Franklin Street

HERRICK'S, INC.
Phone Kenmore 4760-61-62
Theatres, Sporting Events
Boxes reserved at Suffolk Downs
Always the best seats at all prices

LALIME & PARTRIDGE, INC.
Ford
1255 BOYLSTON STREET - BOSTON
AT THE FENWAY

The BACK BAY
Buys its Books at the
VENDOME BOOK SHOP
261 Dartmouth St., at Boylston
Boston, Mass.

W. V. SLOCUM
Fine Furs
Cold Storage
647 BOYLSTON ST., BOSTON
Telephone KENmore 1340

join the
institute of modern art
270 dartmouth street
boston
exhibitions lectures library

Delicious and interesting Scandinavian foods follow the famous Smorgasbord. American cuisine, Steak, Chicken, Lobster. American Lounge Bar Air-Conditioned
Open Daily, Sundays, Holidays, 11 a.m.-1 a.m.
The VIKING 442 Stuart St.

GLEN GARRY
BLENDED SCOTCH WHISKY
A favorite of New England
8 years old. 86.8 proof
FOR 50 YEARS IMPORTED BY
S. S. PIERCE CO.
BOSTON

Call STAdium 1400
Howes
BONDED CLEANSING
and Fine Laundry
"YOU PAY NOTHING UNLESS YOU'RE SATISFIED"

Seiler's
CATERERS Since 1873
Weddings · Debutantes · Dinners
110 NORWAY STREET, BOSTON
Telephone, Commonwealth 2422

Pop Concerts Open This Wednesday at Symphony Hall

Next Wednesday, May 3, will bring the opening night of the 54th season of the Pop concerts at Symphony Hall. This will be the 10th consecutive season of Arthur Fiedler as the conductor who has led the Pops into their unprecedented popularity. Mr. Fiedler has now controlled the fortunes of the Pops for a longer period than any previous conductor. He has extended the public by extending the repertory and suiting it to diversified tastes.

The orchestra will number about 90. Refreshments served at the tables will as usual lend the Pops their special festive and sociable character. Ossy Renardy, violinist, is announced as the soloist for the first Sunday night concert. This will be the first appearance of Mr. Renardy in Boston.

The programs for the opening nights are listed below:

Wednesday evening, May 3, at 8:30

Hungarian march, "Rakoczy" .... Berlioz
Overture to "Oberon" .... Weber
Miniature Suite .... Hari McDonald
(A free transscription of three harpsichord pieces by John Christopher Smith, 1770)
(First performance in Boston)
"By the Beautiful Blue Danube," waltzes .... Strauss
Prelude to "The Mastersingers of Nuremberg" .... Wagner
"Pop Goes the Weasel" .... Caillet
Roumanian Rhapsody No. 1 .... Enesco
Austrian Peasant Dances (second series) .... Schonherr
(First performance in Boston
"Bach Goes to Town" (a figure in swing) .... Templeton
Sailors' dance from "Red Poppy" .... Gliere

Thursday evening, May 4

"Pomp and Circumstance," march .... Elgar
Overture to "The Merry Wives of Windsor" .... Nicolai
Minute for Strings .... Bolzoni
"Madama Butterfly," fantasia .... Puccini
Prelude to "Lohengrin" .... Wagner
Hora Staccato (Roumanian) .Dinicu-Heifetz
Second Hungarian Rhapsody .... Liszt
Gershwin melodies
Virginia Reel .... Coffey
"Knightsbridge" (march from London Suite .... Eric Coates

Friday evening, May 5

Introduction to act III, "Lohengrin" .... Wagner
Overture to "The Roman Carnical" .. Berlioz
Fugue a la Gigue .... Bach-Holst
Fantasia, "Carmen" .... Bizet
Bacchanale, "Samson and Delilah" .... Saint-Saens
Prayer of Thanksgiving, old Dutch hymn .... Valerius
Finale, Fourth Symphony .... Tchaikovsky
Selection, Snow White and the Seven Dwarfs" .... Churchill
Malaguena .... Lecuona
"Semper Fidelis," march .... Sousa

Saturday evening, May 6

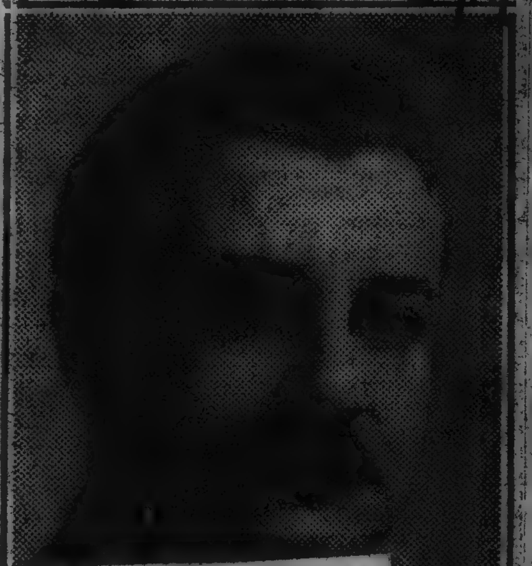
"El Capitan," march .... Sousa
Prelude to "Hansel and Gretel" .... Humperdinck
"Panis Angelicus" .... Franck
"Espana," rhapsody .... Chabrier
"The Animals' Carnival," grand zoological fantasia .... Saint-Saens
Pianos: J. M. Sanroma—L. Litwin
Ouverture Solennelle, "1812" .. Tchaikovsky
Victor Herbert favorites .. Arr. by Sanford
"Strike Up the Band" .... Gershwin

Sunday evening, May 7

Wedding march from "Le Coq d'Or" .... Rimsky-Korsakov
Symphony in C major, No. 1 .... Bizet
Overture to Goethe's "Egmont," op. 84 .... Beethoven
Concerto for violin and orchestra .. Paganini
Soloist: Ossy Renardy
Tales from the Vienna Woods, waltzes .... Strauss
"Pavane" from "Sinfonietta" .... Gould
Procession of the Sardar, from the Caucasion Sketches .... Ippolitov-Ivanov

---

B Post **LEADER** April 30/39



Arthur Fiedler, who will again lead the orchestra at the Pops concerts, which begin Wednesday.

CAPACITY THRONG AT POPS OPENING

Fiedler Conducts as 54th Season Starts

B Globe May 4/39

If anything will drive away the cold weather, it is the coming of Pops. Boston's unique musical entertainment has long signified the arrival of May and its theoretically attendant warmth. The 54th season of these enjoyable concerts and informal surroundings began at Symphony Hall last night. Arthur Fiedler, embarking upon his 10th season as conductor, led an orchestra of about 90 Boston Symphony men through a program varied with new music and old Pops favorites.

Symphony Hall again is blooming in its green-and-gold decorations of Spring, the big chandelier suspended over the orchestra and soft gray curtains breaking the severity of the proscenium arch at the sides of the stage.

What appeared to be a capacity audience filled the hall. Once more the popping of corks and the clinking of glasses was to be heard at the tables on the floor, as the staff of waitresses was kept busily engaged in bringing refreshments offered by the generously stocked Pops list. And not long after the concert had begun, those sitting at the tables had created a friendly haze of tobacco smoke.

If inveterate attendants were to analyze why they enjoy the Pops so much, they would probably arrive at the conclusion it is because the Pops change and are yet always the same. The programs do change, with new music and old assembled to fit the mood of passing time. But the essential atmosphere of the Pops, their easy informality and discreet gayety are important reasons why these concerts have for years been so much in favor. These things, praise be! do not change.

During Mr. Fiedler's regime of nearly a decade—which has seen the passing of the sternly non-alcoholic menu and the return of wines and beers—the Pops have reached successive peaks of popularity. As a maker of programs, Mr. Fiedler has been particularly astute; he has managed that miraculous feat of pleasing all sections of the Pops public, from those who are partial to music of the past, to the younger segment who like a bit of swing mixed with light classics. As conductor, Mr. Fiedler has continued to grow, both in technic and—where more exacting music is concerned—as interpreter. The Pops were originally designed to be entertaining; under Mr. Fiedler they have always been so.

The conductor was warmly greeted as he made his first bow from the conductor's stand ringed with vases of gladioli. Throughout the evening hearty applause prevailed. The opening number of the 54th season was Berlioz' stirring—and stirring is just the word—"Rakoczy" March. For "first time in Boston" there were two numbers, the first a free transcription by Harl MacDonald of three harpsichord pieces by John Christopher Smith, a Bavarian originally of the name of Schmidt, born in Ansbach, Ger., and reared in London. Handel was his teacher and friend, and Smith flourished from 1712 to 1795. These pieces, neatly transcribed for orchestra, are a welcome addition to the Pops repertory. The other new piece was new in its present form only, for Alec Templeton's "Bach Goes to Town," a fugue in the style of Bach with overtones of swing, has for some time been well-liked. The present version for large orchestra was made this year by Henry Brant, who also did the earlier jazz band version. The Prelude to Wagner's "The Meistersingers of Nuremberg," Weber's "Oberon" Overture, Johann Strauss' imperishable waltz, "By the Beautiful Blue Danube," Cailliet's "Pop Goes the Weasel," Enesco's First Rumanian Rhapsody, a fantasy on tunes by George Gershwin, and the "Sailors' Dance" from "The Red Poppy," by Gliere, were the other numbers of the list. To these were added numerous encores. C. W. D.

LOWELL, MASS.
COURIER - CITIZEN
MAY 3 - 1939

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

Boston Programs.

Relieved from the formalities of the more serious concerts of the season, the members of the Boston Symphony Orchestra under Arthur Fiedler's direction assemble for the opening of the Pop concert series in Symphony hall this evening. As usual, there will be opportunity to enjoy light music and light refreshments in combination. Features of tonight's program will be a performance of Hari McDonald's "Miniature Suite" and Alec Templeton's "Bach Goes to Town." Composer McDonald, by the way, was recently appointed as manager of the Philadelphia Symphony orchestra. From which one judges that he must have business as well as musical ability.

Music News

B. Trans. 1939

The opening program of the 54th season of Pops, in Symphony Hall next Wednesday evening, will contain Harl McDonald's Miniature Suite, consisting of a free transcription of three harpsichord pieces by John Christopher Smith. There will also be a performance of Alec Templeton's "Bach Goes to Town." On Saturday evening Saint Saens' "Animals' Carnival" will be presented, with Jesus Maria Sanroma and Leo Litwin as the two pianists. The first Sunday evening program on May 7 will include, among other items, Bizet's Symphony in C major and a Paganini violin concerto, with Ossy Renardy as soloist.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

54th SEASON 1939

THE Symphony Hall POPS

Arthur Fiedler Conductor

One minute from Symphony Hall
Avoid traffic and park at
Westland Avenue Garage
41 WESTLAND AVENUE

Distinguished Wedding Gifts
Shreve
CRUMP & LOW COMPANY
ESTABLISHED 1800
Boylston at Arlington Street

The BAPTISTE SCHOOL OF BALLROOM DANCING
14 NEWBURY STREET - Com. 1630

The COPLEY-PLAZA
MERRY-GO-ROUND
The gathering place of smartest Boston
All Dining Rooms are Air-Conditioned

LUGGAGE and LEATHER GOODS
Distinctive merchandise at the price of ordinary
London Harness Company
Sixty Franklin Street

HERRICK'S, INC.
Phone Kenmore 4760-61-62
Theatres, Sporting Events
Boxes reserved at Suffolk Downs
Always the best seats at all prices

LALIME & PARTRIDGE, INC.
Ford
1255 BOYLSTON STREET - BOSTON
AT THE FENWAY

The BACK BAY Buys its Books at the
VENDOME BOOK SHOP
261 Dartmouth St., at Boylston
Boston, Mass.

W. V. SLOCUM
Fine Furs
Cold Storage
647 BOYLSTON ST., BOSTON
Telephone KENmore 1340

join the
institute of modern art
270 dartmouth street
boston
exhibitions lectures library

Delicious and interesting **Scandinavian** foods follow the famous **Smorgasbord. American cuisine,** Steak, Chicken, Lobster. **American Lounge Bar** Air-Conditioned
Open Daily, Sundays, Holidays, 11 a.m.-1 a.m.
The **VIKING** 442 Stuart St.

GLEN GARRY
BLENDED SCOTCH WHISKY
A favorite of New England
8 years old. 86.8 proof
FOR 50 YEARS IMPORTED BY
S. S. PIERCE CO.
BOSTON

Call STAdium 1400
Howes
BONDED CLEANSING
and Fine Laundry
"YOU PAY NOTHING UNLESS YOU'RE SATISFIED"

Seiler's
CATERERS
Since 1873
Weddings · Debutantes · Dinners
110 NORWAY STREET, BOSTON
Telephone, Commonwealth 2422

Pop Concerts Open This Wednesday at Symphony Hall

Next Wednesday, May 3, will bring the opening night of the 54th season of the Pop concerts at Symphony Hall. This will be the 10th consecutive season of Arthur Fiedler as the conductor who has led the Pops into their unprecedented popularity. Mr. Fiedler has now controlled the fortunes of the Pops for a longer period than any previous conductor. He has extended the public by extending the repertory and suiting it to diversified tastes.

The orchestra will number about 90. Refreshments served at the tables will as usual lend the Pops their special festive and sociable character. Ossy Renardy, violinist, is announced as the soloist for the first Sunday night concert. This will be the first appearance of Mr. Renardy in Boston.

The programs for the opening nights are listed below:

Wednesday evening, May 3, at 8:30

Hungarian march, ",Rakoczy" ..... Berlioz
Overture to "Oberon" .... Weber
Miniature Suite .... Hari McDonald
(A free transscription of three harpsichord pieces by John Christopher Smith, 1770)
(First performance in Boston)
"By the Beautiful Blue Danube," waltzes .... Strauss
Prelude to "The Mastersingers of Nuremberg" .... Wagner
"Pop Goes the Weasel" .... Cailliet
Roumanian Rhapsody No. 1 .... Enesco
Austrian Peasant Dances (second series) Schonherr
(First performance in Boston
"Bach Goes to Town" (a figure in swing) Templeton
Sailors' dance from "Red Poppy" ... Gliere

Thursday evening, May 4

"Pomp and Circumstance," march .... Elgar
Overture to "The Merry Wives of Windsor" .... Nicolai
Minute for Strings .... Bolzoni
"Madama Butterfly," fantasia .... Puccini
Prelude to "Lohengrin" .... Wagner
Hora Staccato (Roumanian). Dinicu-Heifetz
Second Hungarian Rhapsody .... Liszt
Gershwin melodies
Virginia Reel .... Coffey
"Knightsbridge" (march' from London Suite .... Eric Coates

Friday evening, May 5

Introduction to act III, "Lohengrin" Wagner
Overture to "The Roman Carnical" .. Berlioz
Fugue a la Gigue .... Bach-Holst
Fantasia, "Carmen" .... Bizet
Bacchanale, "Samson and Delilah" Saint-Saens
Prayer of Thanksgiving, old Dutch hymn .... Valerius
Finale, Fourth Symphony ..... Tchaikovsky
Selection, Snow White and the Seven Dwarfs" .... Churchill
Malaguena .... Lecuona
"Semper Fidelis," march .... Sousa

Saturday evening, May 6

"El Capitan," march .... Sousa
Prelude to "Hansel and Gretel" Humperdinck
"Panis Angelicus" .... Franck
"Espana," rhapsody .... Chabrier
"The Animals' Carnival," grand zoological fantasia .... Saint-Saens
Pianos: J. M. Sanroma—L. Litwin
Ouverture Solennelle, "1812" .. Tchaikovsky
Victor Herbert favorites .. Arr. by Sanford
"Strike Up the Band" .... Gershwin

Sunday evening, May 7

Wedding march from "Le Coq d'Or" Rimsky-Korsakov
Symphony in C major, No. 1 .... Bizet
Overture to Goethe's "Egmont," op. 84 Beethoven
Concerto for violin and orchestra .. Paganini
Soloist: Ossy Renardy
Tales from the Vienna Woods, waltzes Strauss
"Pavane" from "Sinfonietta" .... Gould
Procession of the Sardar, from the Caucasion Sketches .... Ippolitov-Ivanov

---

B. Post LEADER April 30/39

Arthur Fiedler, who will again lead the orchestra at the Pops concerts, which begin Wednesday.

CAPACITY THRONG AT POPS OPENING

Fiedler Conducts as 54th Season Starts

B. Globe May 4/39

If anything will drive away the cold weather, it is the coming of Pops. Boston's unique musical entertainment has long signified the arrival of May and its theoretically attendant warmth. The 54th season of these enjoyable concerts and informal surroundings began at Symphony Hall last night. Arthur Fiedler, embarking upon his 10th season as conductor, led an orchestra of about 90 Boston Symphony men through a program varied with new music and old Pops favorites.

Symphony Hall again is blooming in its green-and-gold decorations of Spring, the big chandelier suspended over the orchestra and soft gray curtains breaking the severity of the proscenium arch at the sides of the stage.

What appeared to be a capacity audience filled the hall. Once more the popping of corks and the clinking of glasses was to be heard at the tables on the floor, as the staff of waitresses was kept busily engaged in bringing refreshments offered by the generously stocked Pops list. And not long after the concert had begun, those sitting at the tables had created a friendly haze of tobacco smoke.

If inveterate attendants were to analyze why they enjoy the Pops so much, they would probably arrive at the conclusion it is because the Pops change and are yet always the same. The programs do change, with new music and old assembled to fit the mood of passing time. But the essential atmosphere of the Pops, their easy informality and discreet gayety are important reasons why these concerts have for years been so much in favor. These things, praise be! do not change.

During Mr. Fiedler's regime of nearly a decade—which has seen the passing of the sternly non-alcoholic menu and the return of wines and beers—the Pops have reached successive peaks of popularity. As a maker of programs, Mr. Fiedler has been particularly astute; he has managed that miraculous feat of pleasing all sections of the Pops public, from those who are partial to music of the past, to the younger segment who like a bit of swing mixed with light classics. As conductor, Mr. Fiedler has continued to grow, both in technic and—where more exacting music is concerned—as interpreter. The Pops were originally designed to be entertaining; under Mr. Fiedler they have always been so.

The conductor was warmly greeted as he made his first bow from the conductor's stand ringed with vases of gladioli. Throughout the evening hearty applause prevailed. The opening number of the 54th season was Berlioz' stirring—and stirring is just the word—"Rakoczy" March. For "first time in Boston" there were two numbers, the first a free transcription by Harl MacDonald of three harpsichord pieces by John Christopher Smith, a Bavarian originally of the name of Schmidt, born in Ansbach, Ger., and reared in London. Handel was his teacher and friend, and Smith flourished from 1712 to 1795. These pieces, neatly transcribed for orchestra, are a welcome addition to the Pops repertory. The other new piece was new in its present form only, for Alec Templeton's "Bach Goes to Town," a fugue in the style of Bach with overtones of swing, has for some time been well-liked. The present version for large orchestra was made this year by Henry Brant, who also did the earlier jazz band version. The Prelude to Wagner's "The Meistersingers of Nuremberg," Weber's "Oberon" Overture, Johann Strauss' imperishable waltz, "By the Beautiful Blue Danube," Cailliet's "Pop Goes the Weasel," Enesco's First Rumanian Rhapsody, a fantasy on tunes by George Gershwin, and the "Sailors' Dance" from "The Red Poppy," by Gliere, were the other numbers of the list. To these were added numerous encores. C. W. D.

LOWELL, MASS.
COURIER - CITIZEN

MAY 3 - 1939

MO Gehri

To Whom
M

Boston Programs.

Relieved from the formalities of the more serious concerts of the season, the members of the Boston Symphony Orchestra under Arthur Fiedler's direction assemble for the opening of the Pop concert series in Symphony hall this evening. As usual, there will be opportunity to enjoy light music and light refreshments in combination. Features of tonight's program will be a performance of Hari McDonald's "Miniature Suite" and Alec Templeton's "Bach Goes to Town." Composer McDonald, by the way, was recently appointed as manager of the Philadelphia Symphony orchestra. From which one judges that he must have business as well as musical ability.

Music News

B. Trans. 1939

The opening program of the 54th season of Pops, in Symphony Hall next Wednesday evening, will contain Hari McDonald's Miniature Suite, consisting of a free transcription of three harpsichord pieces by John Christopher Smith. There will also be a performance of Alec Templeton's "Bach Goes to Town." On Saturday evening Saint Saens' "Animals' Carnival" will be presented, with Jesus Maria Sanroma and Leo Litwin as the two pianists. The first Sunday evening program on May 7 will include, among other items, Bizet's Symphony in C major and a Paganini violin concerto, with Ossy Renardy as soloist.

(2)

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, MAY 1, 1939

oice of Out-of-Town Critics—Dis

THE CHRISTIAN SCIENCE MONITOR

The Pops—In Full Swing

Arthur Fiedler conducting in the series of light concerts at Symphony Hall which mark the transition from spring to summer. The fifty-fourth season opens Wednesday evening.

Preparation
in Symphony Hall

POPS OPEN 54TH SEASON

Fiedler's Music Pleases All Classes of Patrons

B. Post — May 4/39

BY WARREN STOREY SMITH

It's an ill wind, etc: Had the Symphony Orchestra accomplished its much discussed spring trip to Europe the Pop Concerts could not have opened last evening—as they did open—in accordance with their usual schedule. Europe will have to wait until it is in a better mood for such visits. In the meantime, the 54th season of Pops and Arthur Fiedler's 10th as their conductor, has opened most auspiciously.

Distinctly it was a cheerful audience, but its cheerfulness waited always upon the music. Even whispered conversation was rare, while the orchestra discoursed; and beverages, during the playing time, were consumed discreetly.

To come at last to the music, Mr. Fiedler's programme, with its sprinkling of extras, was typical of the Pops in their present estate. Other familiar pieces beside the March of Berlioz were Weber's Overture to "Oberon," Strauss' "Blue Danube" Waltz, the "Meistersinger" Prelude to Wagner, Enesco's First Rumanian Rhapsody and that favorite of recent Pops seasons, the "Sailor's Dance" from Gliere's "The Red Poppy."

An absolute novelty was a set of three transcriptions of harpischord pieces by John Christopher Smith, 18th century German-English composer, skilfully made by Harl McDonald. A semi-novelty was an orchestral version of Alec Templeton's clever conceit, "Bach Goes to Town."

Also on the lighter side were Lucien Cailliet's witty arrangement of "Pop Goes the Weasel" and a Fantasy on melodies by George Gershwin. Incidentally, Mr. Fiedler and his more than fourscore Symphony men put on a virtuoso performance of everything they essayed.

EVENING TRANSCRIPT, SATURDAY, APRIL 29/39

ARTHUR FIEDLER

Beginning his tenth season as conductor of the Pops concerts at Symphony Hall next Wednesday evening.

Pops Again

B. Trans., April 29/39

Familiar Institution Reopens Its Doors

The 54th season of Pop Concerts will begin in Symphony Hall next Wednesday evening. Arthur Fiedler will be beginning his tenth consecutive season—a longer run than that of any other conductor in the history of Pops. He will have the services of about 90 members of the Boston Symphony Orchestra for the programs that will be given nightly, including Sunday, through the end of May and nightly, except Sunday, in June.

The Pops will have their familiar aspect and appurtenances: chairs and tables on the floor, where one may eat and drink and smoke and indulge in discreet conversation to the accompaniment of music; or the the balconies where one may sit to hear it as at any other concert. The programs, as will be seen below, will again be prevailingly light and largely familiar. There will presumaby be the usual emphasis on "special" nights.

The most significant features of the opening night will be the first Boston performance of Harl McDonald's "Miniature Suite" and Alec Templeton's "Bach Goes to Town." On Saturday evening Jesus Maria Sanroma, familiar and well-liked appendage to Pops in recent seasons, will make his first appearance of the season, not as soloist in "Rhapsody in Blue" but as one of the two pianists for the Saint-Saens "Animals' Carnival." On the next evening, Ossy Renardy will be the soloist in a violin concerto by Paganini.

The programs through the first Sunday concert follow in detail:

Wednesday Evening

Hungarian March, "Rakoczy"	Berlioz
Overture to "Oberon"	Weber
Miniature Suite (A Free Transcrption of Three Harpsichord Pieces by John Christopher Smith, 1770)	Harl McDonald
"Blue Danube" Waltzes	Strauss
Prelude to "The Mastersingers"	Wagner
Pop Goes the Weasel	Cailliet
Roumanian Rhapsody No. 1	Enesco
Austrian Peasant Dances (Second Series)	Schoenherr
Bach Goes to Town	Templeton
Sailors' Dance from "Red Poppy"	Gliere

Thursday Evening

"Pomp and Circumstance" March	Elgar
Overture to "The Merry Wives of Windsor"	Nicolai
Minuet for Strings	Bolzoni
"Madama Butterfly" Fantasia	Puccini
Prelude to "Lohengrin"	Wagner
Hora Staccato (Roumanian)	Dinicu-Heifetz
Second Hungarian Rhapsody	Liszt
Gershwin Melodies.	
Virginia Reel	Coffey
"Knightsbridge" from London Suite	Eric Coates

Friday Evening

Introduction to Act III "Lohengrin"	Wagner
Overture to "The Roman Carnival"	Berlioz
Fugue a la Gigue	Bach-Holst
Fantasia, "Carmen"	Bizet
Bacchanale, "Samson and Delilah"	Saint-Saens
Prayer of Thanksgiving	Valerius
Finale, Fourth Symphony	Tchaikovsky
Selection, "Snow White and the Seven Dwarfs"	Churchill
Malaguena	Lecuona
"Semper Fidelis," March	Sousa

Saturday Evening

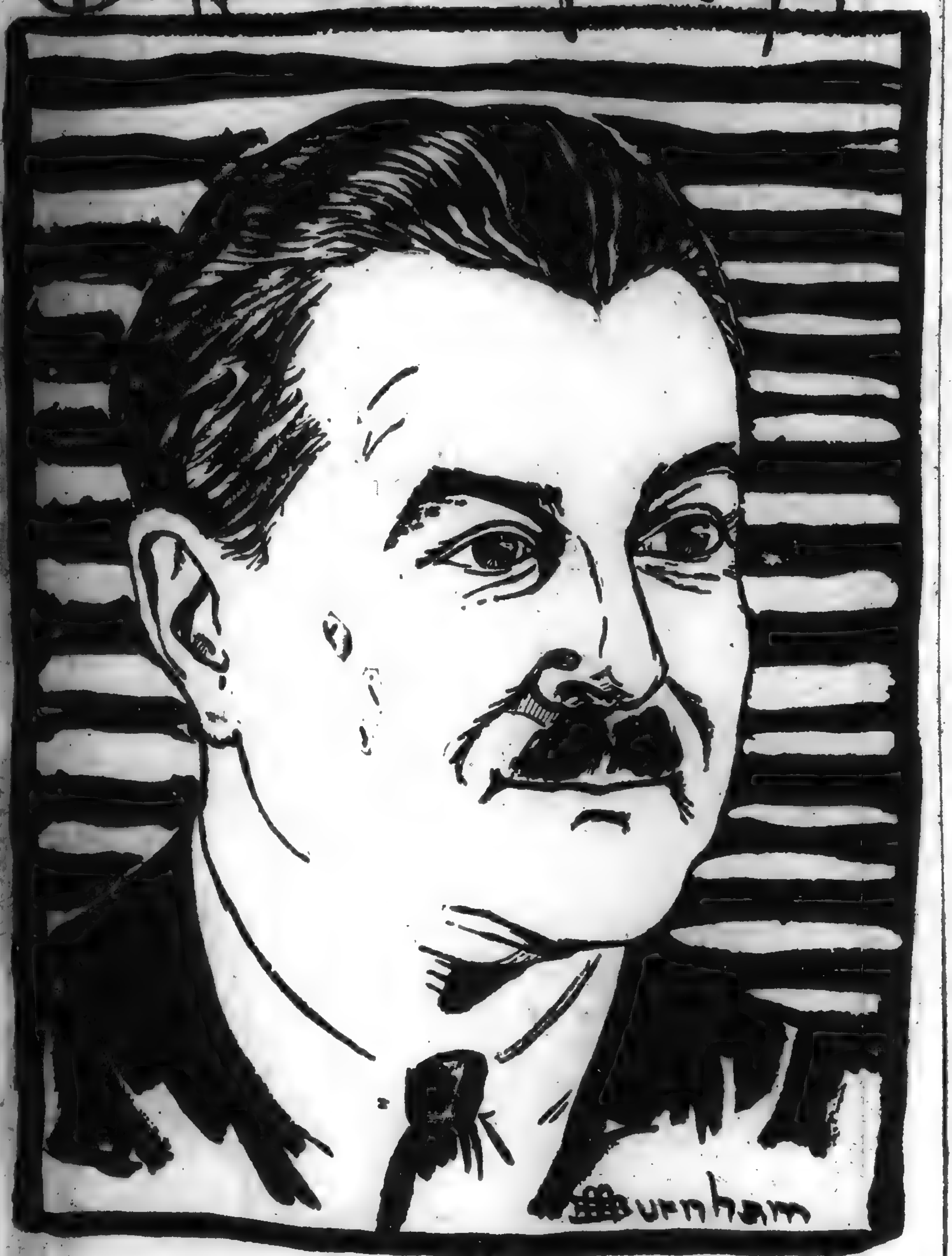
"El Capitan," March	Sousa
Prelude to "Haensel and Gretel"	Humperdinck
Panis Angelicus	Franck
Espana," Rhapsody	Chabrier
The Animals' Carnival Pianos: J. M. Sanroma—L. Litwin	Saint-Saens
Overture Solennelle, "1812"	Tchaikovsky
Victor Herbert Favorites	Arr. by Sanford
Strike Up the Band	Gershwin

Sunday Evening, May 7

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Symphony in C major, No. 1	Bizet
Ovrture to Goethe's "Egmont," Op. 84	Beethoven
Concerto for Violin and Orchestra, Soloist: Ossy Renardy	Paganini
Tales from the Vienna Woods, Waltzes	Strauss
"Pavane" from "Sinfonietta"	Gould
Procession of the Sardar	Ippolitov-Ivanov

Pops Opening Wednesday

B. Herald - April 30/39



Arthur Fiedler, conductor of the Pops, which begin their 54th season at Symphony Hall tomorrow night. This marks Mr. Fiedler's 10th consecutive season as conductor of these concerts, a longer period than can be claimed by any other previous incumbent.

Symphony Season in Review; Americans Take the Field

By ALEXANDER WILLIAMS

The 58th season of the Boston Symphony Orchestra, now concluded, was not especially out of the ordinary except for the number of American compositions presented. There were 19 works new to these concerts that Dr. Koussevitzky brought forward, and of these 10 were by Americans. It must be remembered that one has to include under this nationality composers who were not born here but who have done most of their creative work in this country, such as Nicolai Berezowsky and Vladimir Dukelsky. Even so the record is interesting.

There were some 30 works by living composers, which would be more impressive if we did not recall that four of these were by Sibelius, three by Stravinsky, and one an early symphony of Enesco. We have not included Ravel or Strauss in this total, but we do include the late Albert Roussel's Flemish Rhapsody. All this may seem a bit arbitrary, but then so is death. For example, the living Enesco's music is very much less contemporaneous than the deceased Roussel's. The solid fact that emerges from these sketchy statistics is that Dr. Koussevitzky has clearly not turned his back upon the modern composer.

What of the American composers who adorned this season? We can not own to any great enthusiasm for the bulk of them. Nothing quite as good as Mr. Piston's or Mr. Randall Thompson's symphonies appeared. The nearest were Mr. Roy Harris's Symphony No. 3 and Mr. Berezowsky's Toccata, Variations and Finale. Both of these were able, serious and interesting works. We had not previously joined the vociferous knot of Mr. Harris's admirers, so that the occasion of the new symphony's first performance marked some more or less graceful backing-down. Vladimir Dukelsky's Dedicaces also seemed to us a very stimulating music, and Aaron Copland's El Salon Mexico was a clever and delightful piece of unbending by a formerly austere modernist.

The two new violin concertos by Mr. Hill and Mr. Carpenter proved disappointing. Mr. Carpenter's had a technical and superficial charm, but was not without a vitiating strain of vulgarity. Mr. Hill's had none of that fault, but neither did it have the composer's customary flair for effective writing. To be summarily dismissed as not worth the trouble of being played at all were Gardner Read's Suite, David Stanley Smith's and William Schuman's symphonies.

Along with these dismissals we should like to lump two foreign works, namely Krenek's Second Piano Concerto and Shostakovitch's 5th Symphony. Fairly conventional, but none the less good, music, in one way or another, were Goossen's Two Nature Poems, Enesco's Second Rumanian Rhapsody and Lipatti's Chef cu lautari. By far the most arresting score of the season was Hindemith's Symphonic Dances, music of power, originality and ingenuity.

So much for the unfamiliar music. The best revival was Stravinsky's Symphony of Psalms, the most disappointing Bloch's America. A remarkable performance of Stravinsky's Sacre should also be mentioned, as well as one of Schmitt's Salome. The revival of Bruckner's 8th Symphony was distinctly worth while, that of Tchaikovsky's Manfred Symphony was on the whole unwarranted.

Beethoven was the most played composer, with the 2nd and 7th Symphonies, the violin and 3rd piano concertos and the Missa Solemnis. Hard on his heels was Ernest Bloch, with two performances of Solomon, Macbeth, Three Jewish Poems and America at the regular concerts and Helvetia at the Monday-Tuesday series. The Sibelius boom continues, for his 2nd, 3rd, 5th and 7th Symphonies were heard and the Violin Concerto at the Monday-Tuesday series. Brahms was also thoroughly represented.

The most extraordinary thing about the season was a phenomenon that has been somewhat overdue—only one Strauss tone poem! A few years ago at our concerts Strauss was certainly overplayed, so that a touch of neglect will do his scores no harm. The Sibelius No. 2 and the Tchaikovsky Nos. 4 and 5 could stand a little of the same treatment to their ultimate benefit.

Something will have to be done in the future about the orchestra's pension fund concerts. The "surprise-divertimento" concerts may well go stale if the notion is repeated too often; and performances of great choral masterpieces of the 19th century simply do not attract the public. The Brahms Requiem this past week, even with a number of rows taken out to make room for the enlarged stage, did not command anything like a full house. The only choral music that might succeed is Bach's, and even then something in the nature of a festival is required to draw the crowd. It has been suggested that a concert performance of either Strauss's "Salome" or "Elektra" would do the trick. The out is the expense of first rate singers, but the idea is well worth considering.

Second performances are still a rarity, while premieres are showered upon us. A conceivable way out of this dilemma and one that could also be applied to older neglected works is to play a symphonic movement or two that could stand alone. We are no longer in any need of instruction on established symphonic form, so that if a movement of a symphony is weak there is no reason on earth why it should not be left off altogether. Application of this principle to modern works is less to be commended, but if the permission of the composer is obtained it could perhaps be put into practice. There is also a quantity of operatic overtures that are largely untouched here and that would season and vary the repertoire. With these reflections, we may call it a day as far as the 58th season is concerned.

3

MUSIC

B Herald May 4/39

THE POPS

By ALEXANDER WILLIAMS

There is so little of change at the Pops, which is one of the charms of this odd institution, that a reporter is hard put to it to find something with which to startle his public. And a critic is even harder put to it on the opening night of the 54th season and Mr. Fiedler's 10th, for he must be surly indeed to find cause for captiousness on such an occasion.

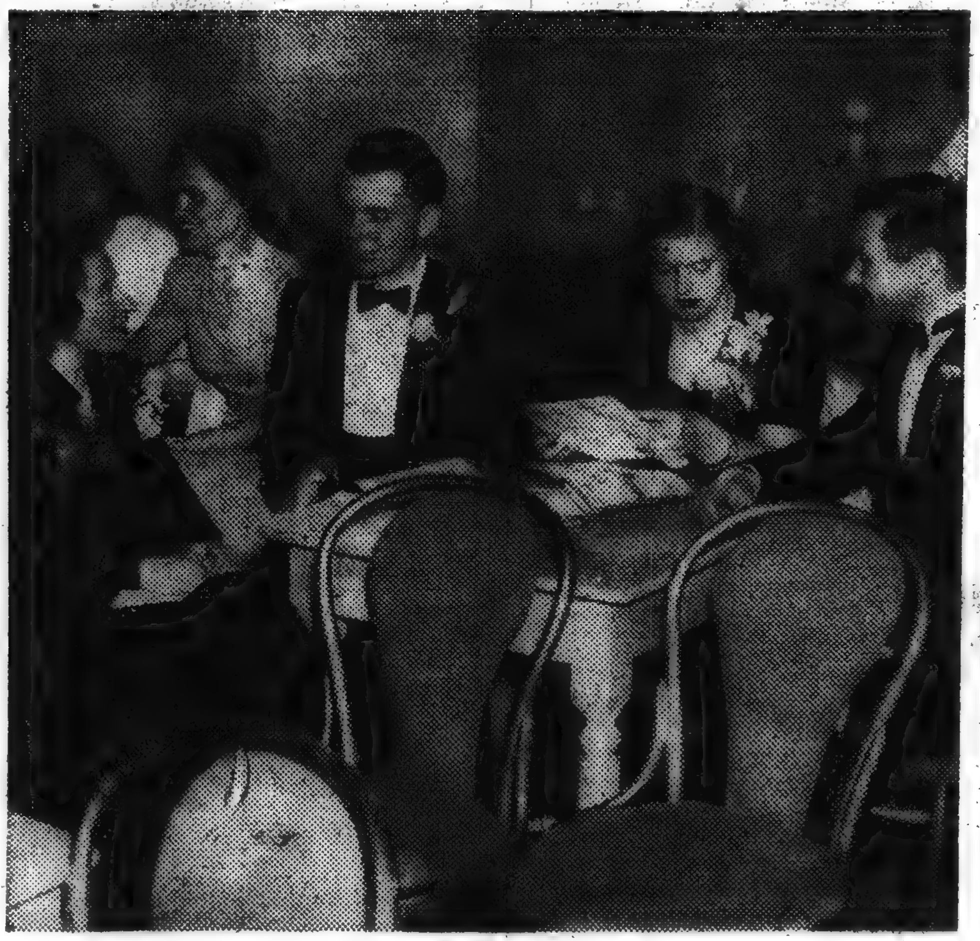
Possibly the brief history of the Pops printed in the program could furnish a theme for discussion; and the cue might well exist for an editorial on social conditions in the remark: "When prohibition came there was naturally more serious attention to the program side." A lot of side-light could be let into that categorical statement! There are still serious concerts on Sundays, and the amount of jazz in the program and synthetic amiability in the audience constitute no very alarming problem. In brief, the Pops, are the same; and the changes are chiefly changes in what is popular in music. If Gershwin is more appealing to a contemporary audience than Victor Herbert, that is not a very hideous discovery.

Mr. Fiedler, who can justly look back with pride on his direction of the Pops over 10 successful years, did not present us with anything very remarkable in the way of novelties for this first concert. Mr. Harl McDonald's arrangement of three harpsichord pieces by John Christopher Smith are agreeable enough, but they have not got anything like the verve of Casella's transcription of some Scarlatti Sonatas. Mr. Alec Templeton's "Bach Goes To Town" is a legitimate parody as he plays it on the piano; but Mr. Henry Brant's orchestration of the fugue emphasizes the "swing" side of it at the expense of the Bach angle. The result is, of course, neither particularly witty nor especially stimulating in the sense that this type of music in its essence strives to suggest. The point is that Mr. Templeton's talent and sense of humor have been lost in the orchestration.

A Fantasy on Gershwin Melodies proved an effective piece that is well suited to the Pops repertoire. Performances were carried out vigorously and precisely, a bit too noisy and with too much string tone in some works near the front of the hall. But "the rough with the smooth" is a part of the listener's technique at a Pop concert, since he has the genial din of the audience and the service to contend with.

THURSDAY, MAY 4, 1939 - B. Globe

Party at First Pop Concert



PHOTOGRAPHED AT SYMPHONY HALL

In the group are Mary Porter Wardwell, her fiance, James E. Simonds, Elizabeth Ware and Herbert Gould.

MR. FIEDLER TO DIRECT THE POPS

B. Post May 1/39

BY WARREN STOREY SMITH

TIME flies. It seems not long ago that everyone was saying that the logical successor to Alfredo Casella, as conductor of the Pops Concerts, was Arthur Fiedler, who had made such a success of his concerts on the Esplanade. On Wednesday evening Mr. Fiedler begins his tenth season as Pops conductor. The story of the preceding nine is best summed up in the familiar phrase, "local boy makes good."

In large measure the popularity of the Pops under Mr. Fiedler's direction has been due to the conductor's adroit programme, which pleasantly mix the novel and the familiar, the frankly light and the reasonably serious. The novelties on Wednesday's programme are a Miniature Suite by the newly appointed manager of the Philadelphia Orchestra, Harl McDonald; a second series of Austrian Peasant Dances by Schoenherr and a transcription of Alec Templeton's "Bach Goes to Town."

* * * *

The other day the ruler of Germany was celebrating his 50th birthday. On the 11th of June next his most distinguished subject, one Richard Strauss, will have achieved his 75th. Somewhat prematurely Eugene Ormandy and the Philadelphia Orchestra took notice of this important anniversary with an all Strauss programme at their final concerts of the season. No doubt Mr. Fiedler will do something about it at the Pops, when the time comes, although a whole Pop concert devoted to Strauss would be a bit steep. The Viennese branch of the family is more in order there.

As it happens Dr. Koussevitzky was less kind than usual to Strauss during the Symphony season just ended. "Thus Spake Zarathustra" was the only one of the tone poems played, though it had been announced that Piatigorsky would once more be the solo 'Cellist in "Don Quixote." Every dog has his day and every composer his season, and Dr. Koussevitzky's favorites among living composers in this 58th year of our orchestra were Sibelius and Stravinsky. Nor was there any reason to complain on that score. The only thing one might ask is that he let us hear next season not the Sibelius Second and Fifth Symphonies, both overworked here of late, but the relatively neglected Fourth and Sixth. The recent revival of the Third was much to the point. And we might have Stravinsky's "Persephone" as a substitute for the "Symphony of Psalms."

There were protests this season that Dr. Koussevitzky, while giving us plenty of novelties, was permitting the standard repertory to grow a bit stale. In the last two concerts, however, he made amends by performing four French pieces, from the hands of Faure, Schmitt, Rabaud and Debussy, that are anything but hackneyed. Many of the novelties were the work of composers of American birth or present American residence, and no one is going to object to that. Nevertheless we might have been spared both puerility and senility—and we were not.

It is this writer's conviction that the great need of the Symphony-going public is for an even wider acquaintance with the music of established composers. Suggestions have been made above in the case of Sibelius and Stravinsky. To these might be added the "Alpine" Symphony of Strauss, the first and second Symphonies of D'Indy and his "Summer Day on the Mountain," the Second Symphony of Elgar and the "London" and "Pastoral" Symphonies of Vaughan Williams.

* * * *

This afternoon at Symphony Hall Alan Reed Tokman, 7-year-old violinist, will be heard in recital, accompanied by Carl Lamson.

AT THE POPS

WEDNESDAY EVENING

Hungarian march, "Rakoczy"	Berlioz
Overture to "Oberon"	Weber
Miniature Suite	Harl McDonald
"By the Beautiful Danube," waltzes	Strauss
Prelude to "The Meistinsingers of Nuremberg"	Wagner
"Pop Goes the Weasel"	Cailliet
Roumanian Rhapsody No. 1	Enesco
Austrian Peasant Dances (second series)	Schonherr
"Bach Goes to Town" (a fugue in swing)	Templeton
Sailors' Dance from "Red Poppy"	Gliere

THURSDAY EVENING

French Military March	Saint-Saens
Overture to "The Merry Wives of Windsor"	Nicolai
Minuet for Strings	Bolzoni
"Madame Butterfly," fantasia	Puccini
Prelude to "Lohengrin"	Wagner
Hora Staccato (Roumanian)	Dinicu-Heifetz
Second Hungarian Rhapsody	Liszt
Gershwin Melodies	
Virginia Reel	Coffey
"Knightsbridge" (march) from London Suite	Eric Coates

FRIDAY EVENING

Introduction to Act III., "Lohengrin"	Wagner
Overture, "The Roman Carnival"	Berlioz
Fugue a la Gigue	Bach-Holst
Fantasia, "Carmen"	Bizet
Bacchanale, "Samson and Delilah,"	Saint-Saens
Prayer for Thanksgiving (old Dutch hymn)	Valerius
Finale, Fourth Symphony	Tchaikovsky
Selection, "Snow White and the Seven Dwarfs"	Churchill
Malaguena	Lecuona

SATURDAY EVENING

"El Capitan," march	Sousa
Prelude to "Hansel and Gretel"	Humperdinck
"Panis Angelicus"	Franck
"Espana," rhapsody	Chabrier
"The Animals' Carnival," Grand Zoological Fantasia	Saint-Saens
Overture Solennelle, "1812"	Tchaikovsky
Victor Herbert favorites	arranged by Sanford
"Strike Up the Band"	Gershwin

54th Season of Pops Begins At Symphony Hall, May 3

The 54th season of Pop concerts played by members of the Boston Symphony Orchestra will begin at Symphony Hall Wednesday evening, May 3. This will be the 10th consecutive season of Arthur Fiedler

ARTHUR FIEDLER

as conductor, the longest term of any leader in the history of these concerts. The orchestra this year will number about 90 men.

As usual, refreshments will be served at the tables on the floor of the hall, a feature which lends to the Pops a special festive atmosphere. The concerts begin at 8:30 p. m.

Sunday evening concerts are to prevail during May. The first, a week from tonight, will bring the first Boston appearance of Ossy Renardy as soloist in a Paganini violin concerto.

The programs of the week follow in detail:

Wednesday, Opening Night—Hungarian March, "Rakoczy", Berlioz; Overture to "Oberon," Weber; Miniature Suite, Harl McDonald. (A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770), (first performance in Boston); "By the Beautiful Blue Danube," Waltzes, Strauss; Prelude to "The Mastersingers of Nuremberg," Wagner; "Pop Goes the Weasel," Cailliet; Roumanian Rhapsody No. 1, Enesco; Austrian Peasant Dances (second series), Schonherr (first performance in Boston); "Bach Goes to Town" (A Fugue in Swing), Templeton; Sailors' Dance from "Red Poppy," Gliere.

Thursday—"Pomp and Circumstance," March, Elgar; Overture to "The Merry Wives of Windsor," Nicolai; Minuet for Strings, Bolzoni; "Madama Butterfly," Fantasia, Puccini; Prelude to "Lohengrin," Wagner; Hora Staccato (Roumanian), Dinicu-Heifetz; Second Hungarian Rhapsody, Liszt; Gershwin Melodies, Virginia Reel, Coffey; "Knightsbridge" (March) from London Suite, Eric Coates.

Friday—Introduction to Act III, "Lohengrin," Wagner; Overture to "The Roman Carnival," Berlioz; Fugue a la Gigue, Bach-Holst; Fantasia, "Carmen," Bizet; Bacchanale, "Samson and Delilah," Saint-Saens; Prayer of Thanksgiving, Old Dutch Hymn, Valerius; Finale, Fourth Symphony, Tchaikovsky; Selection, Snow White and the Seven Dwarfs," Churchill; Malaguena, Lecuona; "Semper Fidelis," March, Sousa.

Saturday — "El Capitan," March, Sousa; Prelude to "Hansel and Gretel," Humperdinck; "Panis Angelicus," Franck; "Espana," Rhapsody, Chabrier; "The Animals' Carnival," Grand Zoological Fantasia, Saint-Saens; pianos, J. M. Sanroma, L. Litwin; Overture Solennelle, "1812," Tchaikovsky; Victor Herbert Favorites, arranged by Sanford; "Strike Up the Band," Gershwin.

Sunday, May 7—Wedding March from "Le Coq d'Or," Rimsky-Korsakov; Symphony in C major, No. 1, Bizet; Overture to Goethe's "Egmont," Op. 84, Beethoven; Concerto for Violin and Orchestra, Paganini; soloist, Ossy Renardy; Tales From the Vienna Woods, Waltzes, Strauss; "Pavane," from Sinfonietta," Gould; Procession of the Sardar, from the Caucasian Sketches, Ippolitov-Ivanov.

B. Globe - May 30/39

MUSIC AND MUSICIANS

The Boston Symphony Season

Another Boston Symphony season, the 58th to be specific, is over. The world has been troubled these past seven months, yet Boston, praise be! has continued to enjoy one of her most enviable possessions. At the conclusion of Dr. Serge Koussevitzky's 15th year as conductor he remains at the summit of his interpretive powers. To put it candidly, he is 15 years older than when he first stepped out on the stage of Symphony Hall in October, 1924. No one would realize it so far as the energy which he puts into his work is concerned. He is just as much an untiring leader today as he was then.

Not long ago he spoke with justifiable pride, in a private conversation with this writer, of the "artistic discipline" of the Boston Symphony. That artistic discipline, coupled with his own great powers of musical re-creation, has resulted in the development of one of the greatest orchestras ever known. Dr. Koussevitzky continues to exact from the players as much hard work as he does from himself. Thus it is that the season ended last night has seen the Boston Symphony consistently at the peak of tonal magnificence and technical perfection.

No less conspicuous has been Dr. Koussevitzky's extraordinary and far-famed talent for combining disparate music upon a single program so that unusual contrast and variety are obtained. Yet during these last few months this writer somehow formed an impression that the base of the Boston Symphony repertory had become narrowed, that too many thrice-familiar "standard" items were being repeated year after year.

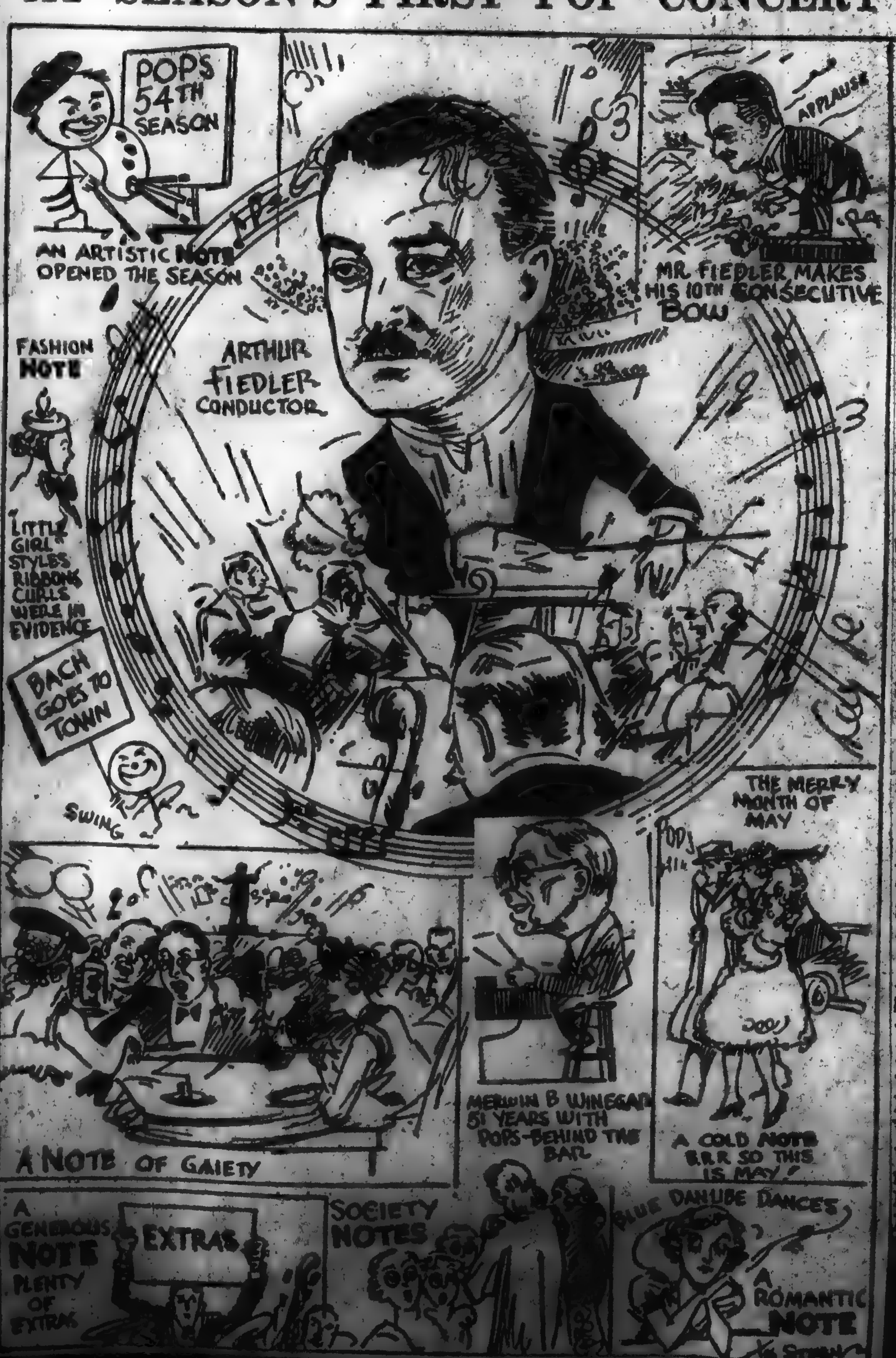
Examination of the complete repertory for the season does not fully confirm that impression. We have had lots of Beethoven, Brahms, Haydn, Mozart and others, but the programs for three seasons past show that few works by these composers have actually been repeated in consecutive years.

Schumann is a notable exception. His D minor Symphony has been heard in 1936-37, 1937-38 and 1938-39. And in the meantime his Third Symphony has not been played at all. Now program-making is very difficult; familiar old music, novelties of recent years that deserve repetition, and new scores must all be crowded into 24 programs. We have not been denied new works this season, and if only Roy Harris' Third Symphony, Hindemith's "Symphonic Dances," the Toccata, Variations and Finale of Nicolai Berezowsky and Aaron Copland's "El Salon Mexico" seemed worthy to be heard again, that is not the fault of the conductor. Exceptional new music is scarce these days.

But we could have more of Mahler and Bruckner, for example, and some of Strauss' less familiar pieces such as the "Alpine Symphony," the "Domestic Symphony," the long-overdue Fourth and Sixth Symphonies by Sibelius. The Brahms and Tchaikovsky symphonies, great though they are, would sound fresher for a season's rest, and so would the Second and Fifth of Sibelius. And why not a taste of older music of less than first rank, the type represented, say, by Carl Goldmark's "Rustic Wedding" Symphony? The subject of programs is, however, one that could be discussed at great length. Enough for today.

THE BOSTON HERALD, THURSDAY, MAY 4, 1939

AT SEASON'S FIRST POP CONCERT


POPS 54TH SEASON
AN ARTISTIC NOTE OPENED THE SEASON
APPLAUSE
MR. FIEDLER MAKES HIS 10TH CONSECUTIVE BOW
ARTHUR FIEDLER CONDUCTOR
FASHION NOTE
"LITTLE GIRL" STYLES RIBBONS CURLS WERE IN EVIDENCE
BACH GOES TO TOWN
SWING
THE MERRY MONTH OF MAY
A NOTE OF GAIETY
MERWIN B WINEGAR 51 YEARS WITH POPS-BEHIND THE BAR
A COLD NOTE BRR SO THIS IS MAY!
A GENEROUS NOTE PLENTY OF EXTRAS
EXTRAS
SOCIETY NOTES
BLUE DANUBE DANCES
A ROMANTIC NOTE
Vic STERN

Pop Concerts Open Season

B. Trav. May 4/39

Suave Arthur Fiedler mounted the conductor's platform in Symphony Hall promptly at 8:30 o'clock last night. A sudden hush fell over the capacity throng of music lovers waiting expectantly in every floor and balcony seat. Fiedler's baton cut the air sharply and 90 symphony players responded with the stirring, provocative strains of Berlioz' Hungarian march, Rakoczy. Thus was launched the 54th season of Pop concerts, one of Boston's oldest and finest traditions.

As in all Pop programs, the selections played last night catered to a variety of tastes. From opera to nursery songs ran the gamut. The audience had hardly relaxed from the heavy concentration demanded of Wagner's "Meistersingers" before the weasel began popping. What with other objects popping at the tables, the atmosphere was decidedly merry at this point in the program.

However, the Fantasy on Gershwin Melodies introduced a sad note, possibly because Gershwin is dead but probably because his tunes, while modern and "jazz," if you wish, always conjure nostalgic memories. The selections, played with the delicate tone shade and striking emphasis which Fiedler so skillfully delineates, paid a fitting tribute to one of the greatest of "tune" composers.

From modern music the orchestra jumped to the ultra-modern with the playing of "Bach Goes to Town," a fugue in swing by Alec Templeton, the blind English pianist who recently gave a concert here.

TONIGHT AT POPS

The Pop concerts which opened their 54th season last night in Symphony Hall will give their second concert tonight at 8:30. Arthur Fiedler presents the following program:

French Military March	Saint-Saens
Overture to "The Merry Wives of Windsor"	Nicolai
Minuet (for strings)	Bolzoni
Madama Butterfly, fantasia	Puccini
Prelude to "Lohengrin"	Wagner
Hora Staccato (Roumanian)	Dinicu-Heifetz
Second Hungarian Rhapsody	Liszt
Fantasy on Gershwin melodies	
Virginia Reel	Coffey
Knightsbridge (march), from London Suite	Eric Coates

MUSEUM, LIBRARY TO GET BEQUESTS

The will of Samuel Sigilman, one-time newsboy who became one of Boston's leading lawyers, left the bulk of his $200,000 estate to the Boston Symphony Orchestra, the Boston Museum of Fine Arts and the Boston public library in equal shares, it was revealed yesterday.

The will, filed with Arthur W. Sullivan, register of probate, also contained a bequest of $15,000 to Sigilman's secretary, Miss Rhoda C. Brickett, $5000 to Atty. Charles H. Dow, for many years an office associate, and several gifts of $2500 each to other friends and relatives.

The Rationalist Press Association, Ltd., of London, was left $1000 for general purposes.

Capacity Throng Fills Symphony Hall As Concert Begins 54th Pops Season

The opening of the 54th season of the Pops at Symphony Hall drew a capacity throng last evening, especially since two sections of the floor were taken over by the May School and the Faulkner Hospital. The program proved especially interesting to the younger group present as it included many popular favorites such as "Begin the Beguine," "A Fantasy on Gedshwin Melodies," Strauss waltzes, and Alec Templeton's "Bach Goes to Town."

The May School was well represented in the audience. Miss Elizabeth Lowell Ware was at a table with Miss Mary Porter Wardwell and her fiance, Mr. James Simonds. Miss Ware wore a corsage of orchids on the shoulder of her black velvet gown, and Miss Wardwell also wore orchids with her dinner gown of black lace that had a sash of red. At a nearby table were Mrs. Harold Scholl, Jr., the former Betty Palmer, with Mr. Scholl and Miss Louise English, who wore a black velvet wrap with her violet crepe gown. Mrs. Scholl was in chartreuse crepe. Wearing a gown of printed satin was Miss Olive Perry and in a black net gown embroidered in pink was Miss Rosamond Emerson. Miss Frances Seaver wore blue satin and in gold satin was Mrs. Wallace L. Pierce, in a party with Mr. Pierce, and Mr. Charles Curran and Miss Mary Hastings, who wore an orchid on her mink cape.

Miss Sally Scudder wore a gown of black organdy with her velvet wrap and white angora mittens, and her sister, Miss Bettie Scudder, who was with her fiance, Mr. Gordon McKissock, wore robin's egg blue chiffon. Miss Betty Prescott was in white, and wearing a pale blue wrap with her gown was Miss Marjorie Kimpton. Miss Mary O'Day wore a street length frock of black and chartreuse print with a chartreuse jacket, and in emerald green was Mrs. Paul Walton, the former Frances Cove, who attended with Mr. Walton. Mr. and Mrs. Francis Jackson were others noted, the former Jane Matthews in a gown of slate blue georgette.

Miss Betty Allen, chatting with Mr. Edmund Wheelwright and Mr. James Lewis, wore a black gown with a white bodice and a red sash; and still others noted were Mr. and Mrs. Robert H. Stevenson, the latter in brown crepe with a mink cape, Miss Polly Keppler, in white crepe, Mr. T. Edmund Skinner, Mr. Kenneth Chase, and Mr. Jack Drumm.

B. Trans. **MUSIC** May 4/39

Maytime Is Pop-Time

Opening of New Season Under Arthur Fiedler In the Customary Setting at Symphony Hall

By MOSES SMITH

After a while it becomes practically impossible even to pretend to disguise what is only the repetition of an annual custom, namely a review of the opening night of the Pops concerts. In fifteen years I think I have exhausted my resources in that direction, and so I shall stick to straight reporting for a description of the festivities in Symphony Hall last night, when the 54th season of the institution began under the direction of Arthur Fiedler, who was beginning his own tenth season in the capacity of Pops conductor.

For the sake of the record it may be set down that the auditorium was filled apparently to its capacity with a typical Pops audience that liked everything on the program, some things more than others. The tables and chairs were in their accustomed array, the spring re-furbishings were again apparent, and the enjoyment of the music was enhanced by the usual amenities—eating, drinking and smoking.

Serious and Light Vein

The program, no better and no worse than the average at such an event, contained a certain amount of repertory symphonic material—the "Rakoczy" March of Berlioz, the Overture to "Oberon," the Prelude to "Die Meistersinger" and Enesco's First "Roumanian" Rhapsody—which were played for the most part with the characteristic vigor and precision that the Boston Symphony Orchestra displays during its winter season, and with that relaxation from intensity which naturally accompanies the spring season.

On the lighter side there were such favorites, of old or recent vintage, as the "Blue Danube" Waltz, Cailliet's barnyard variations on "Pop Goes the Weasel" and the Sailors' Dance from "Red Poppy" by Gliere. More or less familiar were the encores, which are a settled part of the Pops tradition. One of them, Cole Porter's "Begin the Beguine," in an arrangement that was voluptuously full-voiced, was itself repeated.

New to Boston was Harl McDonald's "Miniature Suite," based freely on three harpsichord pieces by one John Christopher Smith, a name to which the program appended the date 1770. The form and intrinsic content of the pieces recalled the period in which they were written, and they were engaging enough. But they were put to a severe and really unfair test by McDonald's swollen instrumentation and efforts toward orchestral "effects."

Templeton and Gershwin

The two other numbers on the set program I enjoyed the most. One was Alec Templeton's ingenious and highly musical "Bach Goes to Town." Here is witty, stimulating stuff, the scholarly humor not pedantic, the tunes themselves and the rhythmic vitality very much of our time. I liked the piece again in spite of, not because of, Henry Brant's orchestration, which almost drowned out the musical lines.

Similarly it was the Gershwin melodies rather than what the anonymous arranger did with them that I found so exhilarating. How alert and of their time were such tunes as "I Got Rhythm," "Wintergreen for President" and the bluer or more sentimental ones like "The Man I Love" and "Summertime." What a master of melody and rhythm Gershwin was, and what style he had!

But this is beginning to become far too serious for a Pops review. Let us take leave on the ever-refreshng note of Gershwin.

News of Music

The Wellesley College Choir, led by Edward B. Green, will sing a group of numbers, to augment the program previously announced for the Pops concert of next Sunday evening. On Thursday evening of next week Heinrich Gebhard and Paul Bregor will be the soloists for Bach's Concerto in C major for two pianos and orchestra. And on the following Sunday evening the almost solidly symphonic program will have for principal features the Second "Brandenburg" Concerto of Bach and the Paderewski Piano Concerto in A minor. Jesus Maria Sanroma will be the soloist in the performance of the latter work.

DETROIT, MICH.
FREE PRESS

APR 30 1939

Right on the Record

By Rudolph Nelson

"Alborada del Gracioso," by Ravel—Jesus Maria Sanroma, pianist (Victor record 4425).

Sanroma, whom you may know for his flashing performances with the Boston "Pops" orchestra, now comes to us solo with a brilliant performance of a highly engaging work of Ravel. Sanroma has given more first performances of Ravel's music than any other pianist in America, and has invariably won marked success with them. You may recall the orchestral version of this piece by the Minneapolis Orchestra, which is available in recorded form. Here you may hear the original form of the composition.

Tonight at the Pops

Opening Night

Hungarian March, "Rakoczy"	Berlioz
Overture to "Oberon"	Weber
Miniature Suite	Harl McDonald
(First performance in Boston)	
"By the Beautiful Blue Danube," Waltzes	Strauss
Prelude to "The Mastersingers of Nuremberg"	Wagner
"Pop Goes the Weasel"	Cailliet
Roumanian Rhapsody No. 1	Enesco
Austrian Peasant Dances (Second Series)	Schönherr
(First perfomance in Boston)	
"Bach Goes to Town" (A Fugue in Swing)	Templeton
Sailors' Dance from "Red Poppy"	Glière

(5)

PITTSBURGH, PA.
PRESS

MAY 1 4 1939

* * *

Under the leadership of Arthur Fiedler the famous Boston Symphony "Pop" concerts will get under way for their 54th season on Wednesday night of this week at Symphony Hall, Boston.

Townsman
Andover Mass.

APR 20 1939

Boston Symphony Members To Give Concert Here For Christ Church On April 28th

There is an increasing interest in the concert of lighter and popular music to be given under the auspices of Christ Church on Friday evening, April 28, at half past eight o'clock in the Andover Memorial Auditorium.

The program committee have selected a program that they feel very sure will mean an interesting and delightful evening for everyone attending the concert. Because the orchestra is composed of members of the Boston Symphony and conducted by so well-known and prominent a member of the orchestra as Arthur Fiedler, the success of the concert as to performance and fine feeling is assured.

Added to the list of patrons and patronesses are the names of Dr. and Mrs. Claude Moore Fuess, Mr. and Mrs. Ernest N. Young, Mr. and Mrs. Arthur Boutwell, Mrs. Robert Maxwell, and Miss Paddock.

The committees: general chairman, Mrs. E. Deon Walen; tickets, chairmen, Mrs. Wallace E. Brimer, Mrs. Sarah Bartlett Mercer; Mrs Harold E. Abbott, Mrs. John S Barss, Mrs. Harry Emmons, Mrs M. Phillips Graham, Mrs. William S. Hughes, Mrs. Benjamin Jaques, Mrs. Edwin F. Lewis, 2d, Mrs. John D. Newall, Mrs. Arthur Sweeney, Mrs. Emery E. Trott, Mrs. Lloyd J. Thayer, Mrs. Henry G. Tyer, Mrs. Charles F. Warden, Mrs. Charles P. Gabeler, Miss Ethel Hilton, Mrs. F. W. H. Stott; advertising: chairman, Mrs. Walter Howe; Mrs. George F. Sawyer, Mrs. C. Carleton Kimball, Mrs. Stafford Lindsay, Mrs. George McCollum, Miss Ruth Saunders; hospitality: Mrs. Harold E. Abbott, Mrs. J. Edson Andrews, Mrs. Arthur Sweeney; printing: Mrs. Scott Paradise; correspondence: Mrs. Ernest Young; treasurer: Mr. Charles S. Cook; cafeteria service: chairman, Mrs. Ralph T. Berry; Mrs. Lester Connor, Mrs. Howard Young, Mrs. Charles F. Warden, Ralph T. Berry, Mr. and Mrs. Homer Judge; flowers, Mrs. Roy E. Spencer; patrons and patronesses: chairman, Mrs. Julius Rockwell; Miss Ethel Brown, Mrs. Harold A. Rutter, Mrs. E. F. Leland, Jr.; publicity: Mrs. John Stewart, Mrs. Charles Gabeler, Mrs. Nathaniel E. Bartlett; ushers and vendors: chairman, Mrs. George H. Musk; Mrs. William S. Hughes, Mrs. John Newall, Mrs. Benjamin Jaques; ushers: Mrs. Roger Lewis, Mrs. Wilfred H. Holt, Mrs. William Nicoll, Mrs. Alex Ritchie, Jr., Mrs. J. D. Newall, Mrs. Peter Dantos, Mrs. Leo Shiebler, Mrs. Paul L'Antigua, Elizabeth Hilton, Bertha Hilton, Thelma Beck, Minnie Valentine, Gertrude Taylor, Betty Deyermond, Anne Jamieson, Barbara Bruorton, Arlene Kelley, Frieda Peterson, Annetta Anderson, Helen Smith, Marjorie White; vendors: Evelyn Porter, Dorothy Davis, Eleanor Dwyer, Doris Gillespie, Gladys Martenson, Gladys Monroe, Nancy Rice, Constance Swenson, Kathleen Valentine; table arrangement: Mrs. W. Rodney Hill; aides: John Collins, Jock Reading, Edward Valentine, John McGrath, Hugh MacNeil; piano: Mrs. Frederick Smith.

Andover has been most fortunate in having, through Phillips and Abbot Academies, the privilege of hearing, through the winter, some of the finest music performed by world famous artists. In giving the concert the committee wished it to be a pleasure, not a duty, and although more "popular" in its program, the selections will be played as only so fine an orchestra as this one can play them.

Tickets are on sale at Lowe's Drug Store daily, from ten until twelve and from three until five o'clock.

PITTSFIELD, MASS.
EAGLE

MAY 4 - 1939

Festival Gets Publicity in Magazines

An article "Boston Symphony in the Hills" appears in more than 30 current magazines of Chamber of Commerce in larger cities of the country, as the result of collaborative efforts by George W. Edman, Berkshire Symphonic Festival publicity director and Russell W. Frey, Pittsfield Chamber executive. The article is part of the material furnished for these magazines by the Community Service Corporation, as general articles to supplement local ones prepared at the various points of publication. It includes two large photographs showing portions of the huge crowd attending a Festival concert.

The Chamber also has applied four Pittsfield photos from its booklet, submitted by members of the Berkshire Museum Camera Club, for post cards soon to make their appearance on local news stands.

The First Week of the Pops

C. S. Monitor - May 3/39

Following are the programs for the first week of the fifty-fourth season of Symphony Hall Pop Concerts, Arthur Fiedler, conductor:

Thursday, May 4

"Pomp and Circumstance," March	Elgar
Overture to "The Merry Wives of Windsor"	Nicolai
Minuet for Strings	Bolzoni
"Madam Butterfly," Fantasia	Puccini
Prelude to "Lohengrin"	Wagner
Hora Staccato (Rumanian)	Dinicu-Heifetz
Second Hungarian Rhapsody	Liszt
Gershwin melodies	
Virginia Reel	Coffey
"Knightsbridge" (March) from London Suite	Eric Coates

Friday, May 5

Introduction to Act III, "Lohengrin"	Wagner
Overture, "The Roman Carnival"	Berlioz
Fugue à la Gigue	Bach-Holst
Fantasia, "Carmen"	Bizet
Bacchanale, "Samson and Delilah"	Saint-Saëns
Prayer of Thanksgiving, Old Dutch Hymn	Valerius
Finale, Fourth Symphony	Tchaikovsky
Selection, "Snow White and the Seven Dwarfs"	Churchill
Malagueña	Lecuona
"Semper Fidelis," March	Sousa

Saturday, May 6

"El Capitan," March	Sousa
Prelude to "Hänsel and Gretel"	Humperdinck
"Panis Angelicus"	Franck
"España," Rhapsody	Chabrier
"The Animals' Carnival," Grand Zoölogical Fantasia	Saint-Saëns
Ouverture Solennelle, "1812"	Tchaikovsky
Victor Herbert Favorites	Arranged by Sanford
"Strike Up the Band"	Gershwin

Sunday, May 7

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Symphony in C major, No. 1	Bizet
Overture to Goethe's "Egmont," Op. 84	Beethoven
Concerto for Violin and Orchestra	Paganini
Soloist: Alfredo de San Malo	
Tales from the Vienna Woods, Waltzes	Strauss
"Pavane" from "Sinfonietta"	Gould
Procession of the Sardar, from the Caucasian Sketches	Ippolitov-Ivanov

Monday, May 8

Entrance of the Boyards	Halvorsen
Scherzo from the "New World" Symphony	Dvořák
Andante Cantabile for Strings	Tchaikovsky
Overture to "William Tell"	Rossini
Ballet Suite, "Nutcracker"	Tchaikovsky
"Liebestraum"	Liszt-Herbert
"The Ride of the Valkyries"	Wagner
"Voice of Spring," Waltzes	Strauss
The Toy Trumpet	Scott
First Hungarian Dance	Brahms

Tuesday, May 9

Marche Militaire	Schubert
Overture to "Mignon"	Thomas
Entrance of the Little Fauns	Pierné
Ballet Music, "Faust"	Gounod
Dances of Galanta	Kodaly
Meditation from "Thaïs"	Massenet
"Finlandia,"	Sibelius
"Estudiantina," Waltzes	Waldteufel
Turkey in the Straw	Guion
Torch Dance from "Henry VIII"	German

Wednesday, May 10

Prelude to "Carmen"	Bizet
Overture to "Der Freischütz"	Weber
Air for Strings	Bach
Fantasia, "Aïda"	Verdi
"The Prince and the Princess," from "Schéhérazade"	Rimsky-Korsakov
Ave Maria	Schubert-Wilhelmj
"Bolero"	Ravel
"The Fortune Teller," Selection	Herbert
"Jealousy," Gypsy Tango	Gade
"Thunder and Lightning," Polka	Strauss

Outdoor Films Planned For Arlen and Devine

Among Universal's feature films for the new season will be a series of seven outdoor action pictures co-starring Richard Arlen and Andy Devine. "In Old California" will be the first of the group.

The series also includes "Raging Rivers," "Way of the West," "Man From Montreal," "Steel," and "Sea Patrol."

INDIANAPOLS, IND.
STAR

MAY 7 - 1939

Victor Herbert Melodies Presented on New Discs

By CORBIN PATRICK.

"Bolero" Recorded.

Another great favorite offered by Victor this month is the recording of Ravel's "Bolero" by the Boston "Pops" orchestra under Arthur Fiedler. The "Bolero," with its insistent rhythmic appeal, is possibly the most popular of all orchestral works currently played in the concert halls. That, at least, would be the impression taken from the reaction of the audience at the last "pop" concert of the Indianapolis Symphony Orchestra, which called for the "Bolero" from all parts of the house when Mr. Sevitzky asked what it would have for an encore. The "Bolero," of course, is more than an encore piece. The finest precision and balance of instruments is required to present it with full, fascinating effect. The Boston "Pops" orchestra gives it all of that in a performance of vivid power. It comes on three sides, with Halversen's colorful "March of the Boyards" on the fourth side.

HARTFORD, CONN.
COURANT

MAY 9 - 1939

For Your Information

About Local Entertainment

By M. Oakley Christoph

More about music: Augusta Stowe, who sells discs, rates the following five as tops—"And the Angels Sing" (the Goodman not Ziggy Elman arrangement)"; "Moonlight Serenade," Glen Miller's; "Three Little Fishes" Kay Kyser's; An Album of "El Salon Mexico" played by Aaron Copeland (piano) and the Boston Symphony directed by Koussevitsky and lastly, "None but the Lonely Heart" and "Hara Staccato" by Boston "Pops" Orchestra.

MUSIC

Concertos They Come Doubly To Pops Concert

B. Trans. May 8/39

The program provided by Arthur Fiedler and the Pops Orchestra to the Sunday evening audience at Symphony Hall was for the most part constructed along symphonic lines. It was, of course, longer than mid-season symphony programs, because Pop-concert-goers seem to have a greater appetite for music. The lightest part of it was at the end, which included "Finlandia," "Valse triste" and the March from the "Karelia" Suite by Sibelius. At the beginning came Beethoven's Overture, "The Dedication of the House," which has in the past done for the Boston Symphony Orchestra the occasional service implied in the title. For the rest, the program contained "The Ride of the Valkyries" and two concertos—Bach's "Brandenburg" in F major (No. 2) and the Paderewski A minor for piano and orchestra.

The finest music of the evening, of course, was in the "Brandenburg" Concerto, the performance of which went well enough except that the high trumpet part gave Roger Voisin rather more than he (or perhaps any trumpeter extant) could negotiate smoothly. But the main interest was naturally in the Paderewski Concerto, because its news
week,
not
ause
able
e-ad-
not
pas-
y fa-
more than his usual share of virtuoso bravura and sentiment. The performance in general seemed to be as good on the part of both soloist and conductor as Paderewski had indicated the other day after a rehearsal—and he ought to know. The composition is a curious affair, which says almost nothing in a manner that vacillates between German Romanticism of the late-nineteenth-century and the brooding Slavicism of a Rachmaninov. The last movement is presumably more Polish. But even here the principal thematic material is undistinguished. Yet somehow the Concerto has an original face of its own, perhaps because the subsidiary themes and "bridge" material usually have their own flavor. M. S.

At Pops Tonight

The annual "Harvard Night" will take place in Symphony Hall this evening, when there will be three guest conductors of the Pops Orchestra. The Harvard Glee Club will assist in the presentation of the following program:

Monday Evening
HARVARD NIGHT

Malcolm Holmes, '28, guest conductor

.Elgar
gor''
Borodin
d. '22
Brahms

onio
harosa

demith

Choruses from "The Birds" of Aristophanes	John Knowles Paine
Finale from Suite for Orchestra	Piston
Choruses from "Iolanthe"	Sullivan

The Harvard Glee Club

Leroy Anderson, '29, guest conductor

Overture to "Die Fledermaus"	Strauss
Harvard Sketches	Leroy Anderson
"Up the Street" March	Morse, '96
Fair Harvard	

Boston Symphony Not to Play at Fair

From a source which, as the saying goes, is unimpeachable, this department learns that the negotiations tending to lead to appearances by the Boston Symphony Orchestra, under Serge Koussevitzky at the World's Fair have collapsed. It is unlikely that they will be resumed.

B. Trans. May 6/39

POP-FARE

Next Week's Menu At Symphony Hall

Several distinguished soloists will adorn the Pops concerts in the second week of the current season in Symphony Hall under the direction of Arthur Fiedler. Alfredo de San Malo will play the solo violin part of Lalo's "Spanish" Symphony tomorrow evening. Heinrich Gebhard and Paul Bregor will play the Bach Concerto in C major for two pianos on Thursday evening. And Jesus Maria Sanroma will make his first major appearance of the season in the Paderewski A minor Piano Concerto.

The complete programs, through Sunday evening, May 14, including that for tonight, follow:

Saturday Evening

"El Capitan," March	Sousa
Prelude to "Haensel and Gretel"	Humperdinck
Panis Angelicus	Franck
"Espana," Rhapsody	Chabrier
The Animals' Carnival	Saint-Saens
Pianos: J. M. Sanroma—L. Litwin	
Overture Solennelle, "1812"	Tchaikovsky
Victor Herbert Favorites	Arr. by Sanford
Strike Up the Band	Gershwin

Sunday Evening

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Symphony in C major	Bizet
Symphonie Espagnole	Lalo
Soloist, Alfredo de San Malo	
Songs by the Wellesley College Choir	
Tales from the Vienna Woods	Strauss
Pavane from Sinfonietta	Gould
Procession of the Sardar	Ippolitov-Ivanov

Monday Evening

Entrance of the Boyards	Halvorsen
Scherzo from the "New World" Symphony	Dvorak
Andante Cantabile for Strings	Tchaikovsky
Overture to "William Tell"	Rossini
Ballet Suite, "Nutcracker"	Tchaikovsky
Liebestraum	Liszt-Herbert
The Ride of the Valkyries	Wagner
Voices of Spring	Strauss
The Toy Trumpet	Scott
First Hungarian Dance	Brahms

Tuesday Evening

Marche Militaire	Schubert
Overture to "Mignon"	Thomas
Entrance of the Little Fauns	Pierne
Ballet Music, "Faust"	Gounod
Dances of Galanta	Kodaly
Meditation from "Thais"	Massenet
Violin solo, J. Theodorowicz	
Finlandia	Sibelius
"Estudiantina," Waltzes	Waldteufel
Turkey in the Straw	Arr. by Guion
Torch Dance from "Henry VIII"	German

Wednesday Evening

Prelude to "Carmen"	Bizet
Overture to "Der Freischuetz"	Weber
Air for Strings	Bach
Fantasia, "Aida"	Verdi
"The Prince and the Princess," from "Scheherezade"	Rimsky-Korsakov
Ave Maria	Schubert-Wilhelmj
Bolero	Ravel
"The Fortune Teller," selection	Herbert
"Jealousy," Gypsy Tango	Gade
"Thunder and Lightning," polka	Strauss

Thursday Evening

"Tannhaeuser": Entrance of the Guests into the Wartburg	Wagner
Overture to "The Barber of Seville"	Rossini
Fugato on a well-known Theme	McBride
Austrian Peasant Dances	Schonherr
Concerto for Two Pianos in C Major	Bach
Soloists, Heinrich Gebhard, Paul Bregor	
Ouverture Solennelle, "1812"	Tchaikovsky
Selection, "Mlle. Modiste"	Herbert
Bach Goes to Town	Templeton
Tumbler's Dance from "Snow Maiden"	Rimsky-Korsakov

Friday Evening

Triumphal March from "Aida"	Verdi
Overture to "Sakuntala"	Goldmark
Scherzo from the "Eroica" Symphony	Beethoven
"Triana" from "Iberia"	Albeniz
Seventh Slavonic Dance	Dvorak
Overture to "Rienzi"	Wagner
Orphean Club of Lasell Junior College	
George Sawyer Dunham, Conductor	
Fantasy on Gershwin Melodies	
The Flight of the Bumble Bee	Rimsky-Korsakov
Stars and Stripes Forever	Sousa

Saturday Evening

Polonaise	Chopin-Glazounov
Overture to "Poet and Peasant"	Suppe
Minuet for Strings	Bolzoni
Procession of Bacchus from "Sylvia"	Delibes
"Peer Gynt" Suite	Grieg
Largo	Handel
Third Movement from the "Pathetic" Symphony	Tchaikovsky
By the Beautiful Blue Danube	Strauss
The Music Box	Liadov
Songs of the Old Days	

Sunday Evening, May 14

Overture, "The Dedication of the House"	Beethoven
Brandenburg Concerto in F major	Bach
The Ride of the Valkyries	Wagner
Pianoforte Concerto in A minor	Paderewski
Soloist, Jesus Maria Sanroma	
"Finlandia," Symphonic Poem	Sibelius
Valse Triste	Sibelius
Alla Marcia from "Karelia"	Sibelius

INFORMATION OBSCURED

6

Tonight at the Pops

Opening Night

Hungarian March, "Rakoczy"	Berlioz
Overture to "Oberon"	Weber
Miniature Suite	Harl McDonald
(First performance in Boston)	
"By the Beautiful Blue Danube," Waltzes	Strauss
Prelude to "The Mastersingers of Nuremberg"	Wagner
"Pop Goes the Weasel"	Cailliet
Roumanian Rhapsody No. 1	Enesco
Austrian Peasant Dances (Second Series)	Schönherr
(First perfomance in Boston)	
"Bach Goes to Town" (A Fugue in Swing)	Templeton
Sailors' Dance from "Red Poppy"	Glière

PITTSBURGH, PA.
PRESS

MAY 14 1939

* * *

Under the leadership of Arthur Fiedler the famous Boston Symphony "Pop" concerts will get under way for their 54th season on Wednesday night of this week at Symphony Hall, Boston.

Townsman
Andover, Mass.

APR 20 1939

Boston Symphony Members To Give Concert Here For Christ Church On April 28th

There is an increasing interest in the concert of lighter and popular music to be given under the auspices of Christ Church on Friday evening, April 28, at half past eight o'clock in the Andover Memorial Auditorium.

The program committee have selected a program that they feel very sure will mean an interesting and delightful evening for everyone attending the concert. Because the orchestra is composed of members of the Boston Symphony and conducted by so well-known and prominent a member of the orchestra as Arthur Fiedler, the success of the concert as to performance and fine feeling is assured.

Added to the list of patrons and patronesses are the names of Dr. and Mrs. Claude Moore Fuess, Mr. and Mrs. Ernest N. Young, Mr. and Mrs. Arthur Boutwell, Mrs. Robert Maxwell, and Miss Paddock.

The committees: general chairman, Mrs. E. Dean Walen; tickets, chairmen, Mrs. Wallace E. Brimer, Mrs. Sarah Bartlett Mercer; Mrs. Harold E. Abbott, Mrs. John S. Barss, Mrs. Harry Emmons, Mrs. M. Phillips Graham, Mrs. William S. Hughes, Mrs. Benjamin Jaques, Mrs. Edwin F. Lewis, 2d, Mrs. John D. Newall, Mrs. Arthur Sweeney, Mrs. Emery E. Trott, Mrs. Lloyd J. Thayer, Mrs. Henry G. Tyer, Mrs. Charles F. Warden, Mrs. Charles P. Gabeler, Miss Ethel Hilton, Mrs. F. W. H. Stott; advertising: chairman, Mrs. Walter Howe; Mrs. George F. Sawyer, Mrs. C. Carleton Kimball, Mrs. Stafford Lindsay, Mrs. George McCollum, Miss Ruth Saunders; hospitality: Mrs. Harold E. Abbott, Mrs. J. Edson Andrews, Mrs. Arthur Sweeney; printing: Mrs. Scott Paradise; correspondence: Mrs. Ernest Young; treasurer: Mr. Charles S. Cook; cafeteria service: chairman, Mrs. Ralph T. Berry; Mrs. Lester Connor, Mrs. Howard Young, Mrs. Charles F. Warden, Ralph T. Berry, Mr. and Mrs. Homer Judge; flowers, Mrs. Roy E. Spencer; patrons and patronesses: chairman, Mrs. Julius Rockwell; Miss Ethel Brown, Mrs. Harold A. Rutter, Mrs. E. F. Leland, Jr.; publicity: Mrs. John Stewart, Mrs. Charles Gabeler, Mrs. Nathaniel E. Bartlett; ushers and vendors: chairman, Mrs. George H. Musk; Mrs. William S. Hughes, Mrs. John Newall, Mrs. Benjamin Jaques; ushers: Mrs. Roger Lewis, Mrs. Wilfred H. Holt, Mrs. William Nicoll, Mrs. Alex Ritchie, Jr., Mrs. J. D. Newall, Mrs. Peter Dantos, Mrs. Leo Shiebler, Mrs. Paul L'Antigua, Elizabeth Hilton, Bertha Hilton, Thelma Beck, Minnie Valentine, Gertrude Taylor, Betty Deyermond, Anne Jamieson, Barbara Bruorton, Arlene Kelley, Frieda Peterson, Annetta Anderson, Helen Smith, Marjorie White; vendors: Evelyn Porter, Dorothy Davis, Eleanor Dwyer, Doris Gillespie, Gladys Martenson, Gladys Monroe, Nancy Rice, Constance Swenson, Kathleen Valentine; table arrangement: Mrs. W. Rodney Hill; aides: John Collins, Jock Reading, Edward Valentine, John McGrath, Hugh MacNeil; piano: Mrs. Frederick Smith.

Andover has been most fortunate in having, through Phillips and Abbot Academies, the privilege of hearing, through the winter, some of the finest music performed by world famous artists. In giving the concert the committee wished it to be a pleasure, not a duty, and although more "popular" in its program, the selections will be played as only so fine an orchestra as this one can play them.

Tickets are on sale at Lowe's Drug Store daily, from ten until twelve and from three until five o'clock.

PITTSFIELD, MASS.
EAGLE

MAY 4 - 1939

Festival Gets Publicity in Magazines

An article "Boston Symphony in the Hills" appears in more than 30 current magazines of Chamber of Commerce in larger cities of the country, as the result of collaborative efforts by George W. Edman, Berkshire Symphonic Festival publicity director and Russell W. Frey, Pittsfield Chamber executive. The article is part of the material furnished for these magazines by the Community Service Corporation, as general articles to supplement local ones prepared at the various points of publication. It includes two large photographs showing portions of the huge crowd attending a Festival concert.

The Chamber also has applied four Pittsfield photos from its booklet, submitted by members of the Berkshire Museum Camera Club, for post cards soon to make their appearance on local news stands.

The First Week of the Pops

C. S. Monitor — May 3/39

Following are the programs for the first week of the fifty-fourth season of Symphony Hall Pop Concerts, Arthur Fiedler, conductor:

Thursday, May 4

"Pomp and Circumstance," March	Elgar
Overture to "The Merry Wives of Windsor"	Nicolai
Minuet for Strings	Bolzoni
"Madam Butterfly," Fantasia	Puccini
Prelude to "Lohengrin"	Wagner
Hora Staccato (Rumanian)	Dinicu-Heifetz
Second Hungarian Rhapsody	Liszt
Gershwin melodies	
Virginia Reel	Coffey
"Knightsbridge" (March) from London Suite	Eric Coates

Friday, May 5

Introduction to Act III, "Lohengrin"	Wagner
Overture, "The Roman Carnival"	Berlioz
Fugue à la Gigue	Bach-Holst
Fantasia, "Carmen"	Bizet
Bacchanale, "Samson and Delilah"	Saint-Saëns
Prayer of Thanksgiving, Old Dutch Hymn	Valerius
Finale, Fourth Symphony	Tchaikovsky
Selection, "Snow White and the Seven Dwarfs"	Churchill
Malagueña	Lecuona
"Semper Fidelis," March	Sousa

Saturday, May 6

"El Capitan," March	Sousa
Prelude to "Hänsel and Gretel"	Humperdinck
"Panis Angelicus"	Franck
"España," Rhapsody	Chabrier
"The Animals' Carnival," Grand Zoölogical Fantasia	Saint-Saëns
Ouverture Solennelle, "1812"	Tchaikovsky
Victor Herbert Favorites	Arranged by Sanford
"Strike Up the Band"	Gershwin

Sunday, May 7

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Symphony in C major, No. 1	Bizet
Overture to Goethe's "Egmont," Op. 84	Beethoven
Concerto for Violin and Orchestra	Paganini
Soloist: Alfredo de San Malo	
Tales from the Vienna Woods, Waltzes	Strauss
"Pavane" from "Sinfonietta"	Gould
Procession of the Sardar, from the Caucasian Sketches	Ippolitov-Ivanov

Monday, May 8

Entrance of the Boyards	Halvorsen
Scherzo from the "New World" Symphony	Dvořák
Andante Cantabile for Strings	Tchaikovsky
Overture to "William Tell"	Rossini
Ballet Suite, "Nutcracker"	Tchaikovsky
"Liebestraum"	Liszt-Herbert
"The Ride of the Valkyries"	Wagner
"Voice of Spring," Waltzes	Strauss
The Toy Trumpet	Scott
First Hungarian Dance	Brahms

Tuesday, May 9

Marche Militaire	Schubert
Overture to "Mignon"	Thomas
Entrance of the Little Fauns	Pierné
Ballet Music, "Faust"	Gounod
Dances of Galanta	Kodaly
Meditation from "Thais"	Massenet
"Finlandia,"	Sibelius
"Estudiantina," Waltzes	Waldteufel
Turkey in the Straw	Guion
Torch Dance from "Henry VIII"	German

Wednesday, May 10

Prelude to "Carmen"	Bizet
Overture to "Der Freischütz"	Weber
Air for Strings	Bach
Fantasia, "Aida"	Verdi
"The Prince and the Princess," from "Schéhérazade"	Rimsky-Korsakov
Ave Maria	Schubert-Wilhelmj
"Bolero"	Ravel
"The Fortune Teller," Selection	Herbert
"Jealousy," Gypsy Tango	Gade
"Thunder and Lightning," Polka	Strauss

Outdoor Films Planned For Arlen and Devine

Among Universal's feature films for the new season will be a series of seven outdoor action pictures co-starring Richard Arlen and Andy Devine. "In Old California" will be the first of the group.

The series also includes "Raging Rivers," "Way of the West," "Man From Montreal," "Steel," and "Sea Patrol."

INDIANAPOLIS, IND.
STAR

MAY 7 - 1939

Des Moines.

Vic
P
A R

"Bolero" Recorded.

Another great favorite offered by Victor this month is the recording of Ravel's "Bolero" by the Boston "Pops" orchestra under Arthur Fiedler. The "Bolero," with its insistent rhythmic appeal, is possibly the most popular of all orchestral works currently played in the concert halls. That, at least, would be the impression taken from the reaction of the audience at the last "pop" concert of the Indianapolis Symphony Orchestra, which called for the "Bolero" from all parts of the house when Mr. Sevitzky asked what it would have for an encore. The "Bolero," of course, is more than an encore piece. The finest precision and balance of instruments is required to present it with full, fascinating effect. The Boston "Pops" orchestra gives it all of that in a performance of vivid power. It comes on three sides, with Halversen's colorful "March of the Boyards" on the fourth side.

HARTFORD, CONN.
COURANT

MAY 9 - 1939

For Y

Personal

More about musi who sells discs, ra five as tops—"And ngels Sing" (the Goodman not Ziggy Elman arrangement)"; "Moonlight Serenade," Glen Miller's; "Three Little Fishes" Kay Kyser's; An Album of "El Salon Mexico" played by Aaron Copeland (piano) and the Boston Symphony directed by Koussevitsky and lastly, "None but the Lonely Heart" and "Hara Staccato" by Boston "Pops" Orchestra.

MUSIC

Concertos

B. Trans — May 8/39

They Come Doubly To Pops Concert

The program provided by Arthur Fiedler and the Pops Orchestra to the Sunday evening audience at Symphony Hall was for the most part constructed along symphonic lines. It was, of course, longer than mid-season symphony programs, because Pop-concert-goers seem to have a greater appetite for music. The lightest part of it was at the end, which included "Finlandia," "Valse triste" and the March from the "Karelia" Suite by Sibelius. At the beginning came Beethoven's Overture, "The Dedication of the House," which has in the past done for the Boston Symphony Orchestra the occasional service implied in the title. For the rest, the program contained "The Ride of the Valkyries" and two concertos—Bach's "Brandenburg" in F major (No. 2) and the Paderewski A minor for piano and orchestra.

The finest music of the evening, of course, was in the "Brandenburg" Concerto, the performance of which went well enough except that the high trumpet part gave Roger Voisin rather more than he (or perhaps any trumpeter extant) could negotiate smoothly. But the main interest was naturally in the Paderewski Concerto, because its composer has been in the news hereabouts within the past week, because the piece itself is not frequently played and because the soloist was the admirable Jesus Maria Sanroma.

Mr. Sanroma was thrice-admirable last night, when he not only disposed of the difficult passage-work with his customary facility but also contributed more than his usual share of virtuoso bravura and sentiment. The performance in general seemed to be as good on the part of both soloist and conductor as Paderewski had indicated the other day after a rehearsal—and he ought to know. The composition is a curious affair, which says almost nothing in a manner that vacillates between German Romanticism of the late-nineteenth-century and the brooding Slavicism of a Rachmaninov. The last movement is presumably more Polish. But even here the principal thematic material is undistinguished. Yet somehow the Concerto has an original face of its own, perhaps because the subsidiary themes and "bridge" material usually have their own flavor. M. S.

At Pops Tonight

The annual "Harvard Night" will take place in Symphony Hall this evening, when there will be three guest conductors of the Pops Orchestra. The Harvard Glee Club will assist in the presentation of the following program:

Monday Evening
HARVARD NIGHT

alcolm Holmes, '26, guest conductor

p and Circumstance	Elgar
vetzkian Dances from "Prince Igor"	Borodin
a	Clair Leonard, '22
emic Festival Overture	Brahms

Wallace Woodworth, '24, guest conductor

ir Choruses from "Il Matrimonio greto"	Cimarosa
Oh che gioja, che piacere	
Per imbrogliar la testa	
nsolied	Hindemith
Choruses from "The Birds" of Aristophanes	John Knowles Paine
Finale from Suite for Orchestra	Piston
Choruses from "Iolanthe"	Sullivan

The Harvard Glee Club

Leroy Anderson, '29, guest conductor

Overture to "Die Fledermaus"	Strauss
Harvard Sketches	Leroy Anderson
"Up the Street" March	Morse, '96
Fair Harvard	

Boston Symphony Not to Play at Fair

From a source which, as the saying goes, is unimpeachable, this department learns that the negotiations tending to lead to appearances by the Boston Symphony Orchestra, under Serge Koussevitzky at the World's Fair have collapsed. It is unlikely that they will be resumed.

B. Trans. May 6/39

POP-FARE

Next Week's Menu At Symphony Hall

Several distinguished soloists will adorn the Pops concerts in the second week of the current season in Symphony Hall under the direction of Arthur Fiedler. Alfredo de San Malo will play the solo violin part of Lalo's "Spanish" Symphony tomorrow evening. Heinrich Gebhard and Paul Bregor will play the Bach Concerto in C major for two pianos on Thursday evening. And Jesus Maria Sanroma will make his first major appearance of the season in the Paderewski A minor Piano Concerto.

The complete programs, through Sunday evening, May 14, including that for tonight, follow:

Saturday Evening

"El Capitan," March	Sousa
Prelude to "Haensel and Gretel"	Humperdinck
Panis Angelicus	Franck
"Espana," Rhapsody	Chabrier
The Animals' Carnival	Saint-Saens
Pianos: J. M. Sanroma—L. Litwin	
Overture Solennelle, "1812"	Tchaikovsky
Victor Herbert Favorites	Arr. by Sanford
Strike Up the Band	Gershwin

Sunday Evening

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Symphony in C major	Bizet
Symphonie Espagnole	Lalo
Soloist, Alfredo de San Malo	
Songs by the Wellesley College Choir	
Tales from the Vienna Woods	Strauss
Pavane from Sinfonietta	Gould
Procession of the Sardar	Ippolitov-Ivanov

Monday Evening

Entrance of the Boyards	Halvorsen
Scherzo from the "New World" Symphony	Dvorak
Andante Cantabile for Strings	Tchaikovsky
Overture to "William Tell"	Rossini
Ballet Suite, "Nutcracker"	Tchaikovsky
Liebestraum	Liszt-Herbert
The Ride of the Valkyries	Wagner
Voices of Spring	Strauss
The Toy Trumpet	Scott
First Hungarian Dance	Brahms

Tuesday Evening

Marche Militaire	Schubert
Overture to "Mignon"	Thomas
Entrance of the Little Fauns	Pierne
Ballet Music, "Faust"	Gounod
Dances of Galanta	Kodaly
Meditation from "Thais"	Massenet
Violin solo, J. Theodorowicz	
Finlandia	Sibelius
"Estudiantina," Waltzes	Waldteufel
Turkey in the Straw	Arr. by Guion
Torch Dance from "Henry VIII"	German

Wednesday Evening

Prelude to "Carmen"	Bizet
Overture to "Der Freischuetz"	Weber
Air for Strings	Bach
Fantasia, "Aida"	Verdi
"The Prince and the Princess," from "Scheherezade"	Rimsky-Korsakov
Ave Maria	Schubert-Wilhelmj
Bolero	Ravel
"The Fortune Teller," selection	Herbert
"Jealousy," Gypsy Tango	Gade
"Thunder and Lightning," polka	Strauss

Thursday Evening

"Tannhaeuser": Entrance of the Guests into the Wartburg	Wagner
Overture to "The Barber of Seville"	Rossini
Fugato on a well-known Theme	McBride
Austrian Peasant Dances	Schonherr
Concerto for Two Pianos in C Major	Bach
Soloists, Heinrich Gebhard, Paul Bregor	
Ouverture Solennelle, "1812"	Tchaikovsky
Selection, "Mlle. Modiste"	Herbert
Bach Goes to Town	Templeton
Tumbler's Dance from "Snow Maiden"	Rimsky-Korsakov

Friday Evening

Triumphal March from "Aida"	Verdi
Overture to "Sakuntala"	Goldmark
Scherzo from the "Eroica" Symphony	Beethoven
"Triana" from "Iberia"	Albeniz
Seventh Slavonic Dance	Dvorak
Overture to "Rienzi"	Wagner
Orphean Club of Lasell Junior College	
George Sawyer Dunham, Conductor	
Fantasy on Gershwin Melodies	
The Flight of the Bumble Bee	Rimsky-Korsakov
Stars and Stripes Forever	Sousa

Saturday Evening

Polonaise	Chopin-Glazounov
Overture to "Poet and Peasant"	Suppe
Minuet for Strings	Bolzoni
Procession of Bacchus from "Sylvia"	Delibes
"Peer Gynt" Suite	Grieg
Largo	Handel
Third Movement from the "Pathetic" Symphony	Tchaikovsky
By the Beautiful Blue Danube	Strauss
The Music Box	Liadov
Songs of the Old Days	

Sunday Evening, May 14

Overture, "The Dedication of the House"	Beethoven
Brandenburg Concerto in F major	Bach
The Ride of the Valkyries	Wagner
Pianoforte Concerto in A minor	Paderewski
Soloist, Jesus Maria Sanroma	
"Finlandia," Symphonic Poem	Sibelius
Valse Triste	Sibelius
Alla Marcia from "Karelia"	Sibelius

6

2d Week of Pop Concerts; Violin Soloist Today

B. Post – May 6/39

Alfredo de Saint-Malo, the violinist, will be the soloist at the first Sunday Pop Concert of the season in Symphony hall tonight. A native of the Republic of Panama, De Saint-Malo is a first prize graduate of the Paris conservatory. He has toured South America several times, and has given recitals in New York, Boston and other cities of this continent.

Arthur Fiedler announces the following programs to be presented by the Pops orchestra through the coming week:

Sunday Evening, May 7

Wedding March from "Le Coq d'Or".. Rimsky-Korsakov
Symphony in C major, No. 1........Bizet
Symphonie Espagnole, for violin and orchestra, Op. 21................Lalo
Soloist, Alfredo de Saint-Malo.
Songs by the Wellesley College choir.
Tales from the Vienna Woods, waltzes Strauss
Pavane from "Sinfonietta"........Gould
Procession of the Sardar from the Caucasian Sketches.....Ippolitov-Ivanov

Monday Evening, May 8

Entrance of the Boyards........Halvorsen
Scherzo from the "New World" Symphony ....Dvorak
Andante Cantabile, for strings.Tchaikovsky
Overture to "William Tell"........Rossini
Ballet suite, "Nutcracker"....Tchaikovsky
Liebestraum ....Liszt-Herbert
The Ride of the Valkyries.........Wagner
Voices of Spring, waltzes..........Strauss
The Toy Trumpet.....................Scott
First Hungarian Dance............Brahms

Tuesday Evening, May 9

Marche Militaire..................Schubert
Overture to "Mignon"............Thomas
Entrance of the Little Fauns........Pierne
Ballet music, "Faust"..............Gounod
Dances of Galanta..................Kodaly
Meditation from "Thais"........Massenet
Violin solo, J. Theodorowicz.
"Finlandia," symphonic poem......Sibelius
"Estudiantina," waltzs.........Waldteufel
Turkey in the Straw........Arr. by Guion
Torch dance from "Henry VIII"...German

Wednesday Evening, May 10

Prelude to "Carmen"................Bizet
Overture to "Der Freischutz".......Weber
Air for Strings.....................Bacn
Fantasia, "Aida"....................Verdi
"The Prince and the Princess," from "Scheherezade" ....Rimsky-Korsakov
Ave Maria.............Schubert-Wilhelmj
Bolero ....Ravel
"The Fortune Teller," selection....Herbert
"Jealousy," Gypsy tango............Gade
"Thunder and Lightning," polka. Strauss

Thursday Evening, May 11

"Tannhauser": Entrance of the Guests into the Wartburg.............Wagner
Overture to "The Barber of Seville," Rossini
Fugato on a Well-known Theme...McBride
Austrian Peasant Dances........Schonherr
Concerto for Two Pianos in C major...Bach
Soloists: Heinrich Gebhard-Paul Bregor
Ouverture Solennelle, "1812"..Tchaikovsky
Selection "Mlle. Modiste"..........Herbert
"Bach Goes to Town," a fugue in swing, Templeton
Orchestration by Henry Brant
Tumbler's Dance from "Snow Maiden," Rimsky-Korsakov

Friday Evening, May 12

Triumphal March from "Aida"......Verdi
Overture to "Sakuutala".......Goldmark
Scherzo from the "Eroica" Symphony, No. 3......................Beethoven
"Triana," from "Iberia"..........Albeniz
Seventh Slavonic Dance............Dvorak
Overture to "Rienzi"..............Wagner
Orphean Club of Lasell Junior College
George Sawyer Dunham, Conductor
Harold Schwab, Accompanist
Fantasy on Gershwin Melodies.
"The Flight of the Bumble Bee," Rimsky-Korsakov
"Stars and Stripes Forever," march..Sousa

Saturday Evening, May 13

Polonaise ....Chopin-Glazounov
Overture to "Poet and Peasant".....Suppe
Minuet for Strings.................Bolzoni
Procession of Bacchus from "Sylvia." Delibes
"Peer Gynt" Suite...................Grieg
Largo ....Handel
Third Movement from the "Pathetic" Symphony ....Tchaikovsky
"By the Beautiful Blue Danube," waltzes ....Strauss
"The Music Box"...................Liadov
Songs of the Old Days.

Sunday Evening, May 14

Overture, "The Dedication of the House," Beethoven
Brandenburg Concerto No. 2, in F major, Bach
(Solo violin, Julius Theodorowicz; flute, James Pappoutsakis; oboe, Louis Speyer; trumpet, Roger Voisin.)
The Ride of the Valkyries........Wagner
Pianoforte Concerto in A minor, op. 17, Paderewski
Soloist: Jesus Maria Sanroma
"Finlandia," symphonic poem; "Valse Triste," "Alla Marcia" from "Karelia" ....Sibelius

SYMPHONY HALL
TONIGHT 8:30
1st SUNDAY POPS
Alfredo de Saint-Malo, Violin
POPS
ARTHUR FIEDLER
Conductor
THURS., MAY 11, at 8:30
Bach—Concerto for 2 Pianos
Soloists—H. GEBHARD—P. BREGOR
Tickets 25c, 50c, 75c, $1. No Tax
On Sale 3 Weeks in Advance

PLAINSFIELD, N. J.
COURIER-NEWS ✓

MAY 3 - 1939

Critics Praise Work of Plainfield Artist on Exhibit in Boston

Critic acclaim and liberal accolades of praise are being showered on Donald Carlisle Greason, son of Mr. and Mrs. John R. Greason, 940 Central Ave., who recently has been exhibiting a new line of wash and pen drawings and of oil paintings centering about the Boston Symphony Orchestra, showing musision's moods during the concert presentations.

Though Mr. Greason's work cannot be compared to any one trend in painting today, as art enthusiasts state, they almost all agree he attempts to bring together on canvass the feeling and expression of two arts, painting and music.

Paints Impressions

He attempts to present with the painter's media his impression of the orchestra's offering of its musical impression of the works of great composers.

In Boston, where Artist Greason is exhibiting his unique orchestral paintings in Symphony Hall, critics are hailing the work as indicative of "peculiar sensitiveness," holding that the artist has "come into full stride." He is described in the Christian Science Monitor as "one of the most distinguished artists in New England."

The paintings show the moods of the symphony conductor and his men as accentuated by their postures and the pecular angle of their heads.

He has embodied in his portrait paintings and drawings, critics say, moods characteristic of his portrait subjects including Dr. Koussevitsky, orchestra conductor, Georges Enesco, Block and Goossens.

Mr. Greason, who has been living in Plainfield on and off since he was 10 years old, was a student in the old Leal School, forerunner of the Wardlaw School, and during the World War, he served with the Essex Troop. From 1920 through 1923 and from 1925 through 1932, the artist painted abroad. During the three-year interlude between his trips to Europe for painting there, he was director of an art gallery in New York City.

He was an instructor in 1933 in the Addison Gallery of American Art, Phillips Academy, Andover, Mass. He is residing at present in Rockport on Cape Ann, Mass. Many of his paintings use scenes about Rockport as their theme.

Exhibition Sold Out

Mr. Greason's current exhibition in Symphony Hall was sold out on the opening day, it is said, and scores of art-lovers since have been scrutinizing the work during its stay in the Boston symphony orchestral headquarters, the place in which most of them have been developed.

When he terminates his display there, it is believed it will be taken on a tour of the art and music centers of the country. His exhibition has resulted in a number of requests to depict similarly the moods of other more prominent orchestras of the country, it is understood.

CONCORD, N. H.
Monitor & N. H. Patriot

MAY 10 1939

Granite Chips

H. C. P.

A list of what the Boston papers call "distinguished sponsors" for the MacDowell Colony benefit pop concert in Symphony hall at the Hub on the evening of May 31 includes the names of Governor and Mrs. Francis P. Murphy, Governor and Mrs. Saltonstall, Dr. and Mrs. Serge Koussevitsky, Robert Frost, Mrs. William H. Schofield, Miss Fanny P. Mason, Mr. and Mrs. Gluyas Williams and Mr. and Mrs. Robert Hillyer.

Pops Concerts B

C. S. Monitor – May 4/39

Fiedler Takes Up Baton For His Tenth Season

Tonight at the Pops

"Pomp and Circumstance," March Elgar
Overture to "The Merry Wives of Windsor" .... Nicolai
Minuet for Strings"..............Bolzoni
"Madam Butterfly," Fantasia......Puccini
Prelude to "Lohengrin"...........Wagner
Hora Staccato (Rumanian) Dinicu-Heifetz
Second Hungarian Rhapsody ....Liszt
Gershwin melodies
Virginia Reel ....Coffey
"Knightsbridge" (March) from London Suite .... Eric Coates

The annual spring metamorphosis has taken place at Symphony Hall. The formal, somewhat austere auditorium has burst its winter chrysalis and now emerges as fresh and green as the newest bud on an apple tree . . . all of which connotes that the fifty-fourth season of the Pops has opened. Beginning with the program last night, the hall for the next two months will be given over to music calculated to catch the popular fancy. Not that Conductor Arthur Fiedler intends to diminish the standard which for a decade he has stoutly maintained. The announced programs for the coming week attest to that. Yet a judicious mixture of Gershwin, Richard Wagner, Enesco, and Berlioz makes a musical melange in keeping with the season.

The program in detail last night ran from lively syncopation to waltzes, a spirited performance of the "Rakoczy" March by Berlioz, followed by Weber's Overture to "Oberon" and thence to a Miniature Suite in a free transcription of Three Harpsichord Pieces by John Christopher Smith (1770) made by Harl McDonald. The suite comprises a Prelude, Air and Allemande and was given its first performance in Boston last night. The orchestration is not too radical to obscure entirely the period flavor of the originals and the fact that Mr. Fiedler sees fit to offer this type of music at a Pops concert is a fair indication of his own catholicity of taste as well as an invitation to savor these musical trifles.

Further items of interest on the program included the "Blue Danube" by Strauss, a well co-ordinated performance of the Prelude to "The Meistersingers" by Wagner, Cailliet's amusing "Pop Goes the Weasel" with a few variations in performance which we do not recall having heard before, the Enesco Rumanian Rhapsody No. 1, and the Gliere "Sailor's Dance" from "The Red Poppy." A place upon the program was likewise found for Templeton's "Bach Goes to Town" in an orchestration by Henry Brant. With all respect to Mr. Brant's efforts, the piece seemed another bit of syncopated rhythm, and a disappointment. The pianoforte version, as Mr. Templeton originally wrote it, is more witty and to the point . . . and, with Mr. Templeton himself playing, there is an additional piquancy which no orchestra can reconstruct.

This is an anniversary year for Mr. Fiedler, who now enters his tenth season as conductor of the Pops, a term of service equaled by no previous conductor. Under his leadership these concerts have prospered. It may be confidently expected that the present season will be a success. Certainly, the sold-out house last night points in that direction.

G. M. S.

MUSIC

B. Trans. – May 8/39

San Malo Soloist At Sunday Pops

A visiting violin soloist and a performance of the recently unearthed First Symphony of Bizet enlivened the first Sunday Pops of the season in Symphony Hall. For further special interest and diversion the Wellesley College Choir, led by Edward B. Green, sang numbers, original and arranged, by Purcell, Marcelle de Manziarly, Palmgren and Robert Delaney. The rest of the orchestral program included music by Rimsky-Korsakov, Strauss, Gould and Ippolitov-Ivanov.

The violinist was Alfredo de San Malo, whom this reviewer seems to remember pleasantly from a recital in Symphony Hall perhaps 10 or 12 years ago. The impression last night, when Mr. San Malo played three movements of the Lalo "Spanish" Symphony with the orchestra, was unfortunately not so pleasant. He seemed to have a plausible notion of how the music ought to go. But last night, at least, his left-hand technic was not quite up to the music, and his curiously light, frequently almost inaudible tone, was certainly not. The charitable and probably correct explanation is to charge the inadequacies of the presentation up to nervousness. Also, perhaps, to an accompaniment that was not exactly faultless.

The large audience, in disagreement with this writer, applauded the violinist enthusiastically. By the same token the audience disagreed on the subject of the Bizet Symphony, which was so warmly applauded as almost to guarantee its frequent reappearance on future Pops programs. The Symphony had, it is true, for redeeming qualities a degree of freshness and of rhythmic spirit, particularly in the last movement. But more often the freshness was the naivette of a student, and the rhythm was a series of strongly punctuated cadences. The cadences themselves were of the most hackneyed, early-nineteenth-century variety. And the themes, when they were not trite, were without saliency or anything resembling an original turn. Only once or twice was it possible to discern in this early symphony a prevision of the composer of "Carmen" or "L'Arlesienne." The performance under Arthur Fiedler had routine competence.

M. S.

B. Post

MUSIC

May 8/39

SYMPHONY HALL

Pops Concert

This year's first Sunday Pops concert was given last night in Symphony Hall. In addition to Mr. Fiedler's usual entertaining assortment of pieces, the program brought forth Alfredo de Saint-Malo as violin soloist and the Wellesley College Choir, directed by Edward B. Green. Mary Randall, Wellesley '39, sang a leading vocal part.

Another item of interest was Bizet's First Symphony, recently heard here for the first time when Mr. Fiedler conducted the MacDowell Club Orchestra. This Symphony's vivacious and rhythmic style make it an excellent Pops number. Mr. de Saint-Malo, who is a native of Panama and a recent prize-winning graduate of the Paris Conservatory, played Lalo's "Symphonie Espagnole." He is temperamentally suited to interpret this concerto, in which he displayed a warm and expressive if at times light tone. The Wellesley Choir sang five pieces and one encore, a repetition of the last number—an arrangement of "The Arkansas Traveler."

The usual Pops atmosphere of informality prevailed amongst the capacity audience. The usual enthusiasm for Johann Strauss and the "Tales from the Vienna Woods" was evident. Hearty applause and good nature was the rule. Thus another season of Pops concerts is well on its way.

B. Herald

MUSIC

May 8/39

THE POPS

The first Sunday concert in the Pops series was given last night in Symphony Hall. Arthur Fiedler conducted, and the soloist was Alfredo de Saint-Malo, violinist. The Wellesley College choir, Edward Green, conductor, sang a group of songs during the concert. The program, apart from the choral selections, was as follows:

Rimsky-Korsakov, Wedding March from "Le Coq d'Or"
Bizet..........Symphony in C major No. 1
Lalo......Symphony Espagnole Op. 21 for violin and orchestra
J. Strauss, Tales from the Vienna Woods, Waltzes
Gould ....Pavane from Sinfonietta
Ippolitov-Ivanov..Procession of the Sardar

Musically the interest in last night's concert was concerned with the Bizet Symphony and Mr. de Saint-Malo's performance of Lalo's Symphonie spagnole. The latter is a well-known and deservedly popular work, a great favorite of violinists at their recitals, but actually much more impressive as heard last night with orchestral accompaniment. Mr. de Saint-Malo gave a sensitive and expert account of this music. At first there might have been some demur as to the consistent delicacy of his tone, but the Pops orchestra must often cast subtlety to the winds in the interest of fixing the attention of the audience, and that upsets the balance of listening. As a matter of fact, once under way, Mr. Fiedler's and the orchestra's interpretation was sympathetic to the soloist. The performance for its artistry and its clarity was greatly to Mr. de Saint-Malo's credit. There was cordial applause.

Bizet's Symphony was written, apparently, when he was 17 years old. It has the gaiety and tunefulness of youth, rather than the darker romantic side. Contemporaneously it is difficult to guess what even the shrewdest observer would have made of it as to the composer's talent and his future. The composer of "Carmen" is not clearly mirrored in this early work. It lacks, pretty obviously, intellectual interest, for good symphonies consist not in the repetition of a number of agreeable melodies, but in the development of themes. At the same time there is something of the charm of Schubert in this music, and one is glad of the opportunity to hear it. The adagio, in particular, has a distinct quality of its own.

A. W. W.

At the Pops Tonight

C. S. Monitor – May 11/39

(Top) Heinrich Gebhard
(Below) Paul Bregor

To be heard in Bach Two-Piano Concerto at Symphony Hall this evening.

B. A.

Complete Pops Programs for the Week

THE Pops in Symphony Hall, under the leadership of their popular conductor, Arthur Fiedler, will be heard in nightly concerts through the ensuing week.

The programs for the week:

TONIGHT

Overture, "The Dedication of the House" Beethoven
Brandenburg Concerto No. 2, in F major Bach
(Solo violin, Julius Theodorowicz; flute, James Pappoutsakis; oboe, Louis Speyer; trumpet, Roger Voisin)
The Ride of the Valkyries Wagner
Pianoforte Concerto in A minor, Op. 17 Paderewski
Soloist: Jesus Maria Sanroma
"Finlandia," Symphonic Poem; "Valse Triste;" "Alla Marcia," from "Karelia" Sibelius

HARVARD NIGHT, MONDAY

Malcolm Holmes, '28, Guest Conductor
"Pomp and Circumstance," March Elgar
Polovetzkian Dances from "Prince Igor" Borodin
Rumba Clair Leonard, '22
Academic Festival Overture Brahms
G. Wallace Woodworth, '24, Guest Conductor
Two Choruses from "Il Matrimonio Segreto" Cimarosa
1—Oh che gioja, che piacere
2—Per imbrogliar la testa
Martinslied Hindemith
Choruses from "The Birds" of Aristophanes John Knowles Paine
(Written for the Harvard Classical Club, 1901) (1839-1906)
Finale from Suite for Orchestra Sullivan
Choruses from "Iolanthe" Sullivan
The Harvard Glee Club
Leroy Anderson, '29, Guest Conductor
Overture to "Die Fledermaus" Strauss
Harvard Sketches Leroy Anderson
Lowell House Bells—Freshman in Harvard Square—Widener Reading Room—Class Day Confetti Battle
"Up the Street," March Morse, '96
Fair Harvard

TUESDAY

March from "The Queen of Sheba" Gounod
Overture to "Egmont" Beethoven
"Bach Goes to Town," A Fugue in Swing Templeton
Orchestration by Henry Brant
"Tales from the Vienna Woods," Waltzes Strauss
Concerto for Pianoforte No. 4 in D minor, Op. 70 Rubinstein
Soloist: Selma Pelonsky
Songs by "Smiff en Poofs"
Mine
Spring is Here
Lindy Lou
Summertime
Oh Miss Hannah
Fantasy on Gershwin Melodies
Prayer of Thanksgiving, Old Dutch Hymn Valerius-Kremser

WEDNESDAY

March, "Lorraine" Ganne
Overture to "The Marriage of Figaro" Mozart
Tijuca, Brazilian Dance Milhaud
"Les Preludes," Symphonic Poem Liszt
Ballet Suite from "Aida" Verdi
"Pop Goes the Weasel" Cailliet
"Rhapsody in Blue" Gershwin
Soloist: Leo Litwin
"Lagunen," Waltzes Strauss
Pavane Gould
Aragonaise from "The Cid" Massenet

THURSDAY

Entrance of the Gladiators Fucik
Overture, "Fingal's Cave" ("The Hebrides") Mendelssohn
"Spring," for String Orchestra Grieg
Soviet Iron Foundry Mossolov
Prelude to "Hansel and Gretel" Humperdinck
Capriccio Espagnol Rimsky-Korsakov
Songs by the Framingham State Teachers College Glee Club, Edward F. Gilday, Jr., director
Fantasy, "Snow White and the Seven Dwarfs" Churchill-Bodge
The Harmonica Player Guion
Sixth Hungarian Dance Brahms

FRIDAY

March, "Washington Post" Sousa
Overture to "Orpheus in Hades" Offenbach
Hora Staccato Dinicu-Heiftez
Selection, "The Mikado" Sullivan
"Danse Macabre," Symphonic Poem Saint-Saens
Kammenoi Ostrov ("Reve Angelique") Rubinstein
Second Hungarian Rhapsody Liszt
"Wine, Woman, and Song" Waltzes Strauss
"Begin and Beguine" Porter
American Patrol Meacham

SATURDAY

March, "Second Connecticut" Reeves
Overture to "Raymond" Thomas
Song of India Rimsky-Korsakov
Ballet of the Hours from "La Gioconda" Ponchielli
Bacchanale from "Samson and Delilah" Saint-Saens
Largo Handel
Overture Solennelle, "1812" Tchaikovsky
"Estudiantina," Waltzes Waldteufel
"On the Trail" from the "Grand Canyon" Suite Grofe
"Wintergreen for President," from "Of Thee I Sing" Gershwin

SUNDAY

Overture to "L'Italiana in Algeri" Rossini
Symphony No. 8 in F major, Op. 93 Beethoven
Concerto for Pianoforte No. 2 in C minor, Op. 18 Rachmaninoff
Soloist: Selma Kramer
Gypsy Dance from "Carmen" Bizet
Song of the Volga Bargemen Arranged by Glazounov
Knightsbridge (March), from London Suite Eric Coates

SYMPHONY HALL—COM. 1492

TONIGHT 8:30
Paderewski—Piano Concerto
Soloist
SANROMA

POPS

ARTHUR FIEDLER, Conductor

TOMORROW 8:30
HARVARD NIGHT

WEDNESDAY 8:30
RHAPSODY IN BLUE
Soloist—LEO LITWIN

Tickets at all prices 2 Weeks in Advance 25c, 50c, 75c, $1

LOWELL, MASS.
COURIER - CITIZEN

MAY 12 1939

Catchall

BOSTON "POPS," I see, have begun. They start soon after the last of the season's regular Symphony programs has been played and run up to, or just beyond, July 4. Then comes, as a usual thing, the brief season of open-air concerts on the Esplanade—which word, I am informed, is properly pronounced to rhyme with "lemonade," "escapade," and so forth, although comparatively few say it that way. However, I am concerned to write a word or two about the Pops. I have been a Pops fan for something over 40 years, starting back in the glorious days of the old Music Hall in Hamilton Place, when the Pops were new and when high Boston society used to occupy a goodly part of the auditorium nightly. I suppose Symphony hall is a lot better, as a concert hall; but I sigh inwardly for the ancient glories, which included a great and rather hideous organ at the back end of the hall. The organ, I believe, is now in Methuen where occasional concerts are played on it.

***

"Pops" is an abbreviation for "Popular" and is not inspired by the popping of corks, as some suppose. The liquid refreshment associated with these concerts is a very minor part of their allurement. One found that out during the arid era of prohibition. People then came just as of yore, even if they couldn't get their beer and light wines, and the concerts got better and better. They are still devoted to the lighter brands of music, the supposedly more popular kinds; but to my thinking the level has been raised a good deal in recent years above what it was when I first knew the Pops. In those days we were less formal, more free and easy. Groups of us would get together at a table and chant aloud our desire for some special encore. That isn't done now—at least it never has been done when I have been there. I can't imagine a group of gay young sparks from Harvard singsonging, "We — want — Whistling Rufus." I doubt that Arthur Fiedler would countenance the playing of "Whistling Rufus," or anything as trivial as that.

***

It is Mr. Fiedler's 10th season as conductor of the Pops, and I read that his term has exceeded already that of any previous conductor. I have seen many of these, starting back in the days of Timothee Adamowski and coming down through a long string of names many of which I have forgotten, but certainly including Gustave Strube, Max Zach, and Agide Zacchia. Tim Adamowski, I think, is still living. He made an impressive figure on the podium and his insistence on decorum in his auditors before he would start a number was laudable. The Pops weren't taken as seriously then as they are now. There was a good deal of noise from the floor—so much that it was usual to append to specially good items on the program the admonition, "The audience is especially requested to preserve silence during the playing of this number"—or words to that effect. That is another thing you don't see now. One is expected to be reasonably attentive during all the numbers.

***

The waiting on tables now is all done by girls in attractive uniforms. In old Music Hall it was done by husky-voiced men who looked like prize-fighters. If you forgot to tip them you were usually bawled out. A favorite tipple was Scotch ale in heavy stone jugs. It was reputed to be potent. However, the Pops were never the scene of unseemly revelry. Just when old Music Hall was abandoned I don't remember, but I can recall being at many concerts there during the Spanish war. The shift must have come very soon after that.

***

Arthur Fiedler has done a lot for the musical taste of Boston, not only in devising the Pops programs, but also in creating the Esplanade season with standards at least as high and maybe even higher. I gather he is one of those versatile chaps who can play almost any instrument. He figures in the Symphony roster as manipulating the celesta; but aforetime he was in the viola section, and during the Great war invariably shifted to the organ bench and played that instrument during the rendition of the "Star Spangled Banner," which was performed as a sort of patriotic rite. Dark, romantic and debonair, he was the recipient of more mash notes than any other member of the band. As conductor of the Pops and Esplanade concerts, he came finally to his own. I can only regard Arthur Fiedler as an Institution.

***

I wonder how many thousand times in the past 45 years—or is it 47 or 48?—the Pops orchestra has played Handel's famous "Largo?" That overworked composition is on the bill many a night during the season, always has been, and probably always will be. Often as I have heard it, I haven't really got tired of it. Other prime favorites are the "1812 overture," a string of Strauss waltzes and many other waltzes by less prolific musicians — I remember how amused I was during prohibition to discover that one of these—wasn't it "Lustige Brueder?"—was by a man named Vollsted! Several times you are sure to be given a taste of "Scheherezade" where the "Ship Goes to Pieces against a Promontory Surmounted by a Bronze Warrior." Coyly but with good effect they are beginning to ring in some rather highbrow stuff—single movements from symphonies by Beethoven and Brahms, and so forth. To their amazement, people find they like them. Not all the great music is dull stuff. It's a good idea to give us something to offset the banal trash that jazz orchestras pour forth over the radio.

***

Long live the Pops! They fill a long-felt want and have done it for so many years that I think we may safely assume they have taken root and can no more be eradicated than could purslane in the garden, if anybody were so misguided as to want to do it. Here is an orchestra of something like 90 men, most of them, but I believe not all, regular members of the Boston Symphony orchestra and therefore the best there is. They play Offenbach rather than Johann Sebastian Bach — and that's all right by me. I confess I have never learned to like Bach, though apparently this is to my shame. I want to feed my restricted soul with food convenient for it—not with turgid classics, or frantic modernities, but the agreeable, the tried, the true music of great men not on self-conscious dress parade. "If it must be Richard, let it be Wagner; and if it must be Strauss, let it be Johann."

Of course it's still early and the season is late in getting settled, but I've always preferred the Pops on a good hot night, when there's an excuse for summoning the neat-handed waitress and demanding a lemonade—or something. Good music, good refreshments, a good cigar, and good company. What better entertainment is there, I ask you?

Pops Prospectus

Following are the programs for the next week at the Symphony Hall Pop concerts:

Friday, May 12

Triumphal March from "Aida" .... Verdi
Overtures to "Sakuntala" ..... Goldmark
Scherzo from "Eroica" Symphony Beethoven
"Triana" from "Ibéria" .... Albeniz
(Orchestration by E. F. Arbos)
Seventh Slavonic Dance .... Dvořák
Overture to "Rienzi" .... Wagner
Orphean Club of Lasell Junior College
George Sawyer Dunham, Conductor
Fantasy on Gershwin Melodies
"The Flight of the Bumble-Bee" Rimsky-Korsakoff
"Stars and Stripes Forever," March Sousa

⁂

Saturday May 13

Polonaise .... Chopin-Glazounoff
Overture to "Poet and Peasant" .. Suppe
Minute for Strings .... Bolzoni
Procession of Bachus from "Sylvia" Delibes
"Peer Gynt" Suite .... Grieg
Largo .... Handel
Third Movement from the "Pathetic" Symphony .... Tchaikovsky
"By the Beautiful Blue Danube," Waltzes .... Strauss
"The Music Box" .... Liadoff
Songs of the Old Days

Sunday, May 14

Overture, "The Dedication of the House" Beethoven
Brandenburg Concerto No. 2, in F major Bach
(Solo violin, J. Theodorowicz; Flute, J. Pappoutsakis; Oboe, L. Speyer; Trumpet, R. Voisin.)
The Ride of the Valkyries ...... Wagner
Pianoforte Concerto in A minor, Op. 17 Paderewski
Soloist: J. M. Sanromá
"Finlandia," Symphony Poem
"Valse Triste"
"Alla Marcia" from "Karélia" } Sibelius

⁂

Monday, May 15

Harvard Night

Malcolm Holmes '28, Guest Conductor
"Pomp and Circumstance," March .. Elgar
Polovetskian Dances from "Prince Igor Borodin
Rumba................Clair Leonard '22
"Academic Festival" Overture ...Brahms
G. Wallace Woodworth '24, Guest Conductor
Two Choruses from "Il Matrimonio Segreto" ....Cimarosa
Martinslied ....Hindemith
Choruses from "The Birds" of Aristophanes............John Knowles Paine
Finale, from Suite for Orchestra...Piston
Choruses from "Iolanthe"........Sullivan
The Harvard Glee Club
Leroy Anderson '29, Guest Conductor
Overture to "Die Fledermaus"....Strauss
Harvard Sketches ....Leroy Anderson
"Up the Street," March........Murse '96
"Fair Harvard"

Tuesday, May 16

March from "The Queen of Sheba" Gounod
Overture to "Egmont" Beethoven
"Bach Goes to Town," A Fugue in Swing Templeton
Orchestration by Henry Brant
"Tales from the Vienna Woods," Waltzes Strauss
Concerto for Pianoforte No. 4 in D Minor, Op. 70 Rubinstein
Soloist: Selma Pelonsky
Songs by "Smiff en Poofs"
Fantasy on Gershwin Melodies
Prayer of Thanksgiving, Old Dutch Hymn Valerius-Kremner

⁂

Wednesday, May 17

March, "Lorraine"..............Ganne
Overture to "The Marriage of Figaro" Mozart
Tijuca, Brazihan Dance .... Milhaud
"Les Préludes," Symphonic Poem . Liszt
Ballet Suite from "Aïda"..........Verdi
"Pop Goes the Weasel"..........Cailliet
"Rhapsody in Blue"...........Gershwin
Soloist: Leo Litwin
"Lagunen," Waltzes.............Strauss
Pavane ....Gould
Aragonaise from "The Cid".....Massenet

NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 13 1939

DIATONICS

To Boston.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is ever on the lookout for new compositions. On Tuesday evening he sat in rapt attention in the World's Fair Music Hall listening to Villa-Lobos' magnificent "Choros" No. 10.

TORONTO, CAN.
GLOBE & MAIL

MAY 13 1939

The Berkshire Symphonic Festival at Stockbridge, Massachusetts, next summer, will include six concerts by the Boston Symphony Orchestra under Serge Koussevitzky. Symphonies by Haydn, Mozart, Beethoven, Schumann, Brahms, Tchaikovsky, and Sibelius will be played, as well as selections by Wagner, Rimsky, Stravinsky, Debussy, Ravel, Strauss, Piston, and Prokofiev. The dates are Aug. 3-6, 10-13.

C.S. Monitor - May 12/39

Bach at the Pops

The Pops have come a long distance when audiences will sit as quietly and listen as attentively as the audience last night during the performance of a Bach double concerto for two pianos. Mr. Fiedler again showed the force of the argument that, although people go to Pops to be entertained, they are not hostile to music with considerable backbone.

The soloists last night were Heinrich Gebhard and Paul Bregor, and the performance of the familiar C major concerto found the pianists well co-ordinated. While it was not the sort of performance which might have been given under other circumstances, it was thoroughly enjoyable. The final movement especially was marked by a precision and a lively tempo which roused the greatest enthusiasm. The performers were brought back to the platform many times, and at last the persistence of the listeners was rewarded by a performance of Mr. Gebhard's "Roller Skater's Carnival."

For orchestral items, Mr. Fiedler offered a stirring performance of the music which accompanies the entrance of the guests into the Wartburg from "Tannhäuser," followed by the Overture to "The Barber of Seville" by Rossini; McBride's Fugato on a Well Known Theme, which of course everyone recognized; Schönherr's Austrian Peasant Dances, which also gave much pleasure to the listeners, the Tchaikovsky Overture Solennelle 1812, excerpts from Victor Herbert's "Mlle. Modiste," Alec Templeton's "Bach Goes to Town," and to close, the "Tumbler's Dance" from Rimsky-Korsakoff's "Snow Maiden."

Boston Symphony Orchestra men playing syncopated tunes with an informality impossible during the winter season are a considerable part of the "show." The orchestra is always meticulous in its work, and Mr. Fiedler demands the best it can give, but there are occasional tapping heels, a rhythmically moving shoulder here and there and a few grins of amusement among the players, indicating that the nightly programs are not altogether a bore. Incidently, it was once more brought to attention last night that the works of Victor Herbert are fashioned of material which will continue to make their appeal. Mr. Fiedler does well to include these melodious numbers in the Pops repertory.

G. M. S.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAY 15 1939

Max O. Kunze

Special to the World-Telegram.

BOSTON, May 15.—Max O. Kunze, 65, a member of the Boston Symphony Orchestra for forty-five years and of the faculty of the New England Conservatory of Music for thirty-five years, died yesterday at his home in Jamaica Plain. Born in Germany, he studied music at the Royal Conservatory in Dresden and at Hamburg. He came to America to play at the Chicago World's Fair of 1893.

NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 15 1939

BOSTON MUSICIAN DEAD

BOSTON, May 15 (UP)—Max O. Kunze, 65, first double bass player of the Boston Symphony Orchestra, was dead at his home today. He had been a member of the orchestra for 45 years and of the New England Conservatory of Music faculty for 35 years. He was a native of Dresden, Germany.

May 13, 1939

BOSTON EVENING TRANSCRIP

Symphonic Review

Backward Glance at the Repertory Of the Boston Orchestra's Season

By MOSES SMITH

The recently completed 58th season of the Boston Symphony Orchestra, the fifteenth under direction of Serge Koussevitzky, departed in a few respects from the course outlined in the prospectus early in the fall. Beethoven, who was promised as "the predominating composer," came off technically with that title, the six works with which he was represented having surpassed by one the number representing the nearest competitor—Brahms. But half a dozen can scarcely be said to dominate 78, which was the total number of works played during the main subscription series of the orchestra.

An even lesser discrepancy appeared when Gregor Piatigorsky played the solo parts of the Saint-Saens Cello Concerto and Bloch's "Schelomo" instead of the originally announced "Don Quixote" of Strauss. But the principal disappointment was one over which the local authorities had no control. It was the failure of Igor Stravinsky to come here as guest-conductor in two weeks of concerts devoted to his works. The misadventure, however, made possible the stimulating week's visit of another eminent composer, Ernest Bloch, presenting music of his own facture.

The Repertory in Summary

The prospectus had been as reserved—one might even say reticent—a document as its predecessors from Symphony Hall. It did not therefore quite suggest the varied program, rich in new matter, that was actually unfolded before the regular subscribers during the season. The variety was indeed notable. Forty-eight composers were represented by the 78 works. From Beethoven's six and Brahms' five the list tapered down through four each for Bloch and Sibelius, three each for Stravinsky, Tchaikovsky and Wagner, and two or one for two-score others.

The eighteenth century did not fare well, with six works by Bach, Haydn, Mozart and Vivaldi. Part of the neglect was due to the smaller repertory from a period when the symphony orchestra as we know it was growing up. The rest was no doubt due to the current obsession of most virtuosos (and that includes conductors) with Romantic music. In the present instance, though, there was compensation in the notable attention given to music of our own day. Thus 31 compositions by 22 composers now living appeared in the seasonal summary. Not all of these works were contemporary in spirit (e. g., "La procession nocturne" of Rabaud, or some of the music of Sibelius). But it is a remarkable record, all the same, when almost half the repertory for the season of a leading symphony orchestra comes from composers who are not yet among the angels.

Music of Our Time

It was to be expected that not all this contemporary music, of which 18 works were played at these concerts for the first times, should be engrossing matter. No conductor, even if he were a perfectly free agent in the matter, could be expected to pick them—as the racing touts would say—so well; and besides, many of the novelties were introduced by the guest conductors. But the level was prevailingly high, and there were some exciting individual peaks.

Relying on memory rather than on reference to the detailed account of the immediate proceedings, one dismisses many of the works as of no great importance (whether or not they were pleasurable) or as failures. In one or the other of these categories go pieces like Dukelsky's "Dedicaces," David Stanley Smith's Symphony, John Alden Carpenter's Violin Concerto, "Two Nature Poems" by Goossens, "Chef cu lautari" by Lipatti, Gardner Read's Suite for string orchestra and the orchestral version of the Schumann "Carnaval."

Some of the others impressed themselves sufficiently on the memory so that one looks forward to making their acquaintance again (perhaps to be disappointed): Berezowsky's Toccata, Variations and Finale for string quartet and orchestra, E. B. Hill's Violin Concerto, the symphonic interludes from Bloch's "Macbeth," Langendoon's Improvisations, Shostakovitch's Fifth Symphony and Enesco's belatedly disclosed Second "Roumanian" Rhapsody. (No attempt, it ought to be obvious by now, is being made to separate the works according to the rank of the several composers—one is applying merely a subjective standard).

Four Impressive Novelties

Four works remain to be mentioned. One, "Symphonic Dances" by Hindemith, does not seem at this distance as one of his more original compositions, but it clearly displayed the hand of a master. Ernst Krenek's Piano Concerto gave great displeasure to the overwhelming majority of listeners, but seemed to this writer a profound as well as engrossing piece. Roy Harris' Third Symphony had some faults but it was the only one of the five entirely new works to enkindle the imagination, at the same time that it displayed forward progress on the part of perhaps the most vigorous American composer.

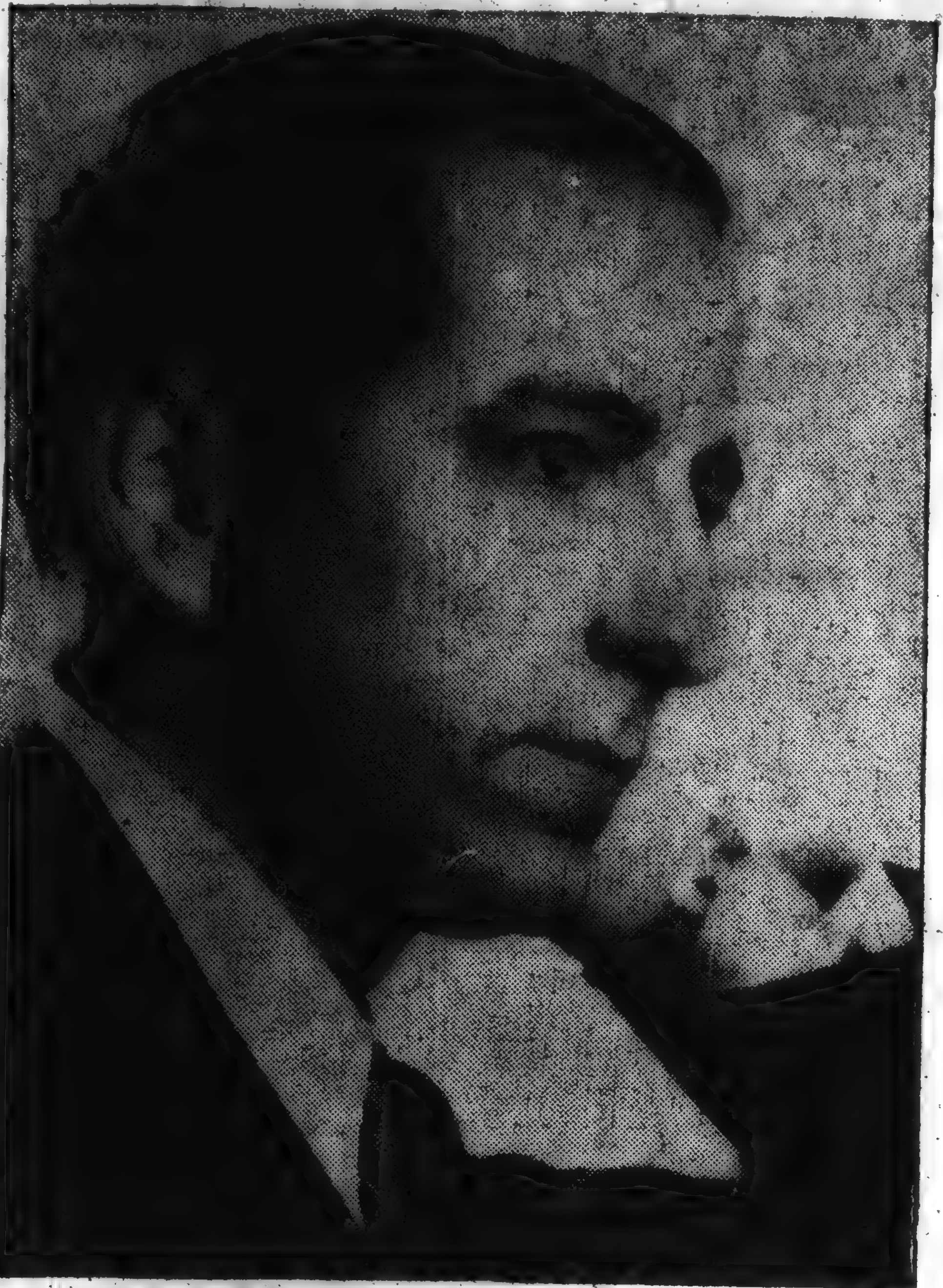
Finally there was the Second Symphony of William Schuman, young American writer practically unknown hereabouts. It was harshly received by the public, the press generally and musicians, including the men in the orchestra. In fact, about the only persons who seem to have been stirred by the music were the conductor of the Symphony Orchestra and the present attestant. Dr. Koussevitzky found in the Symphony a really fresh, new voice. And that opinion goes for this attestant, too.

B. Trans. – May 13/39

LEO LITWIN

Piano soloist for "Rhapsody in Blue" at the Pops next Wednesday evening.

MUSIC



JESUS MARIA SANROMA

Soloist in the Paderewski A Minor Piano Concerto at the Pops concert in Symphony Hall tomorrow evening.

IN THE LIGHTER VEIN

Several Soloists to Enliven the Programs at Pop Concerts in Symphony Hall Next Week

Several soloists will appear and other special events will mark the course of the next eight nights at the Pop concerts under the direction of Arthur Fiedler in Symphony Hall. The presentation of the Paderewski A minor Concerto by Jesus Maria Sanroma tomorrow evening is presumably more than a mere coincidence with the recent visit of the composer-pianist to this city. Bach's Second "Brandenburg" Concerto will be another noteworthy number on the same program. The program and the performers for "Harvard Night" on Monday will have unusual interest. Three other pianists will make solo appearances: Selma Pelonsky in the Rubinstein D minor Concerto on Tuesday, Leo Litwin in the "Rhapsody in Blue" on Wednesday and Selma Kramer in the Second Rachmaninov Concerto on Sunday evening, May 21.

The complete programs through the last-mentioned date and including that of this evening follow:

Tonight

Polonaise .... Chopin-Glazounov
Overture to "Poet and Peasant" .... Suppe
Minuet for Strings .... Bolzoni
Procession of Bacchus from "Sylvia" Delibes
"Peer Gynt" Suite .... Grieg
Largo .... Handel
Third Movement, "Pathetic" Symphony Tchaikovsky
"By the Beautiful Blue Danube" Waltzes Strauss
"The Music Box" .... Liadov
Songs of the Old Days

Sunday Evening

Overture, "The Dedication of the House" .... Beethoven
"Brandenburg Concerto" No. 2, in F major .... Bach
The Ride of the Valkyries .... Wagner
Pianoforte Concerto in A minor Paderewski
Soloist: Jesus Maria Sanroma
Finlandia
Valse Triste
"Alla Marcia" from "Karelia" } .. Sibelius

Monday Evening

HARVARD NIGHT

Malcolm Holmes, '26, guest conductor
Pomp and Circumstance .... Elgar
Polovetskian Dances from "Prince Igor" Borodin
Rumba .... Clair Leonard, '22
Academic Festival Overture ...... Brahms
G. Wallace Woodworth, '24, guest conductor
Two Choruses from "Il Matrimonio Segreto" .... Cimarosa
1. Oh che gioja, che piacere
2. Per imbrogliar la testa
Martinslied .... Hindemith
Choruses from "The Birds" of Aristophanes .... John Knowles Paine
Finale from Suite for Orchestra .... Piston
Choruses from "Iolanthe" .... Sullivan
The Harvard Glee Club
Leroy Anderson, '29, guest conductor
Overture to "Die Fledermaus" .... Strauss
Harvard Sketches .... Leroy Anderson
"Up the Street" March .... Morse, '96
Fair Harvard

Tuesday Evening

March from "The Queen of Sheba" Gounod
Overture to "Egmont" .... Beethoven
Bach Goes to Town .... Templeton
Tales from the Vienna Woods ..... Strauss
Concerto for Piano in D minor .. Rubinstein
Soloist: Selma Pelonsky
Songs by "Smiff en Poofs"
Mine
Spring Is Here
Lindy Lou
Summertime
Oh Miss Hannah
Fantasy on Gershwin Melodies
Prayer of Thanksgiving .. Valerius-Kremser

Wednesday Evening

March, "Lorraine" .... Ganne
Overture to "The Marriage of Figaro" Mozart
Tijuca, Brazilian Dance .... Milhaud
Les Preludes .... Liszt
Ballet Suite from "Aida" .... Verdi
Pop Goes the Weasel .... Cailliet
Rhapsody in Blue .... Gershwin
Soloist: Leo Litwin
"Lagunen," Waltzes .... Strauss
Pavane .... Gould
Aragonaise from "The Cid" ... Massenet

Thursday Evening

Entrance of the Gladiators .... Fucik
Overture, "Fingal's Cave" ... Mendelssohn
"Spring," for String Orchestra .... Grieg
Soviet Iron Foundry .... Mossolov
Prelude to "Hansel and Gretel" Humperdinck
Capriccio Espagnol ...... Rimsky-Korsakov
Songs by the Framingham State Teachers College Glee Club
Edward F. Gilday, Jr., director
Fantasy, "Snow White and the Seven Dwarfs" .... Churchill-Bodge
The Harmonica Player .... Guion
Sixth Hungarian Dance .... Brahms

Friday Evening

March, "Washington Post" .... Sousa
Overture to "Orpheus in Hades" .Offenbach
Hora Staccato .... Dinicul-Heifetz
Selection, "The Mikado" .... Sullivan
Danse Macabre .... Saint-Saens
Kammenoi Ostrov .... Rubinstein
Second "Hungarian" Rhapsody ..... Liszt
Wine, Woman and Song .... Strauss
Begin the Beguine .... Porter
American Patrol .... Meacham

Saturday Evening

March, "Second Connecticut" ..... Reeves
Overture to "Raymond" .... Thomas
Song of India .... Rimsky-Korsakov
Ballet of the Hours from "La Gioconda" Pinchielli
Bacchanale from "Samson and Delilah" Saint-Saens
Largo .... Handel
Ouverture Solennelle, "1812" Tchaikovsky
"Estudiantina," Waltzes ...... Waldteufel
"On the Trail" from the "Grand Canyon" Suite .... Grofe
Wintergreen for President ...... Gershwin

Sunday Evening

Overture to "L'Italiana in Algeri" .Rossini
Symphony No. 8 in F major, Op. 93 Beethoven
Concerto for Piano in C minor Rachmaninov
Soloist: Selma Kramer
Gypsy Dance from "Carmen" ...... Bizet
Song of the Volga Bargemen Arranged by Glazounov
"Knightsbridge" (March), from "London" Suite .... Eric Coates

---

SPRINGFIELD, MASS.
REPUBLICAN
MAY 13 1939

8

PADEREWSKI TAKES A 'BUSMAN'S HOLIDAY'

Boston, May 12—(AP)—Taking a "busman's holiday," Ignace Paderewski paid a surprise visit to Symphony hall today and heard a "musical grandson" play a Paderewski concerto during a shirt-sleeve rehearsal of the "pops" orchestra.

In his only public appearance here besides his Wednesday concert, the pianist applauded the rendition of his concerto, opus 17, by Jesus Maria Sanroma, pianist of the Boston Symphony orchestra. Sanroma ~~was taught~~ by one of Pederewski's pupils.

The concerto will be played at a "pops" concert Sunday night.

Paderewski left for Providence R. I. later.

Max O. Kunze

Max O. Kunze, 65, first double bass player of the Boston Symphony Orchestra, and member of the faculty of the New England Conservatory of Music, died yesterday at his home, 33 Peter Parley road, Jamaica Plain.

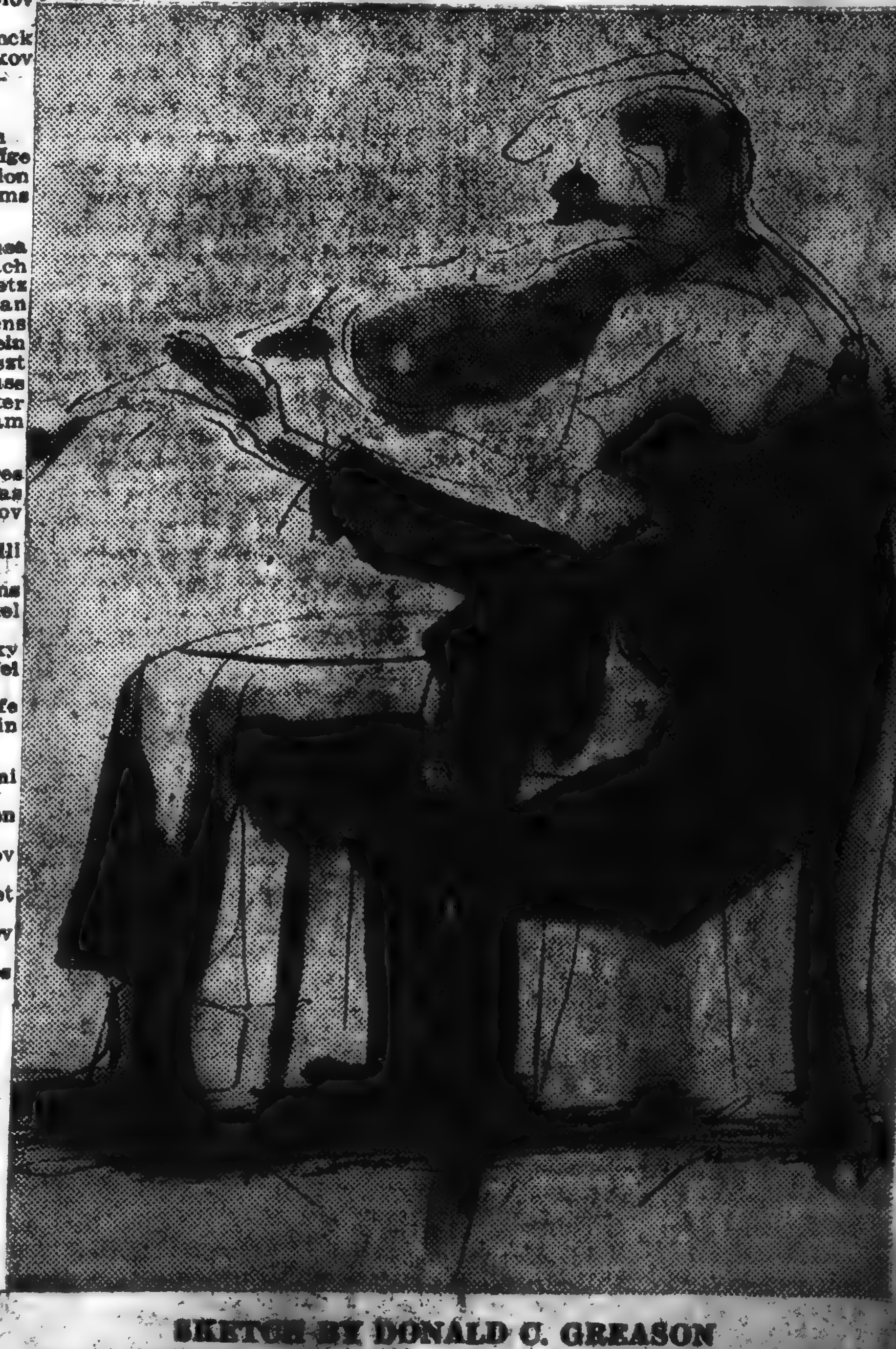
A native of Dresden, Ger., he studied at that city's Royal Conservatory of Music, and in Hamburg. He played first double bass with the Philharmonic Orchestra of Warsaw, Poland, and later with Dr. Hans von Bulow's Orchestra in Hamburg.

He came to the United States in 1893 to play at the Chicago World's Fair with Fritz Scheel's Orchestra.

MAX O. KUNZE

The following year he became a member of the Boston Symphony Orchestra, where he held the position of first and solo double bass player since 1910. He was well known throughout the United States for his concert appearances. He was a member of the Euclid Masonic Lodge.

He leaves a wife, the former Emma B. Crothers, and three sons, Karl Richard, M. Alfred and Paul William. Funeral services will be held next Wednesday at 11 a. m. in Waterman Chapel, Kenmore sq.



SKETCH BY DONALD C. GREASON

One from several hundreds made by the Rockport artist from observations of rehearsals and concerts of the Boston Symphony Orchestra.

9

PROVIDENCE, R. I.
JOURNAL

MAY 13 1939

Paderewski Arrives Here On 20th American Tour

GREAT MUSICIAN'S DIGNITY IMPRESSIVE

Poses For Photographers With Mellow Smiles and Courtly Bows

By John W. Tebbel

A tired old man emerged slowly on to the rear platform of a private car at Union station yesterday and raised his black felt hat with a deliberate movement of slim fingers. No one spoke. This was Ignace Jan Paderewski.

An atmosphere of reverence surrounds the aged Polish pianist and patriot. As he slips into the dimness of tradition on this 20th American tour, almost certainly his last, he lives already in a world of memory, warmed by the affection and admiration of men and women in every country.

His train drew into the station at 4:57 p. m. but it was more than a half hour later that he made his brief appearance. Newspapermen were entertained by his secretary in the observation compartment at the rear of the private car. On one side was the small upright on which he practices, not every day now. A huge portfolio of music lay carelessly across the piano top and there was more music about the instrument.

Everyone is very affable but there is no relaxation of the old rule: "Mr. Paderewski gives no interviews." And when he appears, you realize why there are no interviews.

Before he comes out, the visitors glance expectantly at the door into the interior every time it moves, but only one of the two porters or an attendant appears. Then the secretary disappears for a moment, comes back, and announces "I think we had better go outside now."

Outside, there is another long pause while the reporters ask questions more to fill up the time than because there is anything else to be found out. An abrupt stir inside the car, the secretary discreetly re-

Continued on Page 3, Column 4

Continued from Page One.

tires, a publicity man holds the car door open wide, a quick hush falls on the dozen onlookers and Paderewski appears.

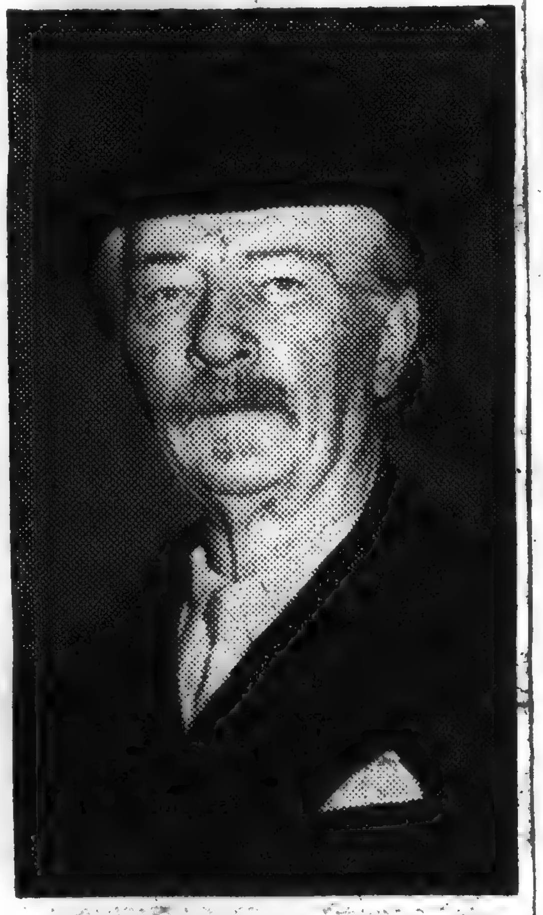
He wears a formal black coat with a white wisp of handkerchief in the lapel, a white shirt with a broad tie and the familiar black hat. But you see these things briefly—your eyes turn to the simplicity of his face, seamed lightly, the blue eyes kindly and happy, a smile twisting ever so slightly the corners of his thin lips. He lifts his hat; you see those legendary fingers, unbelievably spared by age, and the white dignity of his hair. And you know, with a sudden lump in your throat, that you are looking upon a truly great man.

Poses for Photographs

That is why there is no interview. What could you say to that grand, erect figure who stands with the happiness of a child on the platform because he is having his picture taken? What can you say to a man who has been a statesman in the world's most difficult times, a pianist whose genius is a household word?

Paderewski stands in the station twilight patiently, turning obediently at the photographers' request, but from his lips comes no word at all. He only smiles. At the end, he bows and smiles again, turns slowly and shuffles into the car, supported by his heavy cane. You realize more than ever that he is an old man and a feeble one.

There are the usual questions and answers from the secretary: yes, the concert in Metropolitan Theatre on Sunday afternoon is the 18th, on a nation-wide tour that began on March 1 in Newark and was interrupted briefly by illness. Yes, seven more concerts after this, and then he sails for home on the Normandie, June 14, to return to his villa at Morges on Lake Geneva. No, he would not return if he thought a war were imminent—but then he refuses to accept the fact that another war is possible. He agrees essentially with the stand of Foreign Minister Colonel Beck and believes Poland will never be another Czecho-Slovakia.



Ignace Jan Paderewski

Hears Sanroma Play

Yesterday morning, he heard the young Puerto Rican pianist, Jesus Maria Sanroma, rehearse the only Paderewski concerto with the Boston "Pops" Orchestra. He was pleased with the rehearsal, says his secretary. Another generation . . . another tradition of performance . . .

What does the grand old man of music think about as he sits by his car window, watching America roll by outside, mulling over the crowded 78 years of his life? Politics, certainly—he reads books on current events and follows closely the trend of affairs in Europe. Memories, too, revived by the friends he meets everywhere on his tour, recalled from his tumultuous life.

But one likes to think of those other memories: the intermittent cascading through his mind of immortal music, the grandeur of Beethoven, the sprightly Haydn, all the lyric loveliness of Chopin—remembered music as only a genius may know it.

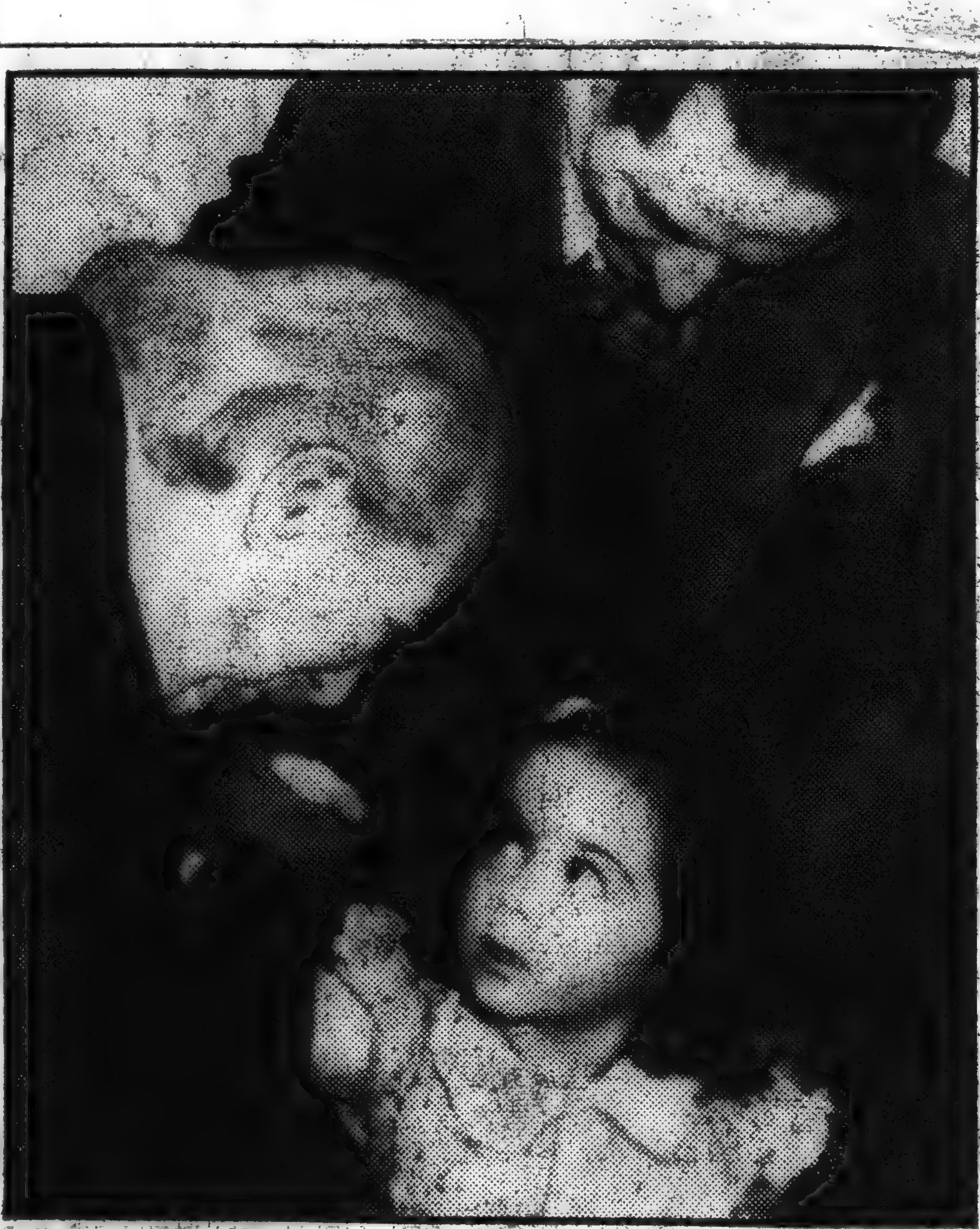
This Gives Her Something to Remember Him By

B. [illegible] – May 13/39

Marisol Sanroma, three-year-old daughter of the pianist, can paste this picture in her scrapbook and all the years of her life may recall that the great Paderewski once kissed her hand. Jesus Maria Sanroma holds his daughter, and Mrs. Sanroma is at left of Paderewski, who went to Symphony Hall yesterday to hear a Pops rehearsal.

WASHINGTON, D. C.
STAR

MAY 15 1939



BOSTON.—PADEREWSKI AWES AN ADMIRER—Paderewski brought awe and wonder to the eyes of a little girl when, in the best continental manner, he kissed the hand of 3-year-old Marisol Sanroma. The gallant gesture occurred at rehearsal of the Boston Symphony Orchestra, with which Marisol's father, Jesus Maria Sanroma (right) had just played the Padereski "Concerto, Opus 17."
—A. P. Wirephoto.

SALT LAKE CITY, UTAH
TELEGRAM

MAY 15 1939

PIANIST KISSES A LADY'S HAND

(AP Photo)

Paderewski brought awe and wonder to the eyes of a little girl when, in the best continental manner, he kissed the hand of 3-year-old Marisol Sanroma here yesterday. The gallant gesture occurred at a rehearsal of the Boston Symphony Orchestra, with which Marisol's father, Jesus Maria Sanroma (right), had just played the Paderewski Concerto, Opus 17.

B. Herald May 13/39

Paderewski Visits Pops Rehearsal; Hears Orchestra Play Own Work

Ignace Jan Paderewski, who played to a crowded Boston Opera House Wednesday night, yesterday took his turn at being an audience in Symphony Hall. Two hours before his private Pullman car was pulled out of the South Station for Providence yesterday afternoon, the 78-year-old pianist quietly invaded a rehearsal of the Pops orchestra.

The maestro chose the occasion to hear his own concerto, Opus 17, played by Jesus Maria Sanroma, Symphony pianist. Although his applause was restrained, befitting one who guards himself from all tiring excess, it was recognized as a tribute to Sanroma's rendition.

As Paderewski slowly entered the hall, relying a great deal on his rubber-tipped malacca stick for support, the shirt-sleeved musicians who had been in rehearsal rose to pay him silent honor. Arthur Fiedler, the conductor, greeted the visitor and saw him seated in the unlighted balcony.

Thorughout the impromptu "concert," Paderewski's face was expressionless. Those who watched him wondered about his thoughts, asked if he was thinking about a future when Opus 17 would be one of the few living souvenirs of a great artist. At the start of one passage, he raised his right hand slowly. But he said nothing.

At the end, he briefly applauded. Then he departed for his private car. Sunday he plays in Providence, and by mid-June he plans to return to Switzerland.

Ice & Refrigeration
Magazine
CHICAGO, ILL.

MAY - - 1939

Entertainment Program

In addition to the sessions of diversified program of entertainment is planned which will include special luncheons, a barbecue held at the Dewey and Almy plant, an evening at the celebrated Boston Symphony "pop concert" and a banquet at the famous New Ocean House on the seashore at Swampscott which will conclude the program of Friday. There probably will be a Saturday morning program following which ample time will be left free for the proposed organization of an association of food technologists, the general plans for which have been suggested by a group who attended the first conference at M. I. T. in 1937.

PROVIDENCE, R. I.
JOURNAL

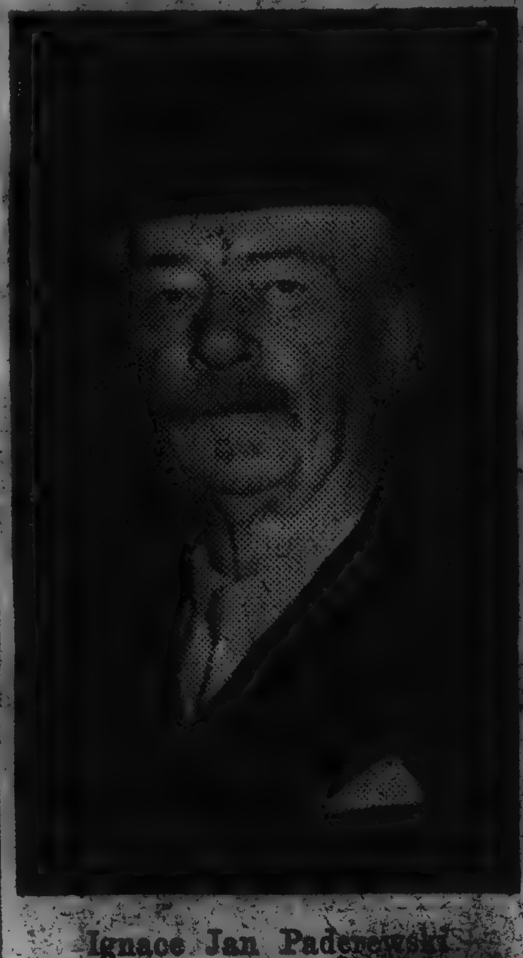
MAY 1 3 1939

Paderewski Arrives Here On 20th American Tour

GREAT MUSICIAN'S DIGNITY IMPRESSIVE

Poses For Photographers With Mellow Smiles and Courtly Bows

By John W. Tebbel


Ignace Jan Paderewski

A tired old man emerged slowly on to the rear platform of a private car at Union station yesterday and raised his black felt hat with a deliberate movement of slim fingers. No one spoke. This was Ignace Jan Paderewski.

An atmosphere of reverence surrounds the aged Polish pianist and patriot. As he slips into the dimness of tradition on this 20th American tour, almost certainly his last, he lives already in a world of memory, warmed by the affection and admiration of men and women in every country.

His train drew into the station at 4:57 p. m. but it was more than a half hour later that he made his brief appearance. Newspapermen were entertained by his secretary in the observation compartment at the rear of the private car. On one side was the small upright on which he practices, not every day now. A huge portfolio of music lay carelessly across the piano top and there was more music about the instrument.

Everyone is very affable but there is no relaxation of the old rule: "Mr. Paderewski gives no interviews." And when he appears, you realize why there are no interviews.

Before he comes out, the visitors glance expectantly at the door into the interior every time it moves, but only one of the two porters or an attendant appears. Then the secretary disappears for a moment, comes back, and announces "I think we had better go outside now."

Outside, there is another long pause while the reporters ask questions more to fill up the time than because there is anything else to be found out. An abrupt stir inside the car, the secretary discreetly re-

Continued on Page 3, Column 4

Continued from Page One.

tires, a publicity man holds the car door open wide, a quick hush falls on the dozen onlookers and Paderewski appears.

He wears a formal black coat with a white wisp of handkerchief in the lapel, a white shirt with a broad tie and the familiar black hat. But you see these things briefly—your eyes turn to the simplicity of his face, seamed lightly, the blue eyes kindly and happy, a smile twisting ever so slightly the corners of his thin lips. He lifts his hat; you see those legendary fingers, unbelievably spared by age, and the white dignity of his hair. And you know, with a sudden lump in your throat, that you are looking upon a truly great man.

Poses for Photographs

That is why there is no interview. What could you say to that grand, erect figure who stands with the happiness of a child on the platform because he is having his picture taken? What can you say to a man who has been a statesman in the world's most difficult times, a pianist whose genius is a household word?

Paderewski stands in the station twilight patiently, turning obediently at the photographers' request, but from his lips comes no word at all. He only smiles. At the end, he bows and smiles again, turns slowly and shuffles into the car, supported by his heavy cane. You realize more than ever that he is an old man and a feeble one.

There are the usual questions and answers from the secretary: yes, the concert in Metropolitan Theatre on Sunday afternoon is the 18th, on a nation-wide tour that began on March 1 in Newark and was interrupted briefly by illness. Yes, seven more concerts after this, and then he sails for home on the Normandie, June 14, to return to his villa at Morges on Lake Geneva. No, he would not return if he thought a war were imminent—but then he refuses to accept the fact that another war is possible. He agrees essentially with the stand of Foreign Minister Colonel Beck and believes Poland will never be another Czecho-Slovakia.

Hears Sanroma Play

Yesterday morning, he heard the young Puerto Rican pianist, Jesus Maria Sanroma, rehearse the only Paderewski concerto with the Boston "Pops" Orchestra. He was pleased with the rehearsal, says his secretary. Another generation . . another tradition of performance . . .

What does the grand old man of music think about as he sits by his car window, watching America roll by outside, mulling over the crowded 78 years of his life? Politics, certainly—he reads books on current events and follows closely the trend of affairs in Europe. Memories, too, revived by the friends he meets everywhere on his tour, recalled from his tumultuous life.

But one likes to think of those other memories: the intermittent cascading through his mind of immortal music, the grandeur of Beethoven, the sprightly Haydn, all the lyric loveliness of Chopin—remembered music as only a genius may know it.

WASHINGTON, D. C.
STAR

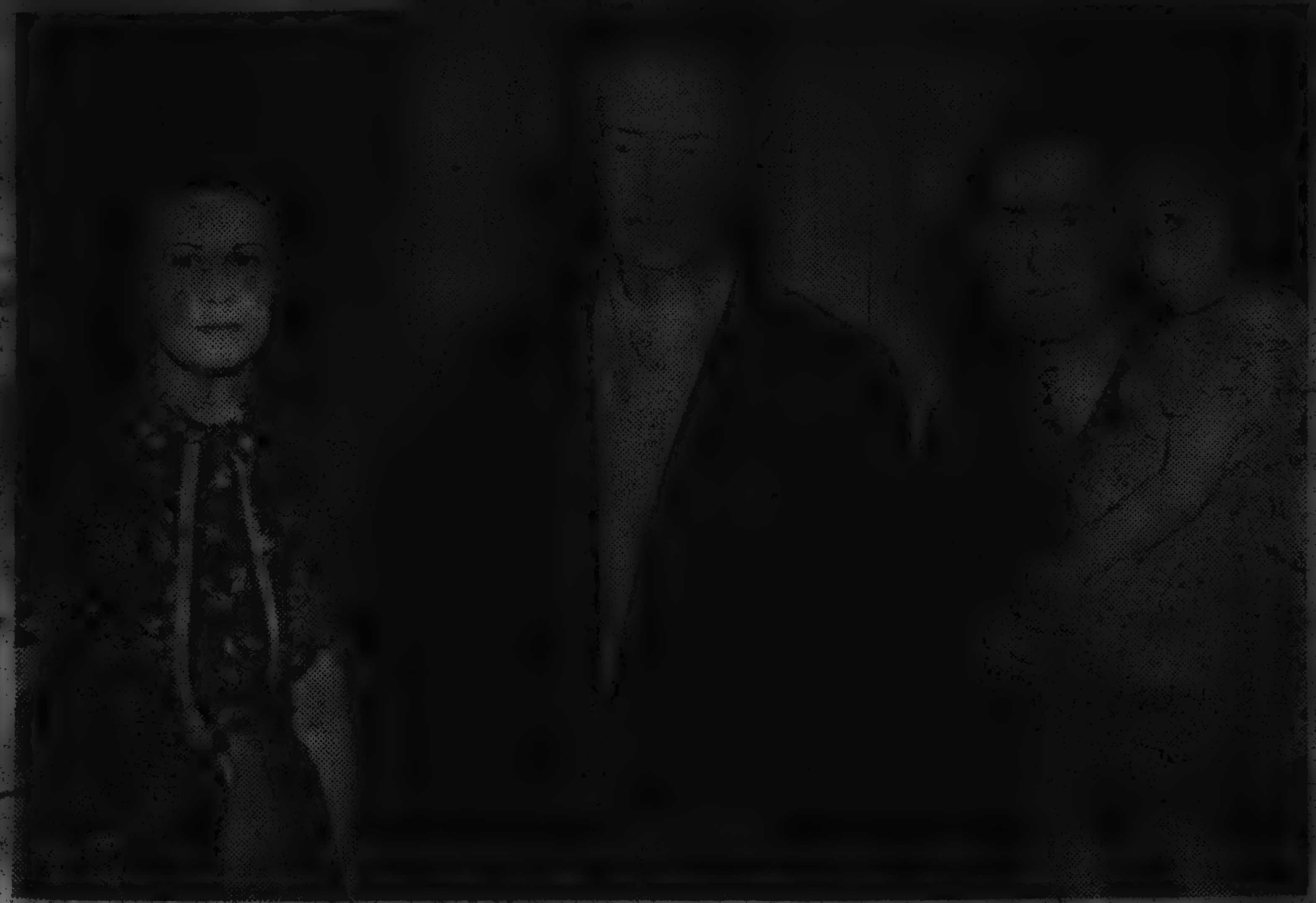
MAY 1 5 1939

BOSTON.—PADEREWSKI AWES AN ADMIRER—Paderewski brought awe and wonder to the eyes of a little girl when, in the best continental manner, he kissed the hand of 3-year-old Marisol Sanroma. The gallant gesture occurred at rehearsal of the Boston Symphony Orchestra, with which Marisol's father, Jesus Maria Sanroma (right) had just played the Padereski "Concerto, Opus 17." —A. P. Wirephoto.

SALT LAKE CITY, UTAH
TELEGRAM

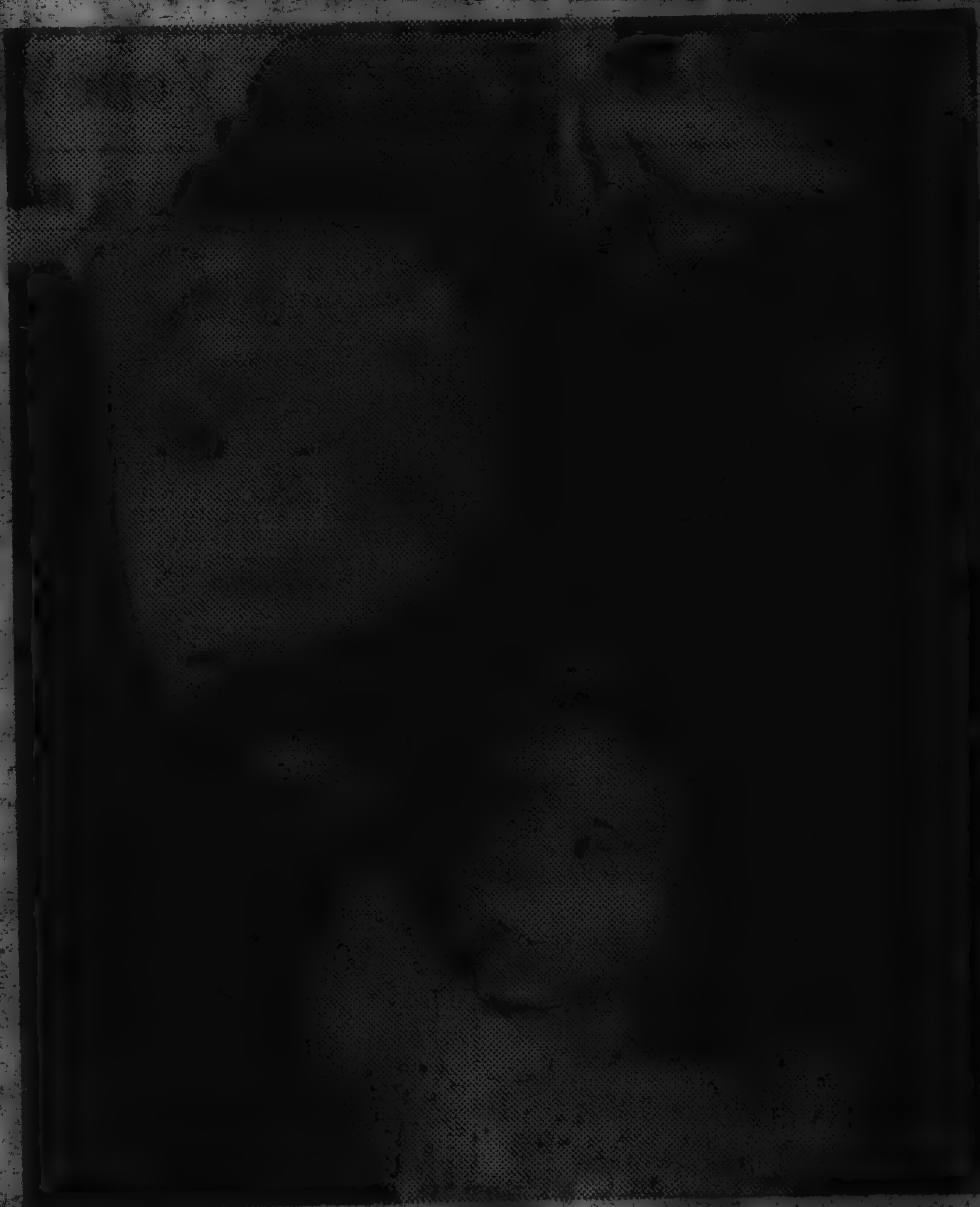
MAY 1 5 1939

This Gives Her Something [illegible]



Marisol Sanroma, three-year-old daughter of the pianist, can paste this picture in her scrapbook and all the years of her life may recall that the great Paderewski once kissed her hand. Jesus Maria Sanroma holds his daughter, and Mrs. Sanroma is at left of Paderewski, who went to Symphony Hall yesterday to hear a Pops rehearsal.

PIANIST KISSES A LADY'S HAND



(AP Photo)

Paderewski brought awe and wonder to the eyes of a little girl when, in the best continental manner, he kissed the hand of 3-year-old Marisol Sanroma here yesterday. The gallant gesture occurred at a rehearsal of the Boston Symphony Orchestra, with which Marisol's father, Jesus Maria Sanroma (right), had just played the Paderewski Concerto, Opus 17.

B. Herald May 13/39

Paderewski Visits Pops Rehearsal; Hears Orchestra Play Own Work

Ignace Jan Paderewski, who played to a crowded Boston Opera House Wednesday night, yesterday took his turn at being an audience in Symphony Hall. Two hours before his private Pullman car was pulled out of the South Station for Providence yesterday afternoon, the 78-year-old pianist quietly invaded a rehearsal of the Pops orchestra.

The maestro chose the occasion to hear his own concerto, Opus 17, played by Jesus Maria Sanroma, Symphony pianist. Although his applause was restrained, befitting one who guards himself from all tiring excess, it was recognized as a tribute to Sanroma's rendition.

As Paderewski slowly entered the hall, relying a great deal on his rubber-tipped malacca stick for support, the shirt-sleeved musicians who had been in rehearsal rose to pay him silent honor. Arthur Fiedler, the conductor, greeted the visitor and saw him seated in the unlighted balcony.

Thorughout the impromptu "concert," Paderewski's face was expressionless. Those who watched him wondered about his thoughts, asked if he was thinking about a future when Opus 17 would be one of the few living souvenirs of a great artist. At the start of one passage, he raised his right hand slowly. But he said nothing.

At the end, he briefly applauded. Then he departed for his private car. Sunday he plays in Providence, and by mid-June he plans to return to Switzerland.

Ice & Refrigeration
Magazine
CHICAGO, ILL.

MAY - - 1939

Entertainment Program

In addition to the sessions of diversified program of entertainment is planned which will include special luncheons, a barbecue held at the Dewey and Almy plant, an evening at the celebrated Boston Symphony "pop concert" and a banquet at the famous New Ocean House on the seashore at Swampscott which will conclude the program of Friday. There probably will be a Saturday morning program following which ample time will be left free for the proposed organization of an association of food technologists, the general plans for which have been suggested by a group who attended the first conference at M. I. T. in 1937.

10

'STOPS POPS'

B. American – May 13/39

Paderewski Hears Fiedler Play His Famous Opus 17

Discordant buzzing of fiddles and whining woodwinds suddenly died down as Jesus Maria Sanroma, Boston's famed pianist, walked on the Symphony Hall stage to rehearse the Concerto, Opus 17, by Paderewski, which he will play with the Pops orchestra tomorrow night.

Musicians lifted their instruments to commence, as Conductor Arthur Fiedler raised his baton.

At that moment, the entire orchestra came to its feet in applause, pianist and conductor alike turned around to greet a tall, white-haired man who walked majestically into the hall.

It was Ignace Jan Paderewski himself, composer of the great concerto which the musicians were about to perform in preparation for Sunday night's concert.

Conductor Fiedler rushed to the master with words of welcome and ushered him to a choice seat. The aged virtuoso bowed for the music to begin.

Paderewski once lifted his right hand as the music rose to a climax. At the close he applauded in tribute to Sanroma's interpretation.

It was probably his last visit to Boston. On Wednesday night his Opera House recital broke all concert records for receipts and attendance, when thousands greeted him on his farewell

---

Globe – May 14 1939

MUSIC

SYMPHONY HALL

Sunday Pops

Arthur Fiedler has heightened the freshness and variety of Pops programs by bringing out frequent novelties—either new scores, or compositions so rarely heard of recent years that many concert-goers are not familiar with them. Two interesting works in the second category—Beethoven's Overture, "The Dedication of the House," and Paderewski's A minor Piano Concerto—were heard by a capacity audience last night at the second Sunday Pops of the season. Jesus Maria Sanroma was soloist.

Paderewski's Concerto—which the composer heard at rehearsal in Symphony Hall last Thursday—ought to have retained a prominent place in the concerto repertory. If no great masterpiece, it is effective, rhythmically spirited, full of pleasant melody and harmony, and emotional in the 19th Century Romantic style. There could be only praise both for Mr. Fiedler's enterprise in reviving it, and for the splendid performance last evening. Mr. Sanroma played the virtuoso part for soloist with just the right gusto and feeling.

Beethoven's long, ceremonial Overture, with rolling drums and brass fanfares, was intended for the opening for a Vienna theatre in 1822. Incidentally, this Overture was the first composition performed in Symphony Hall, and the first ever played by the Boston Symphony Orchestra.

The difficult original part for solo high trumpet, capably taken by Roger Voisin, was a feature of Bach's Brandenburg Concerto No. 2. Bach used to write passages for a high trumpet which fell out of use after his lifetime, and until comparatively recent years, when a special instrument was constructed, such passages could not be played as Bach intended them. The other three solos were assumed by Julius Theodorowicz, violin; James Pappoutsakis, flute, and Louis Speyer, oboe.

Wagner's "The Ride of the Valkyries," and three item by Sibelius—"Finlandia," "Valse Triste," and the march from the "Karelia"—rounded out a thoroughly enjoyable concert.
—C. W. D.

HONOR PADEREWSKI

BY WARREN STOREY SMITH

B. Post – May 14/39

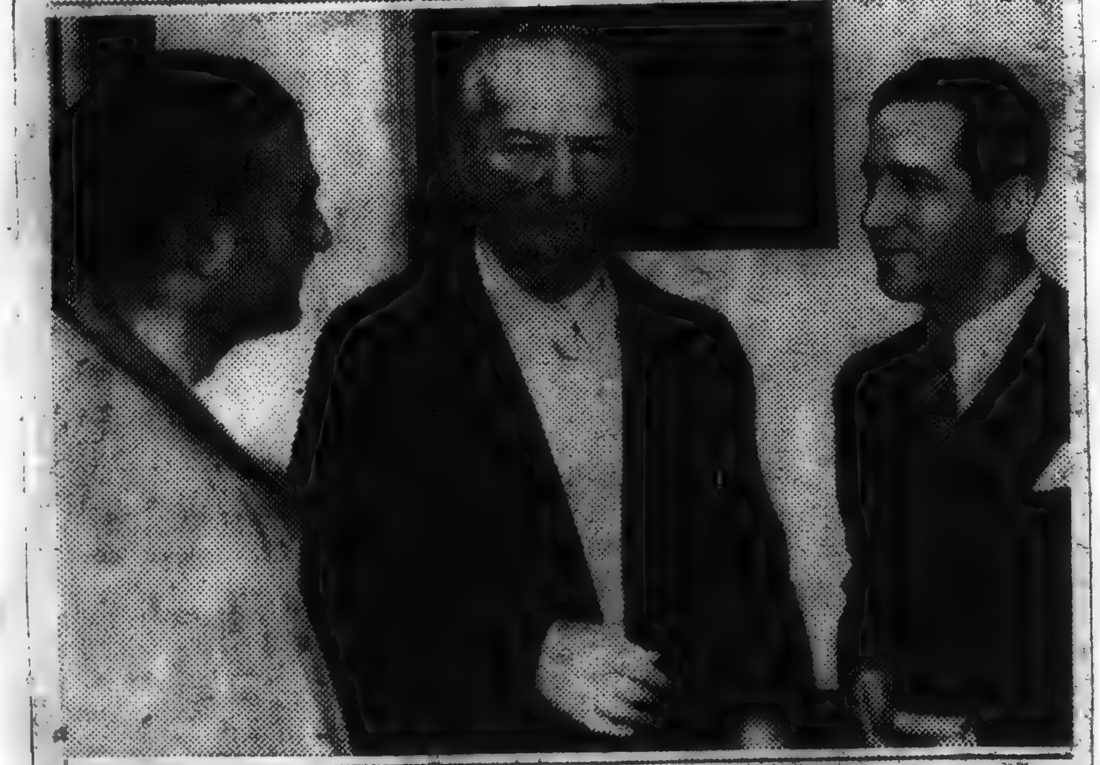
At last night's Pop Concert, four days after Mr. Paderewski's farewell recital at the Opera House, his Piano Concerto occupied the place of honor in a programme otherwise given over to the music of Beethoven, Bach, Wagner and Sibelius. The pianist in the Concerto was Jesus Maria Sanroma and, needless to say, Arthur Fiedler conducted.

Though Mr. Paderewski, who played in Providence yesterday, was not there, he did manage to come to rehearsal last Friday and bestowed his blessing and approval on all concerned. In his day he had played the Concerto in Symphony Hall, at a Symphony concert, and those who had the good fortune to be present are not likely to forget it. But this is not to imply that there was any lack of fire, brilliance or poetry in the performance last night. As a matter of fact, both Mr. Sanroma and Mr. Fiedler quite outdid themselves.

As for the Concerto, it remains and is likely to remain, Mr. Paderewski's most significant achievement as composer in the larger forms. With Saint-Saens, Grieg, MacDowell and Rachmaninoff, he put the best that he had into this rather artificial medium. A product of 19th century romanticism, the Concerto nevertheless avoids all excess and extravagance and though not of conspicuous originality, is a similarly well-knit and effectively written work. A strong national feeling pervades it. Here, as in his less successful B minor Symphony and the opera "Manru," Paderewski writes as a Pole and patriot.

May 13/39 *You saw it in the* BOSTON DAILY RECORD

Famed Pianist as Pops Composer



Ignace Jan Paderewski, famed Polish pianist, with Conductor Arthur Fiedler, left, at a rehearsal of the Pops at Symphony Hall, with Jesus Maria Sanroma, right, after Fiedler had conducted the Concerto for Piano and Orchestra, composed by Paderewski. Sanroma was the piano soloist.

May 13/39 THE BOSTON GLOBE—S

Paderewski at Symphony Hall

CONDUCTOR, COMPOSER AND SOLOIST

Ignace Jan Paderewski, the great Polish pianist who played at the Boston Opera House Wednesday night, visited Symphony Hall yesterday noon to hear his own Concerto in A minor rehearsed. The composition will be played at the Pop concert tomorrow evening with Arthur Fiedler conducting, and Jesus Maria Sanroma playing the solo part. After the rehearsal, which greatly pleased composer-pianist Paderewski, he posed with conductor Fiedler, at left, and soloist Sanroma. They are shown looking over the score of the Concerto, which Paderewski composed in 1888.

Paderewski Hears Opus 17 Played by 'Grandson' Here

B. Trav – May 13/39

In a surprise visit to Symphony Hall at noon today, Paderewski heard his "musical grandson," Jesus Maria Sanroma, play the Paderewski Concerto, Opus 17, which will be performed for the first time on a Pops program Sunday night.

In the same row with the great Polish pianist, one of whose pupils (Szumowska-Adamowska) taught Sanroma, sat Mrs. Sanroma and their little black-eyed daughter, Marisol, aged three and a half.

When Sanroma and the orchestra concluded the playing of the spirited concerto, Paderewski clapped his gloved hands and murmured "Bravo, bravo!" Arthur Fiedler and members of the orchestra turned toward their distinguished guest who had made of a workday, shirt-sleeve rehearsal a memorable occasion—and the players ap joined the cameraman in taking pictures that followed the concert. The high point of the posing for the Sanromas came when in gallant Continental style, the 78-year-old maestro bent over and kissed the hand of the infant Marisol.

Serenades Maestro

During his rendition of the concerto, Sanroma, who is 35, frequently lifted his eyes toward the idol of pianists of two generations, as if serenading him. Now and then members of the orchestra turned their heads to view the picturesque figure in the balcony shadows.

Paderewski, who played to a packed Opera House on Wednesday night, left in his special railroad car for Providence after his visit to Symphony Hall, which was his only public appearance in the city apart from his concert.
J. K.

WILMINGTON, DEL.
EVENING JOURNAL

MAY 15 1939

MAX O. KUNZE—In Boston, Mass., 65 years old; member of Boston Symphony Orchestra for 45 years, member of faculty of New England Conservatory of Music for 35 years.

NEW YORK, N. Y.
TIMES

MAY 4 - 1939

MITROPOULOS TO GIVE WORLD FAIR CONCERT

Greek Conductor Will Direct the Philharmonic on May 26

Dimitri Mitropoulos, Greek conductor of the Minneapolis Symphony Orchestra, has been engaged to direct the New York Philharmonic-Symphony for a concert at the World's Fair Music Hall on Friday evening, May 26, Countess Mercati, chairman of the volunteer committee arranging the concert, announced yesterday. The program, which is under the patronage of the Greek Government, will mark the New York concert debut of Mr. Mitropoulos, who has been heard here only in a broadcast with the NBC Orchestra.

The Greek conductor was introduced to American audiences largely through Serge Koussevitzky, who heard him in Europe and invited him to appear as guest conductor of the Boston Symphony.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, MAY 18, 1939

Paintings Exhibited—Olivier and

John B. Sanromá

In Full Swing at the Pops

As Arthur Fiedler raises his baton for the nightly concerts at Symphony Hall.

Russian Pianist Soloist at Pops

B Tran - May 16/39

As soloist at the Sunday evening Pops concert, Selma Kramer, young Russian pianist, essayed the Rachmaninov C minor Concerto. Making her Boston debut after some little New York acclaim, Miss Kramer was well received for her display of a well rounded tone, solid technique, and a gratifying refusal to sentimentalize the second movement. In the cadenza-like passages, where she did not have to compete with the orchestra, her fluent playing showed a promising talent.

It remains a question, however, whether any but the exceptional woman pianist is wise to attempt this Rachmaninov show piece. Rachmaninov himself can plunge into the midst of its sonorous chords and rapid passages of the opening movement and still retain the reserve force with which to build up the ensuing climax. Miss Kramer, though she overcame her evident early nervousness, hardly succeeded in maintaining the pace, or in producing the power and brilliance necessary to make herself heard against even a Pops orchestra.

The other principal offering of the evening was the Beethoven Eighth symphony. Mr. Fiedler gave a pleasant performance, after a somewhat wavering start that demonstrated again how essential its precision in even the "little" Beethoven. E. B. S.

At the Pops Tonight

Entrance of the Gladiators	Fucik
Overture, "Fingal's Cave ("The Hebrides")	Mendelssohn
"Spring," for String Orchestra	Grieg
Soviet Iron Foundry	Mossolov
Prelude to "Hansel and Gretel"	Humperdinck
Capriccio Espagnol	Rimsky-Korsakov
Songs by the Framingham State Teachers College Glee Club	
Fantasy, "Snow White and the Seven Dwarfs"	Churchill-Bodge
"The Harmonica Player," from "Alley Tunes"	Guion
Sixth Hungarian Dance	Brahms

News of the Dance

On Monday evening, John Martin, dance critic of the New York Times, will bring the Boston University course in rhythmic activities to a close, with a lecture on "The Modern Dance"—an analysis of its nature, significance and prospect.

Mr. Martin was educated for the theater, in which field he has served as actor, director, playwright, critic, and teacher. Since 1927 he has been dance critic of the New York Times and has lectured extensively throughout the United States on the modern dance. He is the author of "The Modern Dance," "America Dancing," and is now preparing a new book of the dance for fall publication.

* * *

Winslow-Fitz-Simons at the Pops

On Thursday evening, May 25, Miriam Winslow and Foster Fitz-Simons will make their first Boston appearance as partners, at the Symphony Hall Pops, under the auspices of the Christopher Shop, giving a large number of selections from the program they have successfully presented on tour.

Following the Pops engagement, Miss Winslow and Mr. Fitz-Simons will dance with the Toronto Symphony Orchestra and make an additional tour of the Middle West in June.

Winslow will later head the rtment for the summer od Institute of Music in Orleans, offering courses in ballet, contemporary dance, percussion and improvisation. Her teaching assistant will be Mary Morse, a member of Miss Winslow's supplementary concert group, which also will appear in the Pops program.

* * *

Lucille Perry Hall Recital

On Friday evening, May 26, Lucille Perry Hall will present her students in a program which includes all forms of contemporary dance, character and national dances, classic ballet, and special new choregraphic arrangements for children. Authentic settings and costumes will be provided.

* * *

Hans Wiener Pops Performances

The evenings of May 29 and 31 at the Pops will bring performances repeated from last season by request of Hans Wiener's "The Incredible Flutist," danced by Mr. Wiener, his associate, Erica Thimey, and the concert and workshop groups. "The Incredible Flutist" is notable for its score by Walter Piston and costumes by Marco Montedoro of Radio City Music Hall.

On Tuesday evening, May 30, Mr. Wiener, Miss Thimey and groups will present a concert program of miscellaneous abstract pieces, to music of Milhaud, Ravel, Albeniz and Weinberger. On this program, Mr. Wiener will revive the Dimensional Fugue from his "Architectural Suite," to music by composer-accompanist, Ruth has been or-

---

ng Transcript MAY 16, 1939

MUSIC

Sons of Harvard Take Over Pops

The annual "Harvard Night" at Pops is a most enjoyable occasion as a rule, whether or not you happen to be a Harvard man. It is most representative of the lighter and also the best side of a musical institution so pre-eminently Bostonian. If, in addition, Harvard is your alma mater, your cup of joy, when you hear the massed voices of the Glee Club spiritedly traversing the football songs, is likely to be as full as the glass on your table.

The Glee Club under the direction of G. Wallace Woodworth last night in Symphony Hall was a little slow as usual in getting to the good old "fight" songs. But everyone in the crowded house, sitting patiently or engrossedly through the admirable group the conductor had chosen, knew that the "last white line" would be reached in due season.

For the choral fare Mr. Woodworth had ranged widely and freshly through Italianate comedy out of Cimarosa's "Il Matrimonio Segreto," the gusty German humors of Hindemith's "Martinslied," the neat, if sometimes naive, wit of the choruses from John Knowles Paine's music for Aristophanes' "Birds" and the British flavors of choruses from "Iolanthe." For more weighty but still witty interlude there was the rousing finale from Walter Piston's Suite, containing music of a scholar, a gentleman and—as the saying goes—judge of Irish whiskey.

To begin a program that was enjoyably varied, exhibiting music that was light and frolicsome without being inane, Malcolm Holmes, another son of Harvard and conductor of the University Orchestra, led the Pops musicians through performances of the "Pomp and Circumstance" March of Elgar, the Polovetzkian Dances from "Prince Igor," a fairly "hot" and well-constructed Rumba by Clair Leonard (Class of 1922) and the appropriate "Academic" Overture of Brahms. The Pops Orchestra, evidently none the worse for shifting leadership, played according to its best standard.

Leroy Anderson ('29) completed the trio of guest conductors, presenting the Overture to "Die Fledermaus," his own "Harvard Sketches" and Morse's "Up the Street" March. The colorful audience was in exceptionally appreciative as well as convivial mood. M. S.

News of Music

Leading music librarians of the east will hold a two-day conference at the Harvard Musical Association on next Friday and Saturday to discuss the problem of increasing efficiency and reducing costs in cataloging music. On the agenda for the meetings will be a discussion of extending the Library of Congress facilities for printing duplicate cards for each piece of literature registered in American libraries to music. If this procedure is accepted, music libraries will reduce their cataloguing costs a hundredfold.

Among the music librarians who will attend the meetings are Carlton Sprague Smith of New York, Edward N. Waters of the Library of Congress, Barbara Duncan of Eastman Music School, Rochester, N. Y., Richard G. Appel of Boston, Eva O'Mera of Yale Univ. College of Music

---

Paderewski Is the Audience At Rehearsal of His Music

Monitor - May 12/39

"Here he is!" Members of the Pops Orchestra stationed at rear windows of Symphony Hall cried to the men rehearsing on the stage a little after noon today.

The orchestra laid down its instruments as one man and sprang to its feet, facing toward the shadowy corner of the balcony, where in a few moments an erect figure stepped inside the door and took a seat in the deepest shadow. It was Ignace Jan Paderewski, who on Wednesday had thrilled an audience crowding into every corner of the Boston Opera House.

That was expected to be his farewell appearance in Boston as an artist—after long decades of supremacy at the piano keyboard. Today he came as a composer to hear his own music played by young Jesús María Sanromá, Boston concert pianist.

With the dim emptiness of the hall hidden by the dull red rehearsal curtain—except for three rows of the green tables and gilt chairs of the "Pops" and with just a handful of orchestra officials sitting near him in the balcony, Paderewski sat motionless in the twilight of the unlighted balcony, in rapt attention as Mr. Sanromá entered upon his Concerto.

His face was expressionless—as if all his thought was carried back to the brilliant days in which he had expressed himself through his own interpretation of this music—with perhaps a wonder as to the message it would carry to the future through other fingers such as those now fleeting over the keys.

Once he raised a finger in anticipation of an apparently specially loved passage. That was his only movement except for brief clapping at the conclusion.

When Paderewski listened: Page 9.

12

Pianist at the Pops

C. S. Monitor - May 22/39

The Boston debut of a talented young Russian pianist was a feature of the Pops concert last night in Symphony Hall, when Selma Kramer was heard in the Rachmaninoff Concerto No. 2 in C minor, Op. 18, for Pianoforte and Orchestra. For the rest of the program, Arthur Fiedler had arranged the Overture to "L'Italiana in Algeri," by Rossini, the Beethoven Symphony No. 8 in F major, Op. 93, the Gypsy Dance from Bizet's "Carmen," Glazounov's arrangement of the Song of the Volga Boatmen, and the Knightsbridge March from the London Suite by Eric Coates.

Miss Kramer brought to her task a well developed technique and considerable poise. Her rhythmic sense is sure and she is obviously a musical person. The passages in which brilliance plus strength are demanded were not entirely successful, pianistically, since Miss Kramer has not at present developed sufficient strength to overcome the volume of tone which emerges from an orchestra playing fortissimi. This difficulty is not to Miss Kramer's discredit, however, since she is not alone in her inability to be heard. The composer himself has been known to arrive second best in the friendly combat he has staged between the solo instrument and the accompanying musicians.

In the solo and cadenza passages, especially those demanding discrimination in nuance, Miss Kramer summoned a tone which was firm without becoming hard, and in those passages she revealed her musicianship. She was enthusiastically applauded and returned to the stage many times in acknowledgment of an ovation.

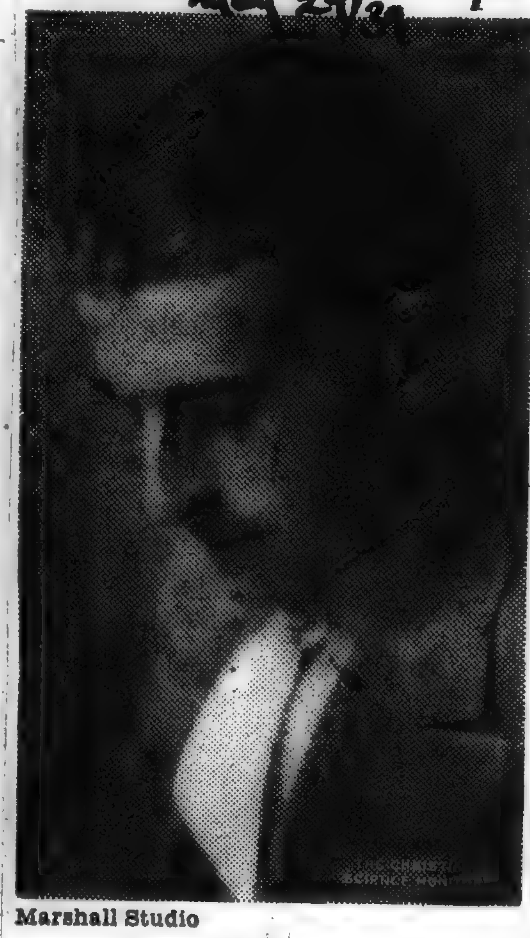
Mr. Fiedler is continuing his policy of placing orchestral music of robust proportions on his programs. Within easy memory, an entire symphony upon a Pops program was extraordinary. Pops audiences of today are taking serious music as a matter of course . . . and enjoying it, if attentiveness and subsequent applause be any criterion. Mr. Fiedler does not linger over the finer points of performance, but the essence of the symphony was there last night and the success of it should encourage him to further effort in this direction.

Although encores are the exception rather than the rule at these Sunday evening concerts, one may not justly conclude remarks on the proceedings last night without a brief mention of the excellent performance of Rimsky-Korsakoff's "Flight of the Bumblebee." It revealed the orchestra in top form and Mr. Pappoutsakis, flutist, as a master in delineating the wanderings of the insect.

G. M. S.

C. S. Monitor May 2[illegible]/39

To Conduct at Pops



Marshall Studio

Yves Chardon

He will lead the Pops Orchestra at Longy Night, Thursday evening, June 1.

HANOVER, PA.
SUN
MAY 20 1939

A KISS FOR HER MEMORIES (when she grows up) was received by three-year-old Marisol Sanroma, when Ignace Paderewski, famed pianist, kissed her hand. She is plainly awed by such gallantry. She is the daughter of Jesus Maria Sanroma (right), pianist of the Boston Symphony Orchestra, who had just played the Paderewski Concerto. The day before Mr. Paderewski gave a recital in the Boston Opera House which was crowded to capacity. Next Thursday in Madison Square Garden, New York, Mr. Paderewski is expected to play before an audience of fifteen thousand near the end of his farewell tour.

LAWRENCE, MASS.
TRIBUNE
MAY 26 1939

FOREIGN CONDUCTOR PAYS HIGH TRIBUTE TO AMERICAN ORCHESTRAS

After spending the past six months in this country, Werner Wolff, noted European conductor, unhesitatingly says that American orchestras now lead the world. Mr. Wolff says in part: "Obviously it is unnecessary to point out that the quality of musical performance here is extremely high. New York has become one of the—if not the—music centers of the world. It is a sign of the times that today outstanding European musicians come to the United States less for financial reward than for the purpose of building up their reputations. What has impressed me most of all is the surprisingly high technical standard of musical performance. The technical perfection of the maor orchestras is amazing. Perhaps the best explanation is the one made to me some years ago by a great European conductor, who came to this country frequently. He attributed the high qualities of such orchestras as the New York Philharmonic and Boston Symphony to the fact that they had been able to obtain the services of the best strings of Austria and Czecho-Slovakia, the trumpets and trombones of Germany, and the woodwinds of France."

B. Herald -

MUSIC

May 22/39

THE POPS

The Pop concert last night in Symphony Hall, conducted by Arthur Fiedler, had for soloist Selma Kramer, pianist. The program was as follows:

Overture to "L'Italiana in Algeri"	Rossini
Symphony No. 8 in F major, op. 93	Beethoven
Piano Concerto No. 2 in C minor	Rachmaninoff
Gypsy Dance from "Carmen"	Bizet
Song of the Volge Bargemen	Glazounov
Knightsbridge	Eric Coates

As one of the more serious concerts of the Pops, this was a particularly successful example. Beethoven's gayest symphony can never fail to win its way, even with those intellectual snobs who cannot believe that cheerful music can be as good as tragic. The fact that this was Beethoven in full maturity, as it were, makes the case fool-proof. And that case is the better stated in this instance because of the Rossini overture. To modern ears it is doubtless full of cliches, but it is also easy and wise to sink such prejudice in the knowledge that it is really brilliant music. In that spirit it was played last night by the orchestra under Mr. Fiedler.

Possibly the Rachmaninoff Concerto will be slated in time for triteness; still, while the piano occupies the place it now does, no such effective work can be passed over. Miss Kramer was a highly efficient soloist. Her performance took the legitimate advantages of the virtuoso, as the composer clearly intended. It was a musical and poetic interpretation as well. In the atmosphere of the Pops, even a Sunday concert, is it hard to secure the special nostalgia, the contemplativeness, that the slow movement requires. It was obvious, however, that Miss Kramer had the will and the capacity where circumstances were inevitably a shade beyond control. Mr. Fiedler and the orchestra provided the right accompaniment, and the Concerto was enthusiastically applauded.

A. W. W.

TONIGHT AT THE POPS

The following program will be heard at the Pop concert under Arthur Fiedler's direction at Symphony Hall tonight:

Coronation March from "The Prophet,"	Meyerbeer
Miniature Suite	Harl McDonald
"None But the Lonely Heart"	Tchaikovsky-Cailliet
Overture to "William Tell"	Rossini
"Finlandia," Symphonic Poem	Sibelius
Largo	Handel
Overture Solennelle, "1812"	Tchaikovsky
"Artists' Life," Waltzes	Strauss
"The Toy Trumpet"	Scott
"Prayer of Thanksgiving," Old Dutch Hymn	Valerius-Kremser

MANCHESTER, N. H.
LEADER
MAY 31 1939

Olin Downes to Return for Berkshire Festival

Olin Downes, New York newspaper music editor, will return for the third consecutive year as lecturer for the Berkshire Symphony festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony orchestra, Serge Koussevitzky, conductor, August 3, 5, 6, 10, 12 and 13.

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire county. There will be about 2,500 persons in the audience.

As an added attraction at festival time, the Junior league of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles L. Safford, director of music at Williams college. Mr. Safford, graduate of Williams and member of the faculty 15 years, is a member of the festival's advisory committee. In charge of the lectures will be Mrs. Zenas Crane Colt, chairman of the League's arts and interest committee. There will be no admission fee for the lectures. The public in invited.

NEW YORK, N. Y.
SUN
MAY 26 1939

MORRIS CONCERTO HAS AIR PREMIERE

Prize-winning Work Is Broadcast.

By IRVING KOLODIN.

If there is a special talent in the writing of concertos, it would appear that Harold Morris, composer, teacher and pianist, has it. Several years ago his piano concerto was widely admired when it was played here by the Boston Symphony Orchestra. Last night his violin concerto, which won this year's award for a native work from the National Federation of Music Clubs, had an impressive world premiere in a broadcast from WJZ, with Frank Black conducting the N. B. C. Orchestra and Philip Frank playing the solo part.

Mr. Morris has apparently observed the practices of such contemporary composers as Sibelius, Prokofieff and Dohnanyi in their writing for violin and orchestra, and based his treatment of the medium on a similar independence of the two elements. Through the turbulent, strongly wrought first movement there is abundant passage work for the solo instrument, but it is always antiphonal to some effect in the orchestra, never isolated merely for its spectacular value.

The violin has more chance to sing in the slow movement, but here again it is against a closely written orchestral background, in which the thread of the discourse is consistently shared. Curiously, it is not until the last pages of the finale that the soloist gives forth the strong, if Griegian, theme with which the work opens (this is the impression of a single hearing), but then it has the valuable effect of co-ordinating the three movements. Mr. Morris has also solved the cadenza problem well, reserving it for the finale and writing his own.

Soloist Plays Well.

Though Mr. Morris's architectural skill is prominent through the work, it should not obscure one's appreciation of the pith and definition of his ideas, the individuality of the idiom he has evolved, even if both have their indebtedness to Sibelius. This is good, solid sincerely-felt music, more deserving of the recognition it received than the majority of works so honored. Mr. Frank's solo playing was both poised and temperamentally valid, with the considerable difficulties of the work squarely met. Too much of it, perhaps, is written in the instrument's high register, but it is otherwise thoroughly violinistic. Mr. Black and the orchestra collaborated with excellent results.

The broadcast climaxed the observance of National Federation of Music Clubs' Day at the World's Fair on Wednesday, and was punctuated by speeches by Mrs. Vincent Ober, president of the federation, and Lenox R. Lohr, NBC president. The music of the evening also included George Chadwick's ingratiating "Jubilee," and a "Sinfonietta" by Hans Spialek, the widely admired arranger. The latter presented some ingenious ideas most skilfully handled, but it was rudely interrupted by an extended closing talk using time that might well have accommodated another movement of the work.

MAY 26, 1939
B. Trans.

MUSIC

Winslow Dancers Appear at Pops

The dance numbers which Miriam Winslow, Foster Fitz-Simons and an ensemble of four girls presented at the end of last night's Pop concert in Symphony Hall were for the most part neither pretentious nor arty. They were rather inclined to be divided into two principal categories: character study and humor. The music, tastefully chosen, and played by the Pops Orchestra under Arthur Fiedler, was usually appropriate to the end in view.

"City Faun," to music by Morton Gould, was in the second category, and it was well presented by Mr. Fitz-Simons, a dancer with marked if superficial talent. "Frail Woman," to music of Tansman, was similarly humorous; in addition, the character-delineation by Miss Winslow was sharp and neat. Indeed, it was at times brilliant. The two dancers together were unfailingly amusing in "Chromo," a barn-dance sort of affair to music of Guion, with Miss Winslow displaying the more subtle and varied if not slicker technic.

"Caribbee" contained three little character episodes based on Milhaud's savory "Saudades de Brazil." The dances had some of the same savor, but sometimes—especially on the part of Mr. Fitz-Simons—they were a little too reminiscent of Ted Shawn. "Archangel," which Mr. Fitz-Simons presented to music of Satie, found him quite out of his best element, which is obviously rough-and-tumble Americana. Miss Winslow, on the other hand, limned a moving and beautiful portrait in "Magnificat." The influences (e. g., Angna Enters) were obvious, but they were thoroughly integrated in the study. The principal reservation was that there was a little too much and too fast movement for the kind of music involved (Bach's "Air on the G strings").

The capable ensemble presented a charming first number, "Little Women" to music of Tchaikovsky, and joined the two principal dancers in the last number, Chopin's "Polonaise Militaire," which was unfortunately a rather lame conclusion to an interesting session. The costumes were in almost every instance attractive, and the staging competent.

M. S.

A POPS CONCERT IN YOUR HOME

on Victor Records

IN OUR COMPLETE RECORD SHOP

R. H. WHITE CO.

RCA Victor Automatic

10 & 12 Inch

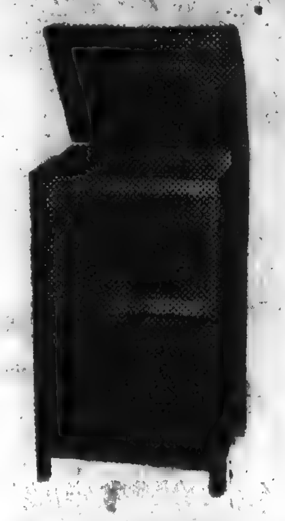
RECORD PLAYERS

AND

ALBUM CABINETS

For the first time, you can now have your 10 and 12 inch records played AUTOMATICALLY, mixed through your present radio—making it a deluxe Automatic combination Radio-Victrola.

You may use White's Convenient Payment Plan



$59.95

$4.50 in records included

Less trade-in allowance for your radio or Victrola

RADIOS AND RECORDS—WHITE'S FOURTH FLOOR

Two Pops Records Included

SUCH AS

Hungarian Dance No. 5 }
Hungarian Dance No. 6 } **No. 4287**

AND

Carioca .... }
Continental .... } **No. 4321**

with purchase of

New Low Priced

Victor Portable

Model 019

Blue and Black

Only **$9.95**

CHARLES W. HOMEYER CO., Inc.

498 Boylston St. Ken. 3510

Complete Stock of "POPS" VICTOR RECORDS at

M. Steinert & Sons

Jerome F. Murphy, *President*

162 BOYLSTON STREET

Steinert Hall HANcock 1900

ARTHUR FIEDLER

BRIGGS & BRIGGS

Presents three

VICTOR

RECORDINGS IN ALBUM FORM OF THE BOSTON "POPS" ORCH. CONDUCTED BY ARTHUR FIEDLER

THE LATEST "POPS" CONCERT ALBUM

M-554, consisting of 3—10-inch Records and 2—12-inch Records.

This new album contains such favorites as Russlan and Ludmilla-Overture; Deep River; Doctrinen Waltz; Eugen Onegin—Polonaise, etc. The "Pops" at its best.

VICTOR "POPS" ALBUM, M-358

Comprising 2—12-inch records, with George Gershwin's "Rhapsody in Blue" on three sides and "Strike Up the Band" on the concluding side.

VICTOR "POPS" ALBUM, M-392

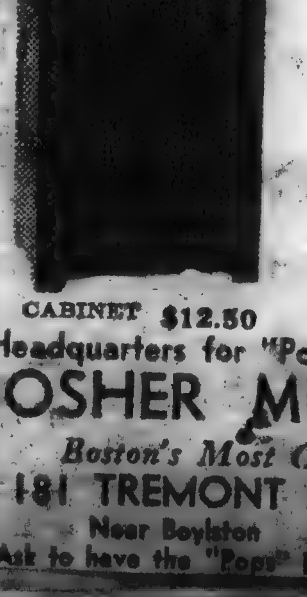
Comprising 2—12-inch records of Franz Liszt's famed "Todtentanz" (The Dance of Death). Favored by "Pops" Concert audiences.

BRIGGS & BRIGGS

1270 MASS. AVE., OPPOSITE WIDENER LIBRARY

KIR. 2007 HARVARD SQ., CAMBRIDGE KIR. 2008

RECORD CABINETS



CABINET $12.50

CABINET $14.95

Headquarters for "Pops" and All Victor Records

MOSHER MUSIC CO., INC.

Boston's Most Convenient Music Store

181 TREMONT ST., BOSTON, MASS.

Near Boylston LIberty 5063

Ask to have the "Pops" Program Mailed Free Each Week

Arthur Fiedler
Conductor of the Boston Pops Orchestra

100 POPS Records to choose from

New Album Just Out!

ALBUM M554

"A BOSTON POPS CONCERT"

(A Night at the Pops in Miniature)

ARTHUR FIEDLER

Conductor

Featuring a Typical Group of Pops Selections

Russian and Ludmilla-Overture (Glinka)
Deep River (Arr. by Burleigh, Orchestrated by A. Jacchia)
Nobody Knows De Trouble I've Seen (Arr. by A. Jacchia)
(Doctrinen Waltz—Edward Strauss, Opus 79)
Goyescas—Intermezzo (Granados)
Eugen Onegin--Polonaise (Tchaikowsky, Opus 24) included in this group of 5 miniatures

Records in This Album Available Separately

4427—4428—4429, 12428—12429

Victor
Victor
Records

Pops Victor records are sold by dealers listed on this page

J. McKenna

19 Brattle Street,
Cambridge, Mass.
Kirkland 0809

◆

Complete Selection of Classical and Popular

Victor
Recordings

Modern Record Playing Equipment

Comfortable
Listening Booths
Trained Attendants

Coolidge Corner Elec. Shop

1416 Beacon St.,
Brookline, Mass.
Beacon 3300

Gilchrist's

Headquarters for Victor and Bluebird Records

Hear the New Pops Concert Album and other recordings by Boston's Famous Pops Orchestra. Full selection of musical masterpieces, Red Seal Records and RCA Victor portable phonographs.

BRAND NEW RCA VICTOR AUTOMATIC RECORD PLAYER

Walnut veneer lowboy cabinet, including $4.50 worth of famous Victor records of your own selection. **$59.95**

Radios, Records, Phonographs, Fourth Floor

Chickering's

New VICTOR RECORD DEPARTMENT

Here, in a smart, modernistic salon, you will enjoy hearing POPS and other classical and popular records. We invite you to visit us.

AMPICO HALL
HOME OF

Chickering's

Mason & Hamlin • Chickering • The Ampico

146 BOYLSTON STREET • Liberty 8100

BOSTON MUSIC COMPANY

For All

NEW
VICTOR
RECORDS

MAIL AND TELEPHONE ORDERS FILLED

116 Boylston Street Next to Colonial Theatre

HANcock 1561

Outstanding Boston "Pops" Recordings

Dance of the Hours, Parts I & II	$1.50	Poet & Peasant Overture, Parts I & II	$1.50
Espana Rhapsody, Parts I & II	1.00	In a Persian Market, Parts I & II	1.00
Freischutz Overture, Parts I & II	1.50	Procession of the Sardar, In the Village	1.50
Jalousie Tango, Ritual Dance of Fire	1.50	Rhapsody in Blue, with Sanroma	3.50

Todtentanz with Sanroma 3.50

WE HAVE A COMPLETE STOCK OF THE RECORDS BY THE BOSTON "POPS" ORCHESTRA

Complete stocks of Victor & Bluebird Records.
Catalogs furnished on request.

E. O'BYRNE DE WITT'S SONS

RCA Victor Records—Victrolas—Radios

51 Warren Street — — — Roxbury, Mass.

Highlands 8616 Open Evenings

COMPLETE . . .

The Phonograph and Record Shop, 8 Milk St., has complete facilities for the record buyer,—a stock of records comprising practically every one of the 6500 selections listed in the Victor catalog, all the customary accessories, and a wide range of Victrolas from $9.95 up. Hear your favorite selection on a modern Victrola, in a comfortable, ventilated booth.

The chances are always about 49 to 1 that you will find the record you want at The Phonograph and Record Shop, 8 Milk St. (near Washington St.), Boston.

THE PHONOGRAPH AND RECORD SHOP

8 MILK STREET

HUBBARD 2296 BOSTON

LAWRENCE, MASS.—FRIDAY, MAY 26, 1939. THE EVENING TRIBU

MacDowell's Place Still Secure in the Musical Firmament

WHEN Edward Alexander MacDowell died in 1908 he left America a musical heritage that still stands unsurpassed by any other native composer. The MacDowell night at the Boston "Pops" on next Wednesday evening, brought to mind the significance of MacDowell's music and his place among real creative composers, and a brief sketch of his life and achievements seeems particularly appropriate at this time.

America's foremost instrumental colorist, as MacDowell has been styled, was born in New York in 1861 and died there in 1908. Available records state that his family was of Scotch-Irish extraction and came to this country somewhere about 1750. His early pianistic tutelage was with Juan Buitrago, Pablo Desvernine and later with the celebrated concert pianist, Teresa Carreno. When only 15 years old he went to Paris, studying composition with Savard and piano under Marmontel at the Conservatoire. He spent three years in the French capital, following which he moved to Wiesbaden to study with Ehlert, thence to Frankfort for piano study with Heymann, and composition under Raff.

The fame of Joachim Raff may not burn very brightly today, but a few generations ago he was called the "great German romanticist." Raff's interest in MacDowell proved the turning point in his career and undoubtedly greatly influenced the musical development and style of the youthful American, For hour upon hour Raff worked with MacDowell upon the most difficult of musical problems and it was through Raff that he was given an important teaching position at the Darmstadt Conservatory in 1881. The great Franz Liszt, to whom he was introduced by Raff, took a deep interest in his obvious talent and was instrumental in securing a performance of MacDowell's own piano suite before the Universal German Musical society in 1882. Needless to say Liszt's patronage was not misplaced, as the suite was given a most cordial reception. This greatly encouraged MacDowell and he decided to remain in Germany, settling in Wiesbaden as pianist and composer.

In 1884 he returned to this country for a short visit, during which he was married to a former pupil, Miss Marion Nevins. But in 1888 he returned and took up his residence in Boston, where his piano works attracted the attention of Wilhelm Gericke, at that time head of the Boston Symphony orchestra. It was under Gericke's direction that he played his own new piano concerto in D minor in 1889. Later, under Gericke's immediate successors, Artur Nikisch and Emil Paur, all of MacDowell's orchestral works received their first hearing and it was only a matter of time when the apparition became a reality. MacDowell's fame spread rapidly throughout his native land.

When Columbia university created a music department in 1896, the trustees unanimously decided upon MacDowell as the first director. Upon assuming these new duties, he ceased his pianistic career, devoting himself exclusively to teaching and composition. These years in New York were the most fruitful of his career. He was conductor of the Mendelssohn Glee club from 1897 to 1899. A few years later his health began to fail, causing him to resign his Columbia post in 1904, when a year's leave of absence brought no improvement. His malady was diagnosed as a gradual disintegration of the brain tissues.

Regardless of his untimely death at the age of 46, MacDowell did live long enough to see his talents recognized. To Teresa Carreno is due no little credit for this timely appreciation. Except for MacDowell, himself, she was the first really distinguished artist to place his works on her programs. This gave them the prestige of high artistic approval. She did this in Europe as well as in this country on her concert tours.

Despite the fact that he died over 30 years ago, and numerous native composers have flashed into the field of composition, it is quite generally conceded that MacDowell stands as America's foremost creative musician, due primarily to his striking originality. In his mature works he developed an individual style that sets him as a distinct musical personality that cannot be confused with any other. Besides the rare gift of fertile invention MacDowell's craftsmanship—if so prosaic a term can be deemed appropriate—was stamped by a fine sense of proportion, symmetry and artistic unity. How well he knew the secret of maintaining a fundamental mood, carefully avoiding any irrelevant or disturbing elements. His harmonic scheme employed modernistic boldness, but never went beyond the limits of good taste and form.

Among the most distinguished of MacDowell's orchestral works are the "Woodland Sketches," "Indian Suites," the symphonic poems, "Hamlet," "Ophelia," "Launcelot and Elaine," and "Lania"; two piano concertos and a Romance for 'cello and orchestra. His notable piano scores include two Modern Suites; four sonatas (Tragic, Eroica, Norse, Keltic); also many concert etudes and solo pieces. His vocal compositions comprise 30 choruses and part songs, also some 40 solo songs.

Shortly after his death, the MacDowell Colony was founded in Peterborough, N. H., by his widow. The purpose was to provide a place of quiet and seclusion where creative artists could work during the summer seasons. The affairs are administered by the MacDowell Memorial association and the composer's widow, now well in her 70's, is still the prime mover in the project. It is to be hoped that sufficient funds will be forthcoming ere long to clear away the wreckage caused by the hurricane of last fall, so that this memorial to America's eminent composer will again function in a manner worthy of the musical heritage left by Edward Alexander MacDowell.

—A. L. M.

MacDOWELL NIGHT AT THE BOSTON "POPS"

The Pop concert by the members of the Boston Symphony and Arthur Fiedler on Wednesday evening,, May 31, will be given for the benefit of the MacDowell Colony at Peterborough, New Hampshire. Owing to the extreme ravages of the hurricane in the Peterborough district, the MacDowell Colony which has been such a solace to artists, musicians and writers in the summer months, will not open this year. Funds are being raised for clearing and planting in the hope that in the future, this unique endeavor may be restored to some measure of its former usefulness, and this concert is dedicated to that purpose.

Guests of honor will be Mrs. Edward MacDowell and Ernest Schelling. Jesus Maria Sanroma will play MacDowell's Second Piano Concerto. The Hans Wiener Dancers will be seen in Walter Piston's ballet, "The Incredible Flutist."

Federal Music Project Units In North Andover on June 2.

The combined concert in the auditorium of the North Andover high school planned for next Friday evening, June 2, under the sponsorship of the junior units of the American Legion,, Post 219, will bring two of the most popular units of the federal music project, the Federal Sinfoninetta and the Federal Southland Singers.

The Federal Southland Singers, which will furnish the vocal part of the concert is conducted by Lycurgus Lockman. This is a group of eight men and women negro singers who specialize in typical American negro music. They introduce to their delighted audiences a collection of spirituals seldom heard on the usual program. Plantation melodies full of the beauty that is their tradition find a faithful interpretation through the rich and expressive voices of these singers. For variety the repertoire also includes the magnificent music of Brahms, Palestrina, Bach and other great classicists.

In contrast to these vocalists, the Federal Sinfonietta conducted by Edward Rosenwald offers a program of classical symphony compositions, achieving, in spite of its small size the effect of a regular size group by the excellent choice of instrumentation. Although of recent organization the Sinfonietta has already scored a number of successes in concert appearances in different sections of the state.

Ticket committees of the junior units are conducting an intensive drive in an earnest effort to make this occasion the great success it deserves. Lewis C. Rokes of North Andover is in charge of arrangements for the Junior Units organization.

FOREIGN CONDUCTOR PAYS HIGH TRIBUTE TO AMERICAN ORCHESTRAS

After spending the past six months in this country, Werner Wolff, noted European conductor, unhesitatingly says that American orchestras now lead the world. Mr. Wolff says in part: "Obviously it is unnecessary to point out that the quality of musical performance here is extremely high. New York has become one of the—if not the—music centers of the world. It is a sign of the times that today outstanding European musicians come to the United States less for financial reward than for the purpose of building up their reputations. What has impressed me most of all is the surprisingly high technical standard of musical performance. The technical perfection of the maor orchestras is amazing. Perhaps the best explanation is the one made to me some years ago by a great European conductor, who came to this country frequently. He attributed the high qualities of such orchestras as the New York Philharmonic and Boston Symphony to the fact that they had been able to obtain the services of the best strings of Austria and Czecho-Slovakia, the trumpets and trombones of Germany, and the woodwinds of France."

PADEREWSKI STILL HOLDS COMMUNION WITH THE AGE OF ROMANTICISM

Commenting upon the recently published volume, "The Paderewski Memoirs," in his highly poetic manner, Lawrence Gilman, in the New York Herald-Tribune, waxes eloquent upon the Paderewski manner thusly: "In an epoch which has forsworn the grand style and the heroic approach, which has dedicated itself to other ends and other attachments than the spacious and magnificent idealisms of the Romantic Age, Mr. Paderewski remains a superb and imposing anachronism. He continues to walk the earth as the very sign and symbol of the grand manner, as the Romantic Age incarnate, the very tongue of nobly heroic eloquence, a master of forgotten incantations. For him, the splendors of the great tradition remain untarnished and undisplaced; the loveliness and the passion of an old enchantment still [illegible] and inspire him."

Plans for Annual Berkshire Music Festival Well Advanced.

Berkshire Symphonic Festival activities were on in earnest this week in anticipation of the concerts to be given the first two weeks in August by the Boston Symphony orchestra under the direction of Serge Koussevitzky. Following a visit to the Berkshires, Dr. Koussevitzky announced that he had cancelled his plans to go to Europe this summer and; instead, will spend several weeks at Saratoga Springs, N. Y.. It is likely that for a period before and after the festival he will take a house in Stockbridge or Lenox.

Although hundreds of music lovers have taken out memberships and many subscriptions have been received this spring, there are plenty of seats available in the new music shed at "Tanglewood" for those who wish to hear the concerts.

Many improvements have been made to the physical property at Tanglewood. These include the laying of hundreds of feet of tile to drain the large parking area, hauling in hundreds of tons of gravel to fill in low spots in the parking field, improvements to roads, erection of a steel tower for improved lighting of the parking area, painting of the interior of the shed. The gardens, too, are receiving their share of attention to be in readiness for the many visitors who flock to Tanglewood before the concerts. Complete information about programe and other details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

MADEMOISELLE
NEW YORK, N. Y.

JUN - - 1939

BY GEORGE FRAZIER

Aaron Copland is that most rare of birds, an enormously gifted composer who is also a sensitive and knowing critic of the art form wherein he works. His *What to Listen for in Music* (Whittlesey House) is just about the best job of music appreciation that has come along in a disturbingly long while. It is written calmly and with a decent respect for good music and, at least for anyone with a sincere desire to get the most out of what he hears, it should be practically indispensable. What it does is something that no other work that I know of does half so well: it arouses a keen desire to appreciate the best in music and, what is vastly more important, it actually makes you a more understanding and sympathetic listener to every variety of significant music than you were before you read it.

RECORDS

The other side to Mr. Copland, the side that qualifies him as one of the ablest of contemporary composers, is represented on the current Victor lists by his immensely exciting *El Salon Mexico,* which Koussevitzky and the Boston Symphony perform with prodigious zest. *El Salon Mexico,* it should be explained, is the Roseland Ballroom of Mexico City. It is more of a cabaret than the B'way spot, of course, but enough of an analogy exists between them to suggest the sort of place Mr. Copland is trying to set to music. This *El Salon Mexico* is rich music, but it is more than that. Impressionistic all over the place, it somehow manages to avoid being just another one of those programmatic bores that do such irreparable hurt to the cause of good music. What with two such contributions as *What to Listen for in Music* and *El Salon Mexico,* Mr. Copland, at least for the time being, is my boy.

SPRINGFIELD, MASS.
NEWS

JUN 2 - 1939

The Music Box

By JOHN D. DONOGHUE

When Ludwig Juht, contra bass soloist with the Boston Symphony orchestra and indefatigable recitalist, appears here on the 13th for A. I. C. graduation exercises, commencement-goers will hear some virtuoso playing, for Papa Koussevitzky started as a contra bass player, and will nothing but the best.

SPRINGFIELD, MASS.
Sunday
Union & Republican

MAY 28 1939

Right . . . Ludwig Juht, contra-bass soloist and member of the Boston Symphony orchestra, who will play at the graduation exercises of American International college in the Auditorium Tuesday night, June 13.

14

MacDowell's Place Still Secure in the Musical Firmament

MacDOWELL NIGHT AT THE BOSTON "POPS"

The Pop concert by the members of the Boston Symphony and Arthur Fiedler on Wednesday evening, May 31, will be given for the benefit of the MacDowell Colony at Peterborough, New Hampshire. Owing to the extreme ravages of the hurricane in the Peterborough district, the MacDowell Colony which has been such a solace to artists, musicians and writers in the summer months, will not open this year. Funds are being raised for clearing and planting in the hope that in the future, this unique endeavor may be restored to some measure of its former usefulness, and this concert is dedicated to that purpose.

Guests of honor will be Mrs. Edward MacDowell and Ernest Schelling. Jesus Maria Sanroma will play MacDowell's Second Piano Concerto. The Hans Wiener Dancers will be seen in Walter Piston's ballet, "The Incredible Flutist."

When Edward Alexander MacDowell died in 1908 he left America a musical heritage that still stands unsurpassed by any other native composer. The MacDowell night at the Boston "Pops" on next Wednesday evening, brought to mind the significance of MacDowell's music and his place among real creative composers, and a brief sketch of his life and achievements seeems particularly appropriate at this time.

America's foremost instrumental colorist, as MacDowell has been styled, was born in New York in 1861 and died there in 1908. Available records state that his family was of Scotch-Irish extraction and came to this country somewhere about 1750. His early pianistic tutelage was with Juan Buitrago, Pablo Desvernine and later with the celebrated concert pianist, Teresa Carreno. When only 15 years old he went to Paris, studying composition with Savard and piano under Marmontel at the Conservatoire. He spent three years in the French capital, following which he moved to Wiesbaden to study with Ehlert, thence to Frankfort for piano study with Heymann, and composition under Raff.

The fame of Joachim Raff may not burn very brightly today, but a few generations ago he was called the "great German romanticist." Raff's interest in MacDowell proved the turning point in his career and undoubtedly greatly influenced the musical development and style of the youthful American. For hour upon hour Raff worked with MacDowell upon the most difficult of musical problems and it was through Raff that he was given an important teaching position at the Darmstadt Conservatory in 1881. The great Franz Liszt, to whom he was introduced by Raff, took a deep interest in his obvious talent and was instrumental in securing a performance of MacDowell's own piano suite before the Universal German Musical society in 1882. Needless to say Liszt's patronage was not misplaced, as the suite was given a most cordial reception. This greatly encouraged MacDowell and he decided to remain in Germany, settling in Wiesbaden as pianist and composer.

In 1884 he returned to this country for a short visit, during which he was married to a former pupil, Miss Marion Nevins. But in 1888 he returned and took up his residence in Boston, where his piano works attracted the attention of Wilhelm Gericke, at that time head of the Boston Symphony orchestra. It was under Gericke's direction that he played his own new piano concerto in D minor in 1889. Later, under Gericke's immediate successors, Artur Nikisch and Emil Paur, all of MacDowell's orchestral works received their first hearing and it was only a matter of time when the apparition became a reality. MacDowell's fame spread rapidly throughout his native land.

When Columbia university created a music department in 1896, the trustees unanimously decided upon MacDowell as the first director. Upon assuming these new duties, he ceased his pianistic career, devoting himself exclusively to teaching and composition. These years in New York were the most fruitful of his career. He was conductor of the Mendelssohn Glee club from 1897 to 1899. A few years later his health began to fail, causing him to resign his Columbia post in 1904, when a year's leave of absence brought no improvement. His malady was diagnosed as a gradual disintegration of the brain tissues.

Regardless of his untimely death at the age of 46, MacDowell did live long enough to see his talents recognized. To Teresa Carreno is due no little credit for this timely appreciation. Except for MacDowell, himself, she was the first really distinguished artist to place his works on her programs. This gave them the prestige of high artistic approval. She did this in Europe as well as in this country on her concert tours.

Despite the fact that he died over 30 years ago, and numerous native composers have flashed into the field of composition, it is quite generally conceded that MacDowell stands as America's foremost creative musician, due primarily to his striking originality. In his mature works he developed an individual style that sets him as a distinct musical personality that cannot be confused with any other. [illegible] the rare gift of fertile inv[illegible] MacDowell's craftsmanship—if prosaic a term can be deemed appropriate—was stamped by a fine sense of proportion, symmetry and artistic unity. How well he knew the secret of maintaining a fundamental mood, carefully avoiding any irrelevant or disturbing elements. His harmonic scheme employed modernistic boldness, but never went beyond the limits of good taste and form.

Among the most distinguished of MacDowell's orchestral works are the "Woodland Sketches," "Indian Suites," the symphonic poems, "Hamlet," "Ophelia," "Launcelot and Elaine," and "Lamia"; two piano concertos and a Romance for 'cello and orchestra. His notable piano scores include two Modern Suites, four sonatas (Tragic, Eroica, Norse, Keltic); also many concert etudes and solo pieces. His vocal compositions comprise 30 choruses and part songs, also some 40 solo songs.

Shortly after his death, the MacDowell Colony was founded in Peterborough, N. H., by his widow. The purpose was to provide a place of quiet and seclusion where creative artists could work during the summer seasons. The affairs are administered by the MacDowell Memorial association and the composer's widow, now well in her 70's, is still the prime mover in the project. It is to be hoped that sufficient funds will be forthcoming ere long to clear away the wreckage caused by the hurricane of last fall, so that this memorial to America's eminent composer will again function in a manner worthy of the musical heritage left by Edward Alexander MacDowell.

—A. L. M.

Federal Music Project Units In North Andover on June 2.

The combined concert in the auditorium of the North Andover high school planned for next Friday evening, June 2, under the sponsorship of the junior units of the American Legion, Post 219, will bring two of the most popular units of the federal music project, the Federal Sinfonietta and the Federal Southland Singers.

The Federal Southland Singers, which will furnish the vocal part of the concert is conducted by Lycurgus Lockman. This is a group of eight men and women negro singers who specialize in typical American negro music. They introduce to their delighted audiences a collection of spirituals seldom heard on the usual program. Plantation melodies full of the beauty that is their tradition find a faithful interpretation through the rich and expressive voices of these singers. For variety the repertoire also includes the magnificent music of Brahms, Palestrina, Bach and other great classicists.

In contrast to these vocalists, the Federal Sinfonietta conducted by Edward Rosenwald offers a program of classical symphony compositions, achieving, in spite of its small size the effect of a regular size group by the excellent choice of instrumentation. Although of recent organization the Sinfonietta has already scored a number of successes in concert appearances in different sections of the state.

Ticket committees of the junior units are conducting an intensive drive in an earnest effort to make this occasion the great success it deserves. Lewis C. Rokes of North Andover is in charge of arrangements for the Junior Units organization.

PADEREWSKI STILL HOLDS COMMUNION WITH THE AGE OF ROMANTICISM

Commenting upon the recently published volume, "The Paderewski Memoirs," in his highly poetic manner, Lawrence Gilman, in the New York Herald-Tribune, waxes eloquent upon the Paderewski manner thusly: "In an epoch which has forsworn the grand style and the heroic approach, which has dedicated itself to other ends and other attachments than the spacious and magnificent idealisms of the Romantic Age, Mr. Paderewski remains a superb and imposing anachronism. He continues to walk the earth as the very sign and symbol of the grand manner, as the Romantic Age incarnate, the very tongue of nobly heroic eloquence, a master of forgotten incantations. For him, the splendors of the great tradition remain untarnished and undisplaced; the loveliness and the passion of an old enchantment still shake and inspire him."

[illegible] CONDUCTOR [illegible] HIGH TRIBUTE TO [illegible]ICAN ORCHESTRAS

After spending the past six months in this country, Werner Wolff, noted European conductor, unhesitatingly says that American orchestras now lead the world. Mr. Wolff says in part: "Obviously it is unnecessary to point out that the quality of musical performance here is extremely high. New York has become one of the—if not the—music centers of the world. It is a sign of the times that today outstanding European musicians come to the United States less for financial reward than for the purpose of building up their reputations. What has impressed me most of all is the surprisingly high technical standard of musical performance. The technical perfection of the maor orchestras is amazing. Perhaps the best explanation is the one made to me some years ago by a great European conductor, who came to this country frequently. He attributed the high qualities of such orchestras as the New York Philharmonic and Boston Symphony to the fact that they had been able to obtain the services of the best strings of Austria and Czecho-Slovakia, the trumpets and trombones of Germany, and the woodwinds of France."

Plans for Annual Berkshire Music Festival Well Advanced.

Berkshire Symphonic Festival activities were on in earnest this week in anticipation of the concerts to be given the first two weeks in August by the Boston Symphony orchestra under the direction of Serge Koussevitzky. Following a visit to the Berkshires, Dr. Koussevitzky announced that he had cancelled his plans to go to Europe this summer and, instead, will spend several weeks at Saratoga Springs, N. Y.. It is likely that for a period before and after the festival he will take a house in Stockbridge or Lenox.

Although hundreds of music lovers have taken out memberships and many subscrip[illegible]ons have been received this spri[illegible], there are plenty of seats available in the new music shed at "Tanglewood" for those who wish to hear the concerts.

Many improvements have been made to the physical property at Tanglewood. These include the laying of hundreds of feet of tile to drain the large parking area, hauling in hundreds of tons of gravel to fill in low spots in the parking field, improvements to roads, erection of a steel tower for improved lighting of the parking area, painting of the interior of the shed. The gardens, too, are receiving their share of attention to be in readiness for the many visitors who flock to Ta[illegible]wood before the concerts. Comp[illegible] information about programs and other details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

MADEMOISELLE
NEW YORK, N. Y.
JUN - - 1939

BY GEORGE FRAZIER

Aaron Copland is that most rare of birds, an enormously gifted composer who is also a sensitive and knowing critic of the art form wherein he works. His *What to Listen for in Music* (Whittlesey House) is just about the best job of music appreciation that has come along in a disturbingly long while. It is written calmly and with a decent respect for good music and, at least for anyone with a sincere desire to get the most out of what he hears, it should be practically indispensable. What it does is something that no other work that I know of does half so well: it arouses a keen desire to appreciate the best in music and, what is vastly more important, it actually makes you a more understanding and sympathetic listener to every variety of significant music than you were before you read it.

RECORDS

The other side to Mr. Copland, the side that qualifies him as one of the ablest of contemporary composers, is represented on the current Victor lists by his immensely exciting *El Salon Mexico*, which Koussevitzky and the Boston Symphony perform with prodigious zest. *El Salon Mexico*, it should be explained, is the Roseland Ballroom of Mexico City. It is more of a cabaret than the B'way spot, of course, but enough of an analogy exists between them to suggest the sort of place Mr. Copland is trying to set to music. This *El Salon Mexico* is rich music, but it is more than that. Impressionistic all over the place, it somehow manages to avoid being just another one of those programmatic bores that do such irreparable hurt to the cause of good music. What with two such contributions as *What to Listen for in Music* and *El Salon Mexico*, Mr. Copland, at least for the time being, is my boy.

SPRINGFIELD, MASS.
Sunday
Union & Republican
MAY 28 1939

SPRINGFIELD, MASS.
NEWS
JUN 2 - 1939

The Mu

By JOHN D.

When Ludwig Juht, contra bass soloist with the Boston Symphony orchestra and indefatigable recitalist, appears here on the 13th for A. I. C. graduation exercises, commencement-goers will hear some virtuoso playing, for Papa Koussevitzky started as a contra bass player, and will nothing but the best.

ADV

Right . . . Ludwig Juht, contra-bass soloist and member of the Boston Symphony orchestra, who will play at the graduation exercises of American International college in the Auditorium Tuesday night, June 13.

BOSTON EVENING TRANSCRIPT, SATURDAY, MAY 27, 1939

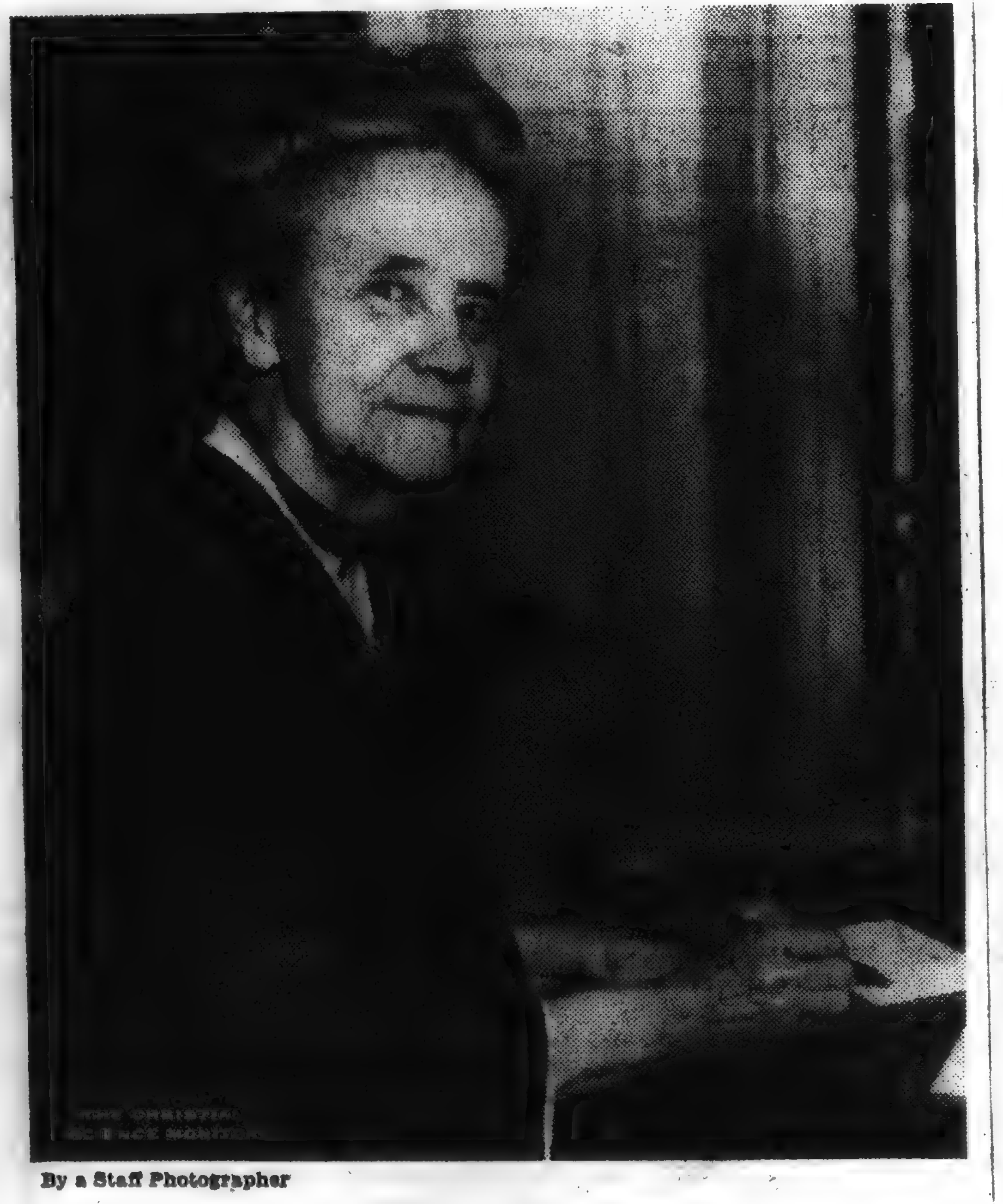
Light and Serious

On top are grouped the four persons most intimately associated with the revival of "The Incredible Flutist" at the Pop Concerts in Symphony Hall next Monday and Wednesday evenings. From left to right they are Walter Piston, who wrote the music; Arthur Fiedler, who will conduct it; Hans Wiener, who devised the choreography and will dance the name-part, and Mario Montedoro, who designed the scenery. Below, at the left, is Claude Jean Chiasson, harpsichordist, who will present a concert of old music with David Hoyt Kimball, flutist, at Gore Place, Waltham, next Thursday afternoon. At the right is Yves Chardon, who will conduct the Pop Orchestra on "Longy Night" next Thursday.

June 1/39

THE CHRISTIAN SCIENCE MONITOR

Honored for Service to the Arts



By a Staff Photographer

Mrs. Edward MacDowell

Guest at "Pops" MacDowell Night.

Pop-Fare

Americana on Tap At Symphony Hall

A series of concerts exceptionally varied and rich in special features of one sort or another will fill next week at the Symphony Hall Pops. With Arthur Fiedler conducting as usual, for the most part, there will be a guest-conductor for a single item on Wednesday, when Ernest Schelling directs the performance of his own "Victory Ball"; and for an entire evening on Thursday when Yves Chardon steps out of the orchestra to conduct his colleagues in that organization and others in the Longy School.

Hans Wiener and his dancers appear during the first three evenings of the week, on Monday and Wednesday in "The Incredible Flutist," well liked novelty of last season, on Tuesday in a group of shorter numbers. Jesus Maria Sanroma will appear as soloist in the Second Piano Concerto of MacDowell on Wednesday, in Gershwin's Concerto in F on Sunday evening, June 4. Three Longy School faculty members will join in performance of the Bach Concerto in C major on Thursday, and Leo Litwin will repeat the "Rhapsody in Blue" on Friday, when Robert McBride, talented American composer, will be clarinet soloist in one of his own pieces. And E. Power Biggs will be the soloist in two organ concertos of Handel on Sunday.

The complete program for the week, including this evening and through Sunday, June 4, follows:

Tonight

"Schechenyi Indulok" March	Fahrbach
Overture to "Der Freischuitz"	Weber
Prelude to "The Deluge"	Saint-Saens
Violin solo, Julius Theodorwicz	
Dance of the Comedians from "Snow Maiden"	Rimsky-Korsakov
Divertissement	Ibert
First Hungarian Dance	Brahms
Rhapsody in Blue	Gershwin
Piano soloist, Leo Litwin	
"Tales from the Vienna Woods," Waltzes	Strauss
Begin the Beguine	Porter
In the Hall of the Troll King, from "Peer Gynt"	Grieg

Monday Evening

Marche Militaire	Schubert
Overture to "Mignon"	Thomas
Molly on the Shore	Grainger
"Cavalleria Rusticana," Fantasia	Mascagni
Austrian Peasant Dances	Schoenherr
Second "Norwegian" Dance	Grieg
Italian Capriccio	Tchaikovsky
The Incredible Flutist	Piston
(Dance play by Hans Wiener) Hans Wiener and his dancers with orchestra	

Tuesday Evening

Stars and Stripes Forever	Sousa
Overture to "The Merry Wives of Windsor"	Nicolai
Liebestraum	Liszt-Herbert
"Procession of Bacchus," from "Sylvia"	Delibes
Invitation to the Dance	Weber-Berlioz
Overture to "Tannhauser"	Wagner
American Fantasy	Herbert
Hans Wiener with Erika Thimey and dancers, with orchestra	
Lyrical Suite (Saudades de Brazil)	Milhaud
Velasquerias (Triana)	Albeniz
Provincial (Alborada del Grazioso)	Ravel
Dimensional Fugue	Culbertson
Slavic Dance (Furiante)	Weinberger
Waltz, "Wine, Woman and Song"	Strauss

Wednesday Evening

Wedding March from "Le Coq d'Or	Rimsky-Korsakov
Scherzo from the Octet	Mendelssohn
Overture to "The Bartered Bride"	Smetana
A Victory Ball	Schelling
(Conducted by the Composer)	
Piano Concerto in D minor	MacDowell
Soloist: Jesus Maria Sanroma	
The Incredible Flutist	Piston
(Dance play by Hans Wiener) Hans Wiener and his dancers with orchestra	

Thursday Evening

Ives Chardon, Conducting

"French Militaire March," from the Algerian Suite	Saint-Saens
Overture to "The Roman Carnival"	Berlioz
The Afternoon of a Faun	Debussy
Espana	Chabrier
Concerto for three pianos in C major	Bach
Soloists Margaret MacDonald, David Bacon Elmer Schoettle	
Picaresque Overture	Bonvalog
La Valse	Ravel
"Artists' Life," Waltzes	Strauss
March of the Little Lead Soldiers	Pierne
Second Hungarian Rhapsody	Liszt

Friday Evening

Polonaise from "Eugen Onegin"	Tchaikovsky
Overture to "Euryanthe"	Weber
Praeludium	Jarnefelt
Finlandia	Sibelius
Valse Triste	Sibelius
Bolero	Ravel
Rhapsody in Blue	Gershwin
Soloist: Leo Litwin	
Tales from the Vienna Woods	Strauss
The Toy Trumpet	Scott
Farandole from "L'Arlesienne"	Bizet

Saturday Evening

Introduction to Act III, "Lohengrin"	Wagner
"Carmen," Fantasia	Bizet
Song Without Words	Tchaikovsky
"Peer Gynt" Suite	Grieg
"Emperor" Waltz	Strauss
First "Hungarian" Rhapsody	Liszt
Songs by the Mass. Institute of Technology Glee Club Henry Jackson Warren, Conductor Alva L. Herman, '39, Student Leader	
Fugato on a Well-Known Theme	McBride
Swing Stuff	McBride
(Clarinet solo by the Composer)	
Strike up the Band	Gershwin

Sunday Evening

Praeludium from the Violin Sonata in E major	Bach-Cailliet
Concerto for Organ and Orchestra in B flat	Handel
Concerto for Organ and Orchestra in G minor	Handel
Soloist: E. Power Biggs	
Concerto for Piano and Orchestra in F	Gershwin
Soloist: Jesus Maria Sanroma	
Scherzo from the Fourth Symphony; Waltz, "Briar Rose," from "Sleeping Beauty"; Marche Slave	Tchaikovsky

---

ng Transcript May 29/39

Erika Thimey with Wiener at Pops

The varicolored program presented by Hans Wiener with Erika Thimey and Dancers at the Symphony Hall Pop concert last night was the occasion for the local debut of a vivid new personality in the person of Miss Thimey. Coming from the "Continent," via Chicago, Miss Thimey displayed moods and variations no less diversified than the music so ably played by the Pops Orchestra under Arthur Fiedler.

"Velasquerias," to "Triana" by Albeniz, and adressed in the eye-compelling costumes of 17th century Spain, was executed by Mr. Wiener and Miss Thimey with effective authenticity, although the movement at times was too free for the period. There was even an under-current of contemporary emotion enhanced by the background of male dancers, without whom the dance would have been no less impressive. In contrast was the "Slavic Dance" to Weinberger's "Furiante,'" an abandoned folk-dance in which Mr. Wiener and Miss Thimey again combined talents. The former's engaging personality was overshadowed by the remarkable projection of the redoubtable Miss Thimey.

Mr. Wiener's solo, by request. was "Circus," to the familiar "Entrance of the Gladiators" by Fucik, in which much excellent miming plus a little dancing made up a one-man variety show, somewhat lacking in variety. But the audience loved it, with all its familiar foibles. And, by the same token, the musical moods of Milhaud interpreted by the Concert Group in the "Lyrical Suite" was less effective, for it should be viewed by a dance audience rather than at Pops, where it made little headway in gaining recruits for the modern dance.

The entire group danced "Provincial" to Ravel's "Alborada del Grazioso" in a gay, broadly mimed and teasing satire full of spring and spice. Marco Montedoro's costumes and Mr. Wiener's exceptional aptitude for pictorial brilliance provided a rollicking vehicle limning engaging characterizations by Wiener and Kathryn Pope, and a sharp vignette by the talented and eccentric Ken Whelan. As with the Jooss Ballet, there seemed to be some uncertainty whether to embrace the modern dance wholeheartedly or to imbue it with definite classical characteristics. Unlike the Jooss, however, there is not the superb technical performance to shield this indecision while hovering between the classical and modern schools.

The concluding "Waltz," to Strauss's "Wine, Women and Song," was an everwelcome repetition of this joyously novel and intriguing composition so gaily danced by the principals and the concert group, notably enhanced in feeling by Miss Thimey, Anita Rafey, and Dorothy Sammis. There remains the hesitant question regarding an extended repertory of contemporary American thematic substance and costuming.

W. R.

Globe MUSIC May 29/39

SYMPHONY HALL

Ballet at the Pops

"The Incredible Flutist," ballet by Hans Wiener and Walter Piston, was the highlight of the Pop concert in Symphony Hall last night. First presented last season, "The Incredible Flutist" is an ingenious piece of choregraphy which tells very well a simple and comic story. The characters are amusing and varied, and the stage is usually full of action.

Walter Piston's music for the ballet is in just the right vein—light, rippling, full of tunes that emphasize the comic business on the stage, and neatly spiced with dissonant harmony. The writing for orchestra, too, is extremely clever, with all its kaleidoscopic shades of instrumental color.

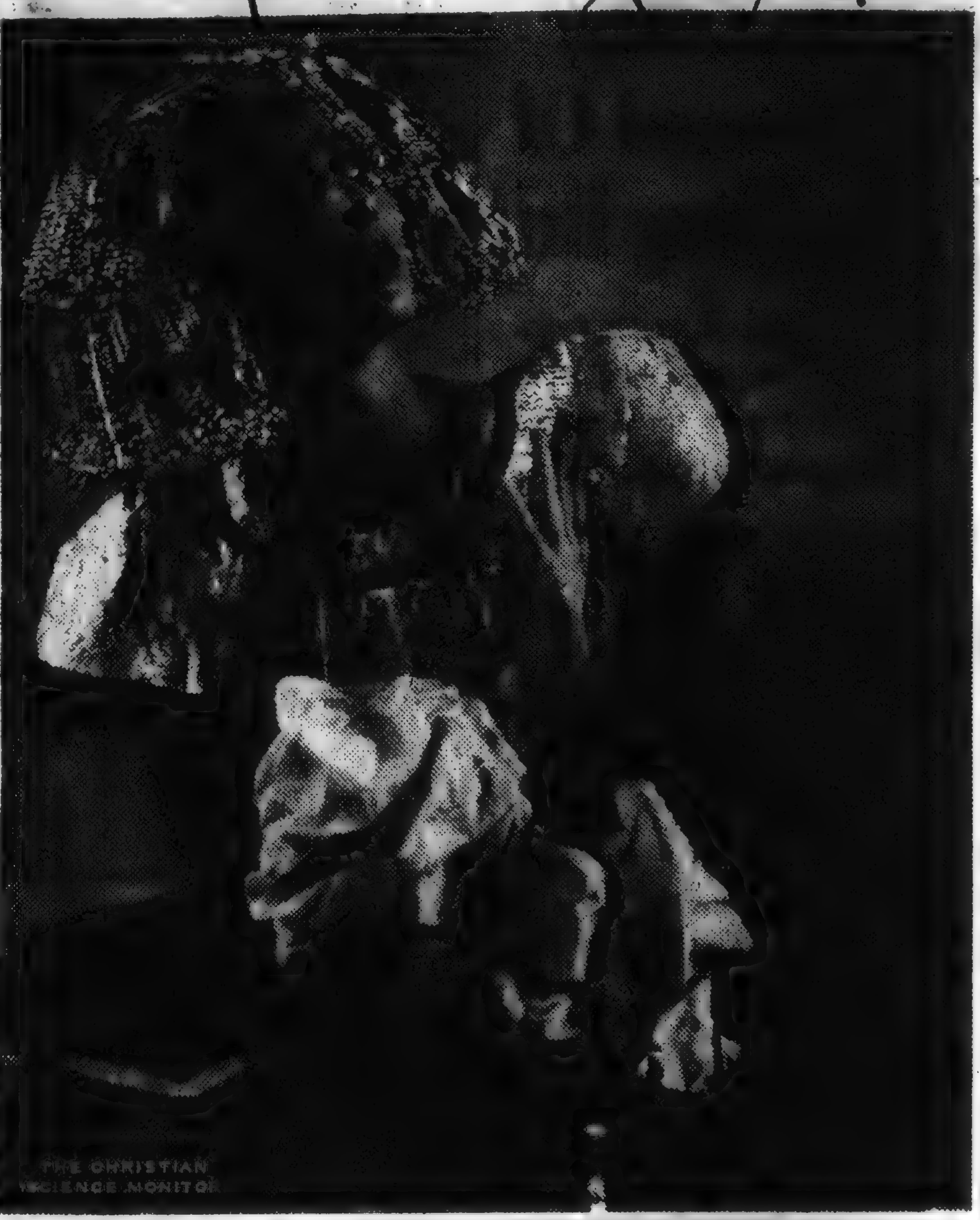
The performance was the first appearance at the Pops this season of Hans Wiener and his group of dancers. Mr. Wiener was cordially applauded for his effective dancing of the title role. Tonight Mr. Wiener and his group will appear at the Pops in a different program, and tomorrow there will be a repetition of "The Incredible Flutist."

Arthur Fiedler conducted in spirited style. The earlier part of the program consisted of Pops favorites, including Schubert's "Military March," the Overture to "Mignon," Schoenherr's vivacious "Austrian Peasant Dances," and the "Italian Caprice" by Tchaikovsky.—C. W. D.

(16)

rld' on the Scree

C. S. Monitor - May 23/39



Dancers for the Pops

Above: Erika Thimey who will be seen as Hans Wiener's partner in "Velasquerias" Tuesday evening. Below: Miriam Winslow and Foster Fitz-Simons in "American Chromo' to be danced this evening.

Hans Wiener's Pops Programs

For "The Incredible Flutist," to be presented by Hans Wiener with his Dance Group and a supporting cast of 20 members at the Symphony Hall Concerts of May 29 and 31, a brief synopsis is provided, as follows:

The scene opens at the siesta hour. Soon the little shop opens, various customers enter and the daughters of the house display the wares.

Amid much excitement, a sideshow comes to town. The Flutist airily charms first the snake, then the snake dancer, and last, one of the daughters. A tryst is made for 8 o'clock.

When the rich widow and her sons appear, more trysts are made.

Eight o'clock arrives, the daughters meet their sweethearts. And so does the widow. A practical joke takes the wrong turn. And the Flutist proves what "fluting" can do.

A jolly "hands around" ends all happily.

The musical score was written for the ballet by Walter Piston; the costumes designed by Marco Montedoro of Radio City Music Hall.

The costumes were executed in the Hans Wiener Studio under the supervision of Katrine Hooper. The painting of set and costumes was done by Dante Giglio.

Mr. Wiener's program for May 30, will introduce his new associate of this season, Erika Thimey. They will be supported by the dance group in a number of miscellaneous selections. The program follows:

1. Lyrical Suite ... Milhaud
   Carefree—Marauder—Game—Under Cover
   Hans Wiener, Estelle Kibbe, Kathryn Pope, Dorothy Sammis, Anita Rafey
2. Velasquerias (Seventeenth-Century Spain) ... Albeniz
   Hans Wiener with Erika Thimey
   Maurice Alpert, Frederick Lee, Cowden McCord, George Wells, Ken Whelan
3. Provincial ... Ravel
   (a) Betrothal
       Hans Wiener, Kathryn Pope
   (b) Mourners
       Erika Thimey, Estelle Kibbe, Dorothy Sammis, Maurice Alpert, Frederick Lee
   (c) Christening
       Betty Caplan, Anitā Rafey, Cowden McCord, Ken Whalen
   (d) Wedding
       Hans Wiener, Kathryn Pope
4. Dimensional Fugue (from "Architectural Suite") ... Culbertson
   Estelle Kibbe, Kathryn Pope, Dorothy Sammis
5. Slavic Dance ... Weinberger
   Hans Wiener with Erika Thimey
6. Waltz ... Strauss
   Hans Wiener with Erika Thimey
   Estelle Kibbe, Kathryn Pope, Dorothy Sammis, Anita Rafey, Marion Goodstein

---

Head of Peterboro Colony Pushes Drive for Reopening

C. S. Monitor **By Wanda MacDowell** June 1/39

Staff Writer of The Christian Science Monitor

When the audience at Symphony Hall "Pops" last night arose at the close of the performance of MacDowell's piano concerto, it was a tribute to a delicate, sweet-faced woman seated at one of the tables, who was almost eclipsed by a bunch of American Beauty roses thrust into her arms. It was Mrs. Edward MacDowell, widow of the composer, receiving a tribute to her husband's genius and to her own courage and energy in carrying on the MacDowell Colony in Peterboro, N. H., for the rehabilitation of which, after the hurricane, receipts of the concert were devoted.

Nothing, apparently, can daunt the valiant spirit of Mrs. MacDowell, who has just finished a concert tour in the South, having given recitals in Florida and at the annual MacDowell Music Festival in Atlanta.

"I always mean to stop playing in public," she said naïvely yesterday morning when interviewed at the Parker House. "But the Colony is always in need, and playing my husband's compositions seems to be the way I can help supply funds. I never ask for money. I tell my story, play my program, and earn my funds.

"I have a vital interest that keeps me young. I believe the reason most women of my age are 'old ladies' is because they lack such a stimulus to work."

For 30 years, ever since her husband passed on, Mrs. MacDowell has worked to continue and extend the usefulness of the idea that was dear to his heart. Their romance is almost too well known to repeat. After they were married in Germany and returned to America a few years later, they came to Boston to live, and then wandered up to New Hampshire in the summer and found a deserted farm with a rambling old house that seemed to offer a quiet place for a musician's work. The deep woods, the ancient trees, Indian legends and the peace of nature were the inspiration of some of MacDowell's best works.

"Because the isolation of the cabin in the woods where he worked meant so much to him," said she, "it was my husband's constant wish in his last days that the place might always continue to be useful artistically. I promised him that I would do what I could to have two or three composers or writers come up there each summer to carry on their work. Neither of us had any idea it would develop as it has.

"Immediately, so many persons saw that such a retreat, where they could work during the summer, free from interruptions, met a need, they gave the colony a great push. We never have been able to accommodate all the people who want to come. Each year there are between 400 and 500 applications. We can take 60, and I hope never more than that. My observation as well as the opinions of the colonists convince me that 60 is the ideal number.

Diverse Interests

"An extraordinary thing about the MacDowell Colony is that the usual fretfulness and petty jealousies that are apt to be apparent among workers in the arts is utterly unknown there. That is due, I believe, to the variety of interests. The poet will take criticism from the musician, and he in turn doesn't mind being torn to pieces by a painter, because they are not rival artists. Having workers in all the arts keeps them from talking too much about one subject, keeps them normal and broad-minded. Money can't buy what they get at the Colony; that is, the freedom to work without interruption, the companionship with congenial minds and the simplicity combined with comfort."

"I see little of the people who are there," Mrs. MacDowell said. "I live in my house a mile away from the cottages and never ask any of them what they are doing, as I feel no personality should creep in, but there should be a silent pilot.

"However, I am always ready to help any who are in need. They are all men and women, not young students, so they need my help only occasionally.

"The Colony is not a charitable institution in any sense of the word. I have been working for years to build up a scholarship fund for young artists, however. Now the interest from $50,000 enables a number of talented young writers and composers who seem to have a brilliant future to come here and enjoy the privilege of doing concentrated work without interruption during the summer. Several of these young workers have won prizes with the works they have written at Peterboro.

Aid From All Quarters

"The Colony never could have prospered as it has if it were not for the loyalty and generosity of the people of the United States. My feeling for the people of this country is so warm that anything I can say would sound exaggerated. Not rich people, nor famous people have been the mainstay of this project, but the simple music lovers and young people who have learned to love MacDowell's music, which in an abstract way, stands for American music."

As examples of the way support comes to the Colony, Mrs. MacDowell told of being asked to go to a very small town in Oklahoma to give a recital. The audience was made up largely of oil men in tall boots, and Indians. But never did she have one more appreciative. Since then that little club has never missed sending $100 each year to the Colony. Then just before the interview, she had received a letter from a tiny junior MacDowell Club in Texas with $11 enclosed.

"The contributions are small," she noted, "but they come from all parts of the country. Now we need $40,000 just to clean up the wreckage of the hurricane of last September which did its worst damage in Peterboro. The most beautiful trees on 200 acres of our grounds are laid flat, and fire is a constant menace. Fortunately, most of the cottages were spared, as well as the library and main buildings. Clubs and music lovers are doing nobly in helping to raise funds so the Colony may be rehabilitated by next summer and be opened again. In New York, the MacDowell Club is holding an exhibition of paintings, manuscripts, books and other works done by members of the Colony, to continue all summer for the benefit of the fund. Special programs and concerts are being given widely for us, so the rehabilitation work will soon be under way."

Hans Wiener Programs at Pops

C. S. Monitor

Last night at the Pops, Erika Thimey made a felicitous first appearance as Hans Wiener's partner, dancing with him in "Velasquerias" and a "Slavic Dance," and with him and the group in the closing Strauss waltz, "Wine, Woman and Song."

The strikingly costumed "Velasquerias" would have been more effective as a duo-dance. The figurations of five male dancers constituted an intrusion on the compactness and unity of the whole. Mr. Wiener has done a similar thing before with the Spanish theme. He is able to catch in a measure a certain stylization of Spanish rhythms, to suggest to a degree the arrogant gesture, the involved courtship play, but only succeeds in detracting from the center of interest by these unnecessary, nondescript figurations by additional dancers, even when, as in this instance, they are meant to support a superfluous and rather toplofty program note. The Albeniz "Triana," played by the orchestra under Arthur Fiedler's direction, made a delightful accompaniment.

Mr. Wiener's forte lies in the dance of folk flavor, the dance springing from that European background which was his own.

The suite, "Provinci[illegible]," is in this, his best, vein. It [illegible]ay and amusing and in the fin[illegible]e pitting of the mock-trag[illegible]t and att[illegible]des of the mourne[illegible] against the comedic antics of the christening party and the blithe motions of the betrothed pair (Mr. Wiener and Kathryn Pope) was far in advance of earlier works, which have tended toward the square-cut pattern, totally devoid of counterpoint. For this piece, Marco Montedoro's original costumes provided an extra dash of condiment and the orchestral playing of Ravel's "Alborada del Grazioso" was again a delight.

The program of last evening might be considered an experiment, as it was the first really concert program Mr. Wiener has given at the Pops. The experiment proved to be not entirely successful, for it was not thoroughly in accord with the prevailing temper of Pops audiences. Applause was fairly flaccid until the arrival of Mr. Wiener's familiar solo, "Circus," (replacing the "Dimensional Fugue" announced), when the audience begged for an encore which it did not receive.

In view of the uneasy popularity of concert dance, no service is done it by such futile abstractions as the selection "Carefree—Melancholic" from the "Lyrical Suite" (Milhaud). This is old material, but slightly reworked—an exercise in Mr. Wiener's favorite theory of the four stations, tension and relaxation, guidance and swing. Here the program note was worse than useless. The statement, "Under the lyrical form, the comparative freedom of the masses is disturbed and driven to cover through the recklessness of the individual," bore no apparent relation to the movements and could only generate further bewilderment in the spectator. It was an error of choreography, however, and not of performance. Estelle Kibbe, Kathryn Pope, Dorothy Sammis and Anita Rafey did what they could.

The spectacle-ballet, "The Incredible Flutist," of Monday evening, made a more favorable impression on this writer than it did last season. The action seemed more closely knit, the stage less crowded, and Mr. Montedoro's high-powered costuming more charming than ever.

Walter Piston's score was no less delectable than before, in its apt comment on the narrative, but it did reveal on second hearing a close kinship with other composers. Strains of the Richards, Strauss and Wagner, of Ravel, even of Berlioz in the perversion of the "Dies Irae" theme, kept rising to the ear.

It is a ballet of very little dancing and not one of Mr. Wiener's top-notch compositions, but its clowning, its pantomime, and its color please an audience and it received an ovation. It will be repeated this evening. **M. L.**

Tonight at the Pops

March. "Semper Fidelis" ...... Sousa
Carmen. Fantasia .... Bizet
Bach Goes to Town (A Fugue in Swing) Templeton
Ouverture Solennelle, "1812" Tchaikovsky
Scheherazade, Finale... Rimsky-Korsakov
Fantasy on Gershwin Melodies

Miriam Winslow, Foster Fitz-Simons, and Warrane Bulkeley, Jacqueline Magrath, June MacLaren and Mary Morse in the following dance program:

Little Women (Theme and Variations) Tchaikovsky
City Faun (Satirical Dance) Morton Gould
Magnificat (Air for the G String) Bach
Caribbee .... Milhaud
Archangel (Gymnopedie I) ...... Satie
Frail Woman (Excerpts from "Pour les Enfants") .... Tansman
Chromo: American Dance (Harmonica Player from Alley Tunes ...... Guion
Polonaise Militaire. .... Chopin

B. Herald

THE DANCE

May 25/39

THE POPS

Last evening at Symphony Hall, Hans Wiener and his Dancers appeared with the Boston Pops Orchestra in a ballet called "The Incredible Fitutist," with choreography by Wiener and music by Walter Piston.

Hans Wiener's "Incredible Flutist" is material for a warm and relaxing evening. It does not tax the brain with profundity of theme or complexity of design; it does not arouse one with dramatic intensity; its fun is not very hilarious. But the ballet, nevertheless, keeps the eye busy with its constant action and its kaleidoscopic colors, and it keeps the ear interested with Walter Piston's delightful music.

"The Incredible Flutist" is a combination of decidedly free ballet technique and Mr. Weiner's customary Von Laban style, and within this loose framework unfolds the slight story of the flutist and his circus-side-show compatriots. There are people in gilt tights and pseudo-military uniforms, there are monkeys, there's a snake charmer and there are the more homely characters of the widow, the old gentleman, the youths and the maidens. Some of them do a few dance steps, some strut and some pantomime their bits.

Mr. Wiener danced very little and turned the masculine honors to Ken Whelan. Under that young man's premature grand manner, a batch of mannerisms and a pair of hands that looks like a Salvator Dali version of early Theda Bara technique, one may find a very talented dancer who should have a fine future if hard work and simplicity become his standards. Betty Caplan is dedeveloping a style that suits her short physique, and with time, her humorous movement qualities should aid her in becoming a valuable and interesting character dancer. The large ensemble managed to keep going, and the little monkeys should have had a chance to go much longer, for they enticed numerous chuckles from the audience. To sum up, one might say that "The Incredible Flutist" was a Roxeyesque local Recital Show, far from the startling but for the most part, fairly entertaining. **W. M. T.**

C.S. Monitor **Appreciation** June 1/39

THE CHRISTIAN SCIENCE MONITOR

By a Staff Photographer

Ernest Schelling

Composer, conductor, and pianist, now rehearsing with the Boston Symphony Orchestra for the MacDowell benefit concert, at which he will conduct his own composition, "A Victory Ball."

'Pops' Concert Proceeds Going to MacDowell Colony

The MacDowell Colony in Peterboro, N. H., that haven for creative workers in the arts, which was devastated by the hurricane of last September, will benefit by the proceeds from the "Pops" concert tonight.

"A great loss to the cause of music," is the fact that the colony cannot be opened this summer, today declared Ernest Schelling, distinguished composer and pianist, who is president of the MacDowell Association and will conduct his "A Victory Ball" at tonight's concert.

"The MacDowell Colony, founded by the great American composer, Edward MacDowell, has offered ideal surroundings and working conditions for all artists who are doing creative work, whether in music, writing or painting. Now all those beautiful trees in the forest MacDowell loved so well, as well as many of the cottages, are gone. The task of clearing up the wreckage is tremendous and the expense very great. The public is helping most generously in raising funds and the colony will doubtless be opened next season."

Mrs. Edward MacDowell has carried on the work of extending the usefulness of the colony since her husband passed on, by giving concerts of his compositions all over the country. She came down from Peterboro today to be present at the concert tonight.

Concerning his own composition on the MacDowell benefit program, Mr. Schelling contributed some interesting facts.

"During the World War, I often heard the pipers up toward the front lines," he said. "The effect of the pipes made such a deep impression on men, that I tried repeatedly to make use of them in a composition. When Alfred Noyes's poem, 'A Victory Ball,' inspired me to compose a symphonic poem, the bagpipes seemed ideal for a military effect combined with great dramatic power. However, joining the pipes with a symphony orchestra raised technical problems too much for me to solve, so in the end I created a synthesis of the piping effects with the orchestra alone. But although I took some satisfaction in the resulting sounds, I still missed the sight of the pipers in action.

"Well, a few seasons ago when conducting concerts in the Hollywood Bowl, I gathered up 24 [illegible] and had them [illegible] audience and go [illegible]s of playing in [illegible] 'A Victory Ball,' [illegible] actually came [illegible]. The sight of [illegible] was tremendously effective. There is nothing else in music quite like the sound and sight of the pipers, and their power to stir human feelings to a high pitch."

Mr. Schelling takes quiet pride in the fact that "A Victory Ball" has come into considerable favor for performance on Armistice Day. On the last such occasion, performances included one in Cape Town, South Africa.

Mr. Schelling has himself spent considerable time in Peterboro, not as much as he would have liked, however, he said, as he returns to his home in Switzerland each summer to spend part of his vacation.

Walter Piston, one of the composers who has done much work at the Colony, will be represented on the program tonight by "The Incredible Flutist" which will be danced by the Hans Wiener dance group. Jesus Maria Sanroma, will play the MacDowell piano Concerto, in D minor. Arthur Fiedler will conduct the program, with exception of the Schelling number.

CLEVELAND, O.
PLAIN DEALER
JUN 4 - 1939

Right Off the Records

By Stewart Matter

Victor has issued another "Bolero" of Ravel by the Boston Pops Orchestra. The older Boston set and the Mengelberg are both finer readings, but Fiedler goes along in a rather routine manner and allows the accumulation of sound alone to build up the necessary effect. But with one hearing we realize the tremendous advances made in the last half dozen years in records and the volume of sound that can be stored up in such tiny grooves is positively amazing. The present set is not without its sour notes, sides one and three. The final side is taken up with the rousing "March of the Boyards" of Halvorsen. Victor Set 552. $3.50.

Columbia brings out an album of Strauss waltzes consisting of "Roses From the South" and "Tales From the Vienna Woods" conducted by Bruno Walter and "A Thousand and One Nights" and "Voices of Spring" conducted by Felix Weingartner. The four discs were made some five years ago and are being brought out under one cover. But do not think they are dated, by any means. Recording and surface good. Co-

---

Globe - June 1/39

Pops Crowd Cheers Widow Of Composer MacDowell

She held court last night at Symphony Hall, the bright eyed, white haired, vivacious Mrs. Edward MacDowell, widow of the famous American composer.

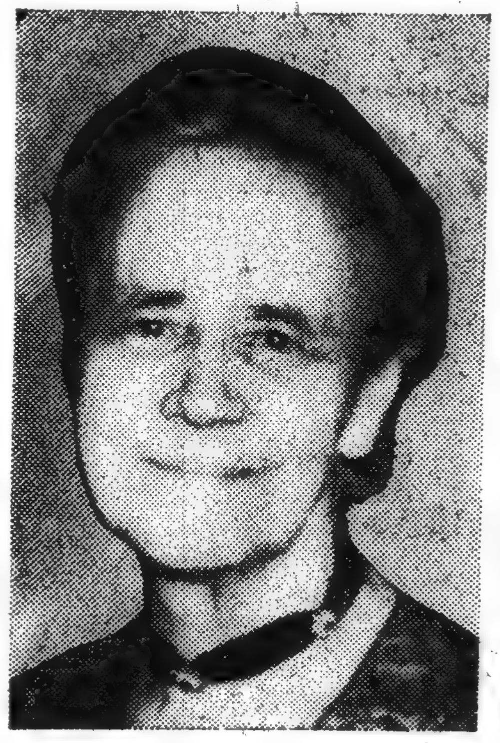
As the orchestra with Jesus Sanroma the soloist, finished playing her husband's second concerto, she was presented a great bouquet of American beauty roses. And as she took them the entire Pops audience, even those in the second balcony, rose as one man, cheering and applauding with all the strings in the orchestra beating the back of their bows against their instruments—a tribute reserved for famous guests.

This tiny, stooped woman, 81, dressed in purple, with an orchid at her throat, in the midst of this enormous, towering crowd, looked at first a little fussed, then very much pleased, as she clasped her roses and bowed her acknowledgement.

Honored by Audience

Previous to this she had received the adulation of the many who either themselves had been, or who had children who had attended, the MacDowell Colony for composers and other creative artists in Peterboro, N. H. She no sooner had entered the hall, clad in a long purple cape, when men and women, often with their offspring in tow, presented themselves to her. She had a hand shake and word for all of them. And during the intermission it was the same thing—young and old, with a "Do you remember me?" and "I want to present my son," crowded around her tiny form.

Last night was heartening for this woman who, though now an octogenarian, does more work, and much harder work, than many of her sex do at 50. She not only heard played MacDowell's second piano concerto, revived in 1936 by Arthur Fiedler and Sanroma. She also heard the works of two men who had found inspiration in the haven she founded and has kept going these many years—Walter Piston, chairman of Harvard's Music faculty, and Ernest Schelling, the famous "Uncle Ernest" of the New York Philharmonic children's concerts.



MRS. EDWARD MacDOWELL

Concert Benefits Colony

Now that the almost-a-year-old hurricane has made it impossible for her to open her colony this year, last night's benefit for the colony's tree removal process was just one of the many throughout the country which she is either attending or has knowledge of. These benefits are all spontaneous, decided upon by MacDowell Colony lovers who know that the money has to be raised somehow.

Some are not as large as Boston's, attended by all the city's music lovers. Some are very small, such as one out in a tiny Texas town with about 20 persons. Some aren't even gatherings, but individual contributions such as that sent by a youngster from Binghamton, N. Y., totaling the exact amount she had in her penny bank—83 cents. Yet they all show that the spirit in which this indomitable woman founded her colony lives on.

Rehearses Little

Mrs. MacDowell, who always when in Boston stays at the Parker House, says that the hurricane has again proved that "When I am faced with a crisis I can manage."

And managing she is, with a season's concerts in back of her, a New York and a Montreal concert facing her next month. For her appearances, at which she plays many of her husband's compositions, and talks both about him—to whom she always refers as "MacDowell," not "Edward," or "my husband"—and about the Colony, she only practices about five hours—and not at one time either. Yet her playing is remarkable, she was a concert pianist before she married MacDowell, and her hands, now dominated by large blue veins, are as supple and as commanding on the keys as they were when she was much younger.

She hasn't time for much practising, because most of her time is spent in traveling from California to New York, and from Georgia to Maine—all over the country—and in managing the Peterboro Colony. One of the requisites is answering mail—she receives an average of 50 letters a day, to all of which she dictates replies.

She leaves Boston this morning, to go up to Peterboro to see how the tree removal is getting on. Last night she was talking animatedly about these matters with Mr. and Mrs. Franklin W. Hobbs, Miss Mabel Daniels, chairman of the New England MacDowell groups, and Ernest Schelling—the "Uncle Ernest" of the New York Philharmonic's children's concerts who came to Boston for this occasion to conduct his "A Victory Ball."

JUNE 1, 1939 C
B. Trans.

MUSIC

MacDowell Night For Varied Fare

A program of exceptional variety and interest entertained the large and distinguished audience in Symphony Hall last evening, when the Pop concert benefited the MacDowell Colony in Peterboro, N. H. The composer was represented on the program by his Second Piano Concerto; the man was recalled by the presence of his widow in the audience.

The performance of the solo part of the Concerto by Jesus Maria Sanroma was of memorable strength, rhythmic incisiveness, virtuosity and dramatic statement. In it Mr. Sanroma seemed to achieve a new height as executant-interpreter. Even the lyrical element, in which the Concerto is rich and which is not ordinarily one of Mr. Sanroma's principal virtues, was unusually brought out last evening.

"The Incredible Flutist," presented on Monday evening, again provided the listener with ample opportunity to admire Walter Piston's witty, tuneful score, and the onlooker to take pleasure in the stage pictures presented by Hans Wiener and his company with spirit if not always with expert dancing.

The first part of the program, containing music by Rimsky-Korsakov, Mendelssohn and Smetana, ended with "A Victory Ball" by Ernest Schelling, who was on hand to conduct his own composition. The rest of the program, of course, was conducted by Arthur Fiedler. M. S.

SALT LAKE CITY, UTAH
UTAH TRIBUNE
JUN 1 1 1939

Pops Orchestra As Record Review

Presenting the Boston "Pops" orchestra in concert, the program for the weekly record review Wednesday evening at 113 East Third South street will include Ravel's "Bolero," which was dedicated to the renowned dancer, Ida Rubinstein; also numbers by Glinka and Tschaikowsky.

This orchestra, whose concerts are given in Orchestra hall, Boston, commencing in May, has been in existence almost as long as the Boston Symphony orchestra and is conducted by Arthur Fiedler. These summer concerts have been extremely popular, a happy addition to Boston's musical life.

Her. 6

6th Week of Pops; Soloists Tonight; Italian Night

Features of the present week at the Pops in Symphony Hill will be the appearance of two soloists, tonight—E. Power Biggs, the organist, and Jesus Maria Sanroma, pianist; "Old Timers' Night" on Tuesday; and Italian Night on Wednesday. The annual request program to be given next Sunday for the benefit of the orchestra's pension fund will be the last Sunday concert of the season. The program will be announced shortly.

The programs of the week follow:

Sunday Evening, June 4

Praeludium from the Sixth Violin Sonata, in E major........Bach-Caillie t
Concerto for Organ and Orchestra, No. 2 in B flat..................Handel
Concerto for Organ and Orchestra, No. 77 in G minor..................Handel
Soloist: E. Power Biggs
Concerto for Piano and Orchestra in F Gershwin
Soloist: Jesus Maria Sanroma
Scherzo, pizzicato ostinato, from the Fourth Symphony in F minor Tchaikovsky
Waltz, "Briar Rose," from "Sleeping Beauty"..................Tchaikovsky
Marche Slave..................Tchaikovsky

Monday Evening, June 5

"El Capitan," march..................Sousa
"Il Guarany," overture..................Gomez
"Under the Linden Trees," from "Alsatian Scenes"..................Massenet
Entrance of the Guests into the Wartburg, from "Tannhauser"........Wagner
Pianoforte Concerto in A major (K. 488)..................Mozart
Soloist: Palmyra da Camara
Finale, Symphony in D minor......Franck
"Voices of Spring," waltzes........Strauss
Donkey Serenade from "The Firefly" Friml
"Stars and Stripes Forever," march Sousa

Tuesday Evening, June 6
Old Timers' Night

Second Connecticut March..........Reeves
Overture to "Raymond"..........Thomas
"Loin du Bal"..................Gillet
The Lost Chord..................Sullivan
"Mock Quadrille," a reminiscence of the old quadrille..................Coffey
"Pop Goes the Weazel"..........Caillie t
Song Fest, medley.
"Espana," waltzes..........Waldteufel
"Tiger Rag"........Arranged by McBride
Songs of the old days.

Wednesday evening, June 7
ITALIAN NIGHT

Triumphal March from "Aida"....Verdi
Overture to "Anacreon"........Cherubini
Minuet (for string orchestra)......Bolzoni
"Madam Butterfly," Fantasia......Puccini
Suite for Strings..................Corelli
Air, "Celeste Aida," from "Aida"..Verdi
Soloist: Mario Maiana, tenor
"Italia," Rhapsody..................Casella
Malaguena..................Lecuona
Perpetuum Mobile..................Paganini
Spanish Dance..................De Falla

Thursday evening, June 8

"Pomp and Circumstance." March..Elgar
Second Movement, Unfinished Symphony in B minor..................Schubert
Country Gardens..................Grainger
"The Ride of the Valkyries"......Wagner
"Tales from the Vienna Woods"....Strauss
Meditation from "Thais"..........Massenet
Violin solo: J. Theodorowicz
Ouverture Solennelle, "1812"..Tchaikovsky
"Snow White and the Seven Dwarfs," Fantasy..................Churchill-Bodge
Pavane..................Gould
Introduction to Act II, "Lohengrin" Wagner

Friday evening, June 9

March, "National Emblem"........Bagley
Overture to "Light Cavalry"......Suppe
Liebestraum..................Liszt-Herbert
Austrian Peasant Dances........Schonherr
Suite from "Carmen"..................Bizet
Pop Goes the Weasel..................Caillie t
Bolero..................Ravel
"Jolly Fellows," Waltz..........Volstedt
"Begin the Beguine"..................Porter
American Fantasy..................Herbert

Saturday, evening, June 10
Paul Cherkassky, conducting

Triumphal March from "Sigurd Jorsalfar"..................Grieg
Overture to "May Night" Rimsky-Korsakov
Song of the Volga Bargemen Arranged by Glazounov
"Finlandia," Symphonic Poem.....Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Burleske in D minor for Pianoforte and Orchestra..........Richard Strauss
Soloist: Marjorie Church
Fantasy on Gershwin Melodies
"Night and Day"..................Porter
"Dance of the Buffoons from "Snow Maiden"..........Rimsky-Korsakov

Sunday evening, June 11
REQUEST NIGHT
(Pension Fund Concert)

PORTLAND, ME.
SUNDAY TELEGRAM
JUN 4 - 1939

E. Power Biggs, who recently completed a concert tour of the United States and Canada, appearing as soloist with the Boston and Chicago Symphony Orchestras and who was soloist this past season in the concert series sponsored by the Portland Branch of the Maine Chapter of the American Guild of Organists will be a member of the faculty of the Longy School of Music, Boston this Summer. Mr. Biggs was also organist for the Lili Boulanger Memorial Fund Concert which was conducted by Mlle. Nadia Boulanger in Symphony Hall, Boston, in March. Mlle. Boulanger has been teaching at the Longy School this Winter.

PORTLAND, ME.
SUNDAY TELEGRAM
JUN 4 - 1939

Annual New England Conservatory Night at "Pops" will be observed, June 17, when Arthur Fiedler, will give the baton to Quincy Potter, Dean of the faculty of the Conservatory who will conduct the Boston Symphony men in Symphony Hall. Mr. Potter will conduct his "Excerpts from incidental music to Shapespeare's Anthony And Cleopatra." Other Conservatory features will be the Saint-Saens second and third movement of the piano "Concert in G minor," played by Lillian A. Rosen the 1939 winner of the Mason and Hamlin Prize. The Conservatory Chorus led by Francis Findlay, conductor of Choral and Orchestral Classes at the Conservatory will sing two Brahms Gypsy Songs and other numbers. The orchestra will also play "A Jazz Passacaglia," by Arnold Chaitman, young student of composition at the Conservatory this year. The "Pops," Orchestra will play the other groups on the program.

C. S. Monitor **Appreciation** June 1/39

THE CHRISTIAN SCIENCE MONITOR

By a Staff Photographer

Ernest Schelling

Composer, conductor, and pianist, now rehearsing with the Boston Symphony Orchestra for the MacDowell benefit concert, at which he will conduct his own composition, "A Victory Ball."

'Pops' Concert Proceeds Going to MacDowell Colony

The MacDowell Colony in Peterboro, N. H., that haven for creative workers in the arts, which was devastated by the hurricane of last September, will benefit by the proceeds from the "Pops" concert tonight.

"A great loss to the cause of music," is the fact that the colony cannot be opened this summer, today declared Ernest Schelling, distinguished composer and pianist, who is president of the MacDowell Association and will conduct his "A Victory Ball" at tonight's concert.

"The MacDowell Colony, founded by the great American composer, Edward MacDowell, has offered ideal surroundings and working conditions for all artists who are doing creative work, whether in music, writing or painting. Now all those beautiful trees in the forest MacDowell loved so well, as well as many of the cottages, are gone. The task of clearing up the wreckage is tremendous and the expense very great. The public is helping most generously in raising funds and the colony will doubtless be opened next season."

Mrs. Edward MacDowell has carried on the work of extending the usefulness of the colony since her husband passed on, by giving concerts of his compositions all over the country. She came down from Peterboro today to be present at the concert tonight.

Concerning his own composition on the MacDowell benefit program, Mr. Schelling contributed some interesting facts.

"During the World War, I often heard the pipers up toward the front lines," he said. "The effect of the pipes made such a deep impression on men, that I tried repeatedly to make use of them in a composition. When Alfred Noyes's poem, 'A Victory Ball,' inspired me to compose a symphonic poem, the bagpipes seemed ideal for a military effect combined with great dramatic power. However, joining the pipes with a symphony orchestra raised technical problems too much for me to solve, so in the end I created a synthesis of the piping effects with the orchestra alone. But although I took some satisfaction in the resulting sounds, I still missed the sight of the pipers in action.

"Well, a few seasons ago when conducting concerts in the Hollywood Bowl, I gathered up 24 Cameron pipers, and had them appear before the audience and go through the motions of playing in a performance of 'A Victory Ball,' while the sounds actually came from the orchestra. The sight of the pipers in action was tremendously effective. There is nothing else in music quite like the sound and sight of the pipers, and their power to stir human feelings to a high pitch."

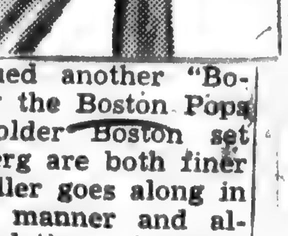
Mr. Schelling takes quiet pride in the fact that "A Victory Ball" has come into considerable favor for performance on Armistice Day. On the last such occasion, performances included one in Cape Town, South Africa.

Mr. Schelling has himself spent considerable time in Peterboro, not as much as he would have liked, however, he said, as he returns to his home in Switzerland each summer to spend part of his vacation.

Walter Piston, one of the composers who has done much work at the Colony, will be represented on the program tonight by "The Incredible Flutist" which will be danced by the Hans Wiener dance group. Jesus Maria Sanroma, will play the MacDowell piano Concerto, in D minor. Arthur Fiedler will conduct the program, with exception of the Schelling number.

CLEVELAND, O.
PLAIN DEALER

JUN 4 - 1939



Right

Victor has issued another "Bolero" of Ravel by the Boston Pops Orchestra. The older Boston set and the Mengelberg are both finer readings, but Fiedler goes along in a rather routine manner and allows the accumulation of sound alone to build up the necessary effect. But with one hearing we realize the tremendous advances made in the last half dozen years in records and the volume of sound that can be stored up in such tiny grooves is positively amazing. The present set is not without its sour notes, sides one and three. The final side is taken up with the rousing "March of the Boyards" of Halvorsen. Victor Set 552. $3.50.

Columbia brings out an album of Strauss waltzes consisting of "Roses From the South" and "Tales From the Vienna Woods" conducted by Bruno Walter and "A Thousand and One Nights" and "Voices of Spring" conducted by Felix Weingartner. The four discs were made some five years ago and are being brought out under one cover. But do not think they are dated, by any means. Recording and surface good. Co-

---

Pops Crowd Cheers Widow Of Composer MacDowell

Globe - June 1/39

She held court last night at Symphony Hall, the bright eyed, white haired, vivacious Mrs. Edward MacDowell, widow of the famous American composer.

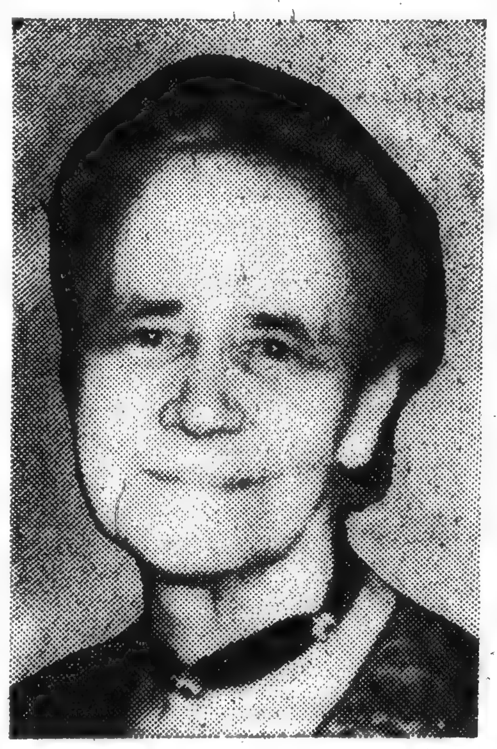
As the orchestra with Jesus Sanroma the soloist, finished playing her husband's second concerto, she was presented a great bouquet of American beauty roses. And as she took them the entire Pops audience, even those in the second balcony, rose as one man, cheering and applauding with all the strings in the orchestra beating the back of their bows against their instruments—a tribute reserved for famous guests.

This tiny, stooped woman, 81, dressed in purple, with an orchid at her throat, in the midst of this enormous, towering crowd, looked at first a little fussed, then very much pleased, as she clasped her roses and bowed her acknowledgement.

Honored by Audience

Previous to this she had received the adulation of the many who either themselves had been, or who had children who had attended, the MacDowell Colony for composers and other creative artists in Peterboro, N. H. She no sooner had entered the hall, clad in a long purple cape, when men and women, often with their offspring in tow, presented themselves to her. She had a hand shake and word for all of them. And during the intermission it was the same thing—young and old, with a "Do you remember me?" and "I want to present my son," crowded around her tiny form.

Last night was heartening for this woman who, though now an octogenarian, does more work, and much harder work, than many of her sex do at 50. She not only heard played MacDowell's second piano concerto, revived in 1936 by Arthur Fiedler and Sanroma. She also heard the works of two men who had found inspiration in the haven she founded and has kept going these many years—Walter Piston, chairman of Harvard's Music faculty, and Ernest Schelling, the famous "Uncle Ernest" of the New York Philharmonic children's concerts.



MRS. EDWARD MacDOWELL

Concert Benefits Colony

Now that the almost-a-year-old hurricane has made it impossible for her to open her colony this year, last night's benefit for the colony's tree removal process was just one of the many throughout the country which she is either attending or has knowledge of. These benefits are all spontaneous, decided upon by MacDowell Colony lovers who know that the money has to be raised somehow.

Some are not as large as Boston's, attended by all the city's music lovers. Some are very small, such as one out in a tiny Texas town with about 20 persons. Some aren't even gatherings, but individual contributions such as that sent by a youngster from Binghamton, N. Y., totaling the exact amount she had in her penny bank—83 cents. Yet they all show that the spirit in which this indomitable woman founded her colony lives on.

Rehearses Little

Mrs. MacDowell, who always when in Boston stays at the Parker House, says that the hurricane has again proved that "When I am faced with a crisis I can manage."

And managing she is, with a season's concerts in back of her, a New York and a Montreal concert facing her next month. For her appearances, at which she plays many of her husband's compositions, and talks both about him—to whom she always refers as "MacDowell," not "Edward," or "my husband"—and about the Colony, she only practices about five hours—and not at one time either. Yet her playing is remarkable, she was a concert pianist before she married MacDowell, and her hands, now dominated by large blue veins, are as supple and as commanding on the keys as they were when she was much younger.

She hasn't time for much practising, because most of her time is spent in traveling from California to New York, and from Georgia to Maine—all over the country—and in managing the Peterboro Colony. One of the requisites is answering mail—she receives an average of 50 letters a day, to all of which she dictates replies.

She leaves Boston this morning, to go up to Peterboro to see how the tree removal is getting on. Last night she was talking animatedly about these matters with Mr. and Mrs. Franklin W. Hobbs, Miss Mabel Daniels, chairman of the New England MacDowell groups, and Ernest Schelling—the "Uncle Ernest" of the New York Philharmonic's children's concerts who came to Boston for this occasion to conduct his "A Victory Ball."

JUNE 1, 1939 C
B. Trans.

MUSIC

MacDowell Night For Varied Fare

A program of exceptional variety and interest entertained the large and distinguished audience in Symphony Hall last evening, when the Pop concert benefited the MacDowell Colony in Peterboro, N. H. The composer was represented on the program by his Second Piano Concerto; the man was recalled by the presence of his widow in the audience.

The performance of the solo part of the Concerto by Jesus Maria Sanroma was of memorable strength, rhythmic incisiveness, virtuosity and dramatic statement. In it Mr. Sanroma seemed to achieve a new height as executant-interpreter. Even the lyrical element, in which the Concerto is rich and which is not ordinarily one of Mr. Sanroma's principal virtues, was unusually brought out last evening.

"The Incredible Flutist," presented on Monday evening, again provided the listener with ample opportunity to admire Walter Piston's witty, tuneful score, and the onlooker to take pleasure in the stage pictures presented by Hans Wiener and his company with spirit if not always with expert dancing.

The first part of the program, containing music by Rimsky-Korsakov, Mendelssohn and Smetana, ended with "A Victory Ball" by Ernest Schelling, who was on hand to conduct his own composition. The rest of the program, of course, was conducted by Arthur Fiedler. M. S.

SALT LAKE CITY, UTAH
UTAH TRIBUNE

JUN 11 1939

Pops Orchestra As Record Review

Presenting the Boston "Pops" orchestra in concert, the program for the weekly record review Wednesday evening at 113 East Third South street will include Ravel's "Bolero," which was dedicated to the renowned dancer, Ida Rubinstein; also, numbers by Glinka and Tschaikowsky.

This orchestra, whose concerts are given in Orchestra hall, Boston, commencing in May, has been in existence almost as long as the Boston Symphony orchestra and is conducted by Arthur Fiedler. These summer concerts have been extremely popular, a happy addition to Boston's musical life.

Her.

6th Week of Pops; Soloists Tonight; Italian Night

Features of the present week at the Pops in Symphony Hill will be the appearance of two soloists, tonight—E. Power Biggs, the organist, and Jesus Maria Sanroma, pianist; "Old Timers' Night" on Tuesday; and Italian Night on Wednesday. The annual request program to be given next Sunday for the benefit of the orchestra's pension fund will be the last Sunday concert of the season. The program will be announced shortly.

The programs of the week follow:

Sunday Evening, June 4

Praeludium from the Sixth Violin Sonata, in E major......Bach-Caillet
Concerto for Organ and Orchestra, No. 2 in B flat..................Handel
Concerto for Organ and Orchestra, No. 77 in G minor..............Handel
Soloist: E. Power Biggs
Concerto for Piano and Orchestra in F.....Gershwin
Soloist: Jesus Maria Sanroma
Scherzo, pizzicato ostinato, from the Fourth Symphony in F minor.Tchaikovsky
Waltz, "Briar Rose," from "Sleeping Beauty".................... Tchaikovsky
Marche Slave...................... Tchaikovsky

Monday Evening, June 5

"El Capitan," march.................Sousa
"Il Guarany," overture ....Gomez
"Under the Linden Trees," from "Alsatian Scenes"..............Massenet
Entrance of the Guests into the Wartburg, from "Tannhauser" ....Wagner
Pianoforte Concerto in A major (K. 488) .... Mozart
Soloist: Palmyra da Camara
Finale, Symphony in D minor......Franck
"Voices of Spring," waltzes........Strauss
Donkey Serenade from "The Firefly" Friml
"Stars and Stripes Forever," march Sousa

Tuesday Evening, June 6
Old Timers' Night

Second Connecticut March..........Reeves
Overture to "Raymond"...........Thomas
"Loin du Bal"......................Gillet
The Lost Chord.....................Sullivan
"Mock Quadrille," a reminiscence of the old quadrille....................Coffey
"Pop Goes the Weazel"..............Caillet
Song Fest, medley.
"Espana," waltzes ....Waldteufel
"Tiger Rag"........Arranged by McBride
Songs of the old days.

Wednesday evening, June 7
ITALIAN NIGHT

Triumphal March from "Aida"....Verdi
Overture to "Anacreon"........Cherubini
Minuet (for string orchestra)......Bolzoni
"Madam Butterfly," Fantasia.......Puccini
Suite for Strings ....Corelli
Air, "Celeste Aida," from "Aida"..Verdi
Soloist: Mario Maiana, tenor
"Italia," Rhapsody..................Casella
Malaguena ....Lecuona
Perpetuum Mobile ....Paganini
Spanish Dance ....De Falla

Thursday evening, June 8

"Pomp and Circumstance," March..Elgar
Second Movement, Unfinished Symphony in B minor ....Schubert
Country Gardens ....Grainger
"The Ride of the Valkyries"......Wagner
"Tales from the Vienna Woods"....Strauss
Meditation from "Thais"..........Massenet
Violin solo: J. Theodorowicz
Ouverture Solennelle, "1812"..Tchaikovsky
"Snow White and the Seven Dwarfs," Fantasy ....Churchill-Bodge
Pavane ....Gould
Introduction to Act II, "Lohengrin" Wagner

Friday evening, June 9

March, "National Emblem".........Bagley
Overture to "Light Cavalry" .... Suppe
Liebestraum ....Liszt-Herbert
Austrian Peasant Dances.........Schonherr
Suite from "Carmen"...................Bizet
Pop Goes the Weasel...............Caillet
Bolero ....Ravel
"Jolly Fellows," Waltz ....Volstedt
"Begin the Beguine"................ Porter
American Fantasy ....Herbert

Saturday, evening, June 10
Paul Cherkassky, conducting

Triumphal March from "Sigurd Jorsalfar" ....Grieg
Overture to "May Night" Rimsky-Korsakov
Song of the Volga Boatmen Arranged by Glazounov
"Finlandia," Symphonic Poem......Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Burleske in D minor for Pianoforte and Orchestra ....Richard Strauss
Soloist: Marjorie Church
Fantasy on Gershwin Melodies
"Night and Day" ....Porter
"Dance of the Buffoons from "Snow Maiden" ....Rimsky-Korsakov

Sunday evening, June 11
REQUEST NIGHT
(Pension Fund Concert)

PORTLAND, ME.
SUNDAY TELEGRAM

JUN 4 - 1939

E. Power Biggs, who recently completed a concert tour of the United States and Canada, appearing as soloist with the Boston and Chicago Symphony Orchestras and who was soloist this past season in the concert series sponsored by the Portland Branch of the Maine Chapter of the American Guild of Organists will be a member of the faculty of the Longy School of Music, Boston this Summer. Mr. Biggs was also organist for the Lili Boulanger Memorial Fund Concert which was conducted by Mlle. Nadia Boulanger in Symphony Hall, Boston, in March. Mlle. Boulanger has been teaching at the Longy School this Winter.

PORTLAND, ME.
SUNDAY TELEGRAM

JUN 4 - 1939

* * *

Annual New England Conservatory Night at "Pops" will be observed, June 17, when Arthur Fiedler, will give the baton to Quincy Potter, Dean of the faculty of the Conservatory who will conduct the Boston Symphony men in Symphony Hall. Mr. Potter will conduct his "Excerpts from incidental music to Shapespeare's Anthony And Cleopatra." Other Conservatory features will be the Saint-Saens second and third movement of the piano "Concert in G minor," played by Lillian A. Rosen the 1939 winner of the Mason and Hamlin Prize. The Conservatory Chorus led by Francis Findlay, conductor of Choral and Orchestral Classes at the Conservatory will sing two Brahms Gypsy Songs and other numbers. The orchestra will also play "A Jazz Passacaglia," by Arnold Chaitman, young student of composition at the Conservatory this year. The "Pops," Orchestra will play the other groups on the program.

THE BOSTON HERALD, THURSDAY, JUNE 1, 1939

MUSIC IN THE AIR WHEN DIRECTORS MEET

Ernest Schelling, guest conductor at the Pops in Symphony Hall last night, and Mrs. Edward Alexander MacDowell, widow of the composer. Proceeds of the concert will be used in the restoration of the MacDowell colony in Peterboro, N. H., which was damaged by last year's hurricane.

A Hypothetical Radio Crooner At a Classical Sunday Pop

C. S. Monitor - June /39

It will be remembered that the Mikado, striving "to make the punishment fit the crime," had in store for the music-hall singer a peculiarly unpleasant fate—attendance at "Classical Monday Pops." It is our guess that a radio crooner, let us say, sentenced by some modern Mikado to expiate his offense at last night's classical Sunday Pop at Symphony Hall, might have found his penance not wholly disagreeable.

Bach, for example, was represented there not by the ponderous "masses and fugues and 'ops'" of the Gilbertian doom, but by Caillet's arrangement of the E-major Praeludium from the sixth Violin Sonata, an exuberantly cheerful piece of perpetual motion in music's brightest key and in the most brilliant register of the violins. (Crooners, be it remembered, are never as melancholy as their songs, but are athletic young men and women who play golf.)

The crooner might have been appalled by the prospect of hearing two organ concertos by Handel (they were No. 2, in B flat, and N. 7, in G minor); he might even have been cowed, for a minute or two, by the slightly pompous mock heroics of the introductory "Tempo ordinario e staccato" of the first of them. But he could scarcely have failed, once the oratory of the prologue (so to say) was disposed of, to be captivated by the hearty melodiousness of this music, by its healthy vigor and warm humanity, by its comfortable solidity and richness of instrumental timbre and harmonic texture.

The delicate but by no means effete melancholy of the Recitative of the B flat Concerto should have offered a salutary lesson; the magnificently flowing melody of the G minor's Minuet was an admirable example of the manner in which a great composer can burst the bonds of a confining and conventional form. The vitality of the performance, both that of E. Power Biggs, who played the organ part brilliantly, and that of the orchestra under Arthur Fiedler's leadership, roused last night's audience to enthusiastic applause and brought an encore from Mr. Biggs—a Noel and Variations by Daquin, played with great delicacy and with appropriate variety of organ registration.

Our crooner, listening to Gershwin's Concerto in F for piano and orchestra, which also found a place on last night's generous program, would, we suspect, have been alternately pleased and puzzled. He would have enjoyed the scraps of jazz melody, the ingenious and playful tricks of rhythm, the orchestral humor the lavishly polychromatic score. He would have been puzzled and probably bored by the interminable sequential repetitions which Gershwin regarded as the development proper to a full-length concerto. He might have enjoyed the abundant arabesques of the pianoforte part, a blend of Liszt and the more inventive of the improvising jazz pianists. Most of all he might have admired, as we did, as truest to the improvisational character of true jazz, the opening of the second movement, which is an exquisitely expressive instrumental dialogue in "blues" idiom.

About the excellence of Mr. Sanroma's performance, which combined virtuosity, intelligence, and sympathetic insight in rare degree, no one present last night had any doubt whatever. Mr. Fiedler and the orchestra, too, were admirably successful with a score notably foreign in style to the usual repertory of a symphony orchestra.

S. S.

WORCESTER, MASS.
TELEGRAM

JUN 11 1939

Worcester's Pop Concert

WHERE ARE you going for this Sunday night's supper, Jane? To the Bancroft ballroom, I hope, for the first in a probable series of pop concerts by and for the Worcester County Light Opera Club. Tables in the ballroom tonight at 6.30 with the same privilege of subdued conversation are but a small sum, and one may order whatever one chooses in the way of refreshment, little or much (as at the Boston Symphony pops). There will be no Gilbert and Sullivan on the program by the W. C. L. O. Club orchestra of 30 men, under the leadership of conductor Ernest L. Reopel.

PHILADELPHIA, PA,
RECORD

JUN 4 - 1939

ON THE RECORDS

While Philadenphians languish for music in the spring months between the regular orchestra season and the Dell opening, our sister-cultural-city, Boston, goes us one better. It has the "Pops."

In the merry months of May and June the Boston Symphony gets down to shirtsleeves and Cousa and Sousa, and entertains its music-hungry patrons under peculiarly inviting surroundings.

Musical 'Dining.'

Patrons sit around tiny tables in Symphony Hall, imbibing beer, soft drinks, sandwiches and ice cream, while the orchestra sounds forth a miscellaneous program of overtures, fantasias, Strauss waltzes, Brahms dances or musical-comedy potpourris. There are Viennese, French and American nights; Harvard, Tech and Wellesley nights; Memorial Day, Gay Nineties and Fourth of July programs.

It's all quite gay and decidedly unique. Victor, from time to time, has issued individual records of Boston "Pops" performances.

Now, for June, they've given us an album of representative "Pops" music in their Boston "Pops" Concert release ($6.50). The album contains many favorites; the sparkling "Russian and Ludmilla" Overture, two spirituals in "Deep River" and "Nobody Knows De Trouble I've Seen," Strauss' unfamiliar but tingling "Doctrinen Waltz," the brilliant "Intermezzo" from Granados' "Goyescas" and the "Polonaise" from Tchaikovsky's "Eugen Onegin."

Spirited Rendition.

The "Pops" orchestra, under Arthur Fiedler put a tremendous amount of spirit and verve into the recordings, as if to show the rest of us what we're missing annually.

T, SATURDAY, JUNE 3, 1939

Pop-Fare

Soloists Aplenty Through the Week

There will be two soloists at the Pop concert in Symphony Hall tomorrow night — Jesus Maria Sanroma, who will play the Gershwin Concerto in F, and E. Power Biggs, who will play two organ concertos of Handel. Other soloists with the Pops Orchestra under Arthur Fiedler in a week of varied programs will be Palmyra da Camara, pianist, on Monday evening; Mario Maiana, tenor, for the Italian program of Wednesday evening, and Marjorie Church, who will play the piano solo part of the Strauss "Burleske" on Saturday evening, when her husband, Paul Cherkassky, appears as guest conductor. The last Sunday evening concert of the season will contain the annual "request" program for the benefit of the Pension Fund of the Boston Symphony Orchestra.

The programs for each night through next Saturday evening follow in detail:

Tonight

Introduction to Act III, "Lohengrin"	Wagner
"Carmen," Fantasia	Bizet
Song Without Words	Tchaikovsky
"Peer Gynt" Suite	Grieg
"Emperor" Waltz	Strauss
First "Hungarian" Rhapsody	Liszt
Songs by the Mass. Institute of Technology Glee Club Henry Jackson Warren, Conductor Alva L. Herman, '39, Student Leader	
Fugato on a Well-Known Theme	McBride
Swing Stuff (Clarinet solo by the Composer)	McBride
Strike up the Band	Gershwin

Sunday Evening

Praeludium from the Sixth Violin Sonata	Bach-Cailliet
Concerto in B flat	Handel
Concerto in G minor	Handel
Soloist: E. Power Biggs.	
Concerto for piano and orchestra in F	Gershwin
Soloist: Jesus Maria Sanroma.	
Scherzo, from the Fourth Symphony; Waltz, "Briar Rose," from "Sleeping Beauty"	Tchaikovsky
Marche Slave	

Monday Evening

"El Capitan," March	Sousa
"Il Guarany," Overture	Gomez
"Under the Linden Trees," from "Alsacian Scenes"	Massenet
"Entrance of the Guests into the Wartburg" from "Tannhauser"	Wagner
Piano Concerto in A major (K. 488)	Mozart
Soloist: Palmyra da Camara	
Finale, Symphony in D minor	Franck
"Voices of Spring," Waltzes	Strauss
"Donkey Serenade," from "The Firefly"	Friml
Stars and Stripes Forever	Sousa

Tuesday Evening

(Old Timers' Night)

"Second Connecticut," March	Reeves
Overture to "Raymond"	Thomas
Loin du Bal	Gillet
The Lost Chord	Sullivan
"Mock Quadrille," a Reminiscence of the Old Quadrille	Coffey
Pop Goes the Weasel	Cailliet
Song Fest, Medley	
"Espana," Waltzes	Waldteufel
Tiger Rag	Arranged by McBride
Songs of the Old Days	

Wednesday Evening

(Italian Night)

Triumphal March from "Aida"	Verdi
Overture to "Anacreon"	Cherubini
Minuet (for String Orchestra)	Bolzoni
"Madame Butterfly," Fantasia	Puccini
Suite for Strings	Corelli
Air, "Celeste Aida"	Verdi
Soloist: Mario Maiana, Tenor.	
"Italia," Rhapsody	Casella
Malaguena	Lecuona
Perpetuum Mobile	Paganini
Spanish Dance	De Falla

Thursday Evening

"Pomp and Circumstance," March	Elgar
Second Movement, "Unfinished" Symphony in B minor	Schubert
Country Gardens	Grainger
The Ride of the Valkyries	Wagner
Tales from the Vienna Woods	Strauss
Meditation from "Thais"	Massenet
Violin solo: J. Theodorowicz	
Ouverture Solennelle, "1812"	Tchaikovsky
"Snow White and the Seven Dwarfs," Fantasy	Churchill-Bodge
Pavane	Gould
Introduction to Act III, "Lohengrin"	Wagner

Friday Evening

March, "National Emblem"	Bagley
Overture to "Light Cavalry"	Suppe
Liebestraum	Liszt-Herbert
Austrian Peasant Dances	Schoenherr
Suite from "Carmen"	Bizet
Pop Goes the Weasel	Cailliet
Bolero	Ravel
"Jolly Fellows," Waltz	Volstedt
Begin the Beguine	Porter
American Fantasy	Herbert

Saturday Evening, June 10

Paul Cherkassky Conducting

Triumphal March from "Sigurd Jorsalfar"	Grieg
Overture to "May Night"	Rimsky-Korsakov
Song of the Volga Bargemen	Arranged by Glazounov
"Finlandia," Symphonic Poem	Sibelius
"Romeo and Juliet," Overture-Fantasia	Tchaikovsky
Burleske in D minor for Piano and Orchestra	Richard Strauss
Soloist: Marjorie Church	
Fantasy on Gershwin Melodies	
Night and Day	Porter
"Dance of the Buffoons" from "Snow Maiden"	Rimsky-Korsakov

Ninety members of the Boston Symphony Orchestra under the direction of Arthur Fiedler, together with the Norwegian Glee Club of Boston, and with Jesus Maria Sanroma as soloist, will perform at the Festival of Welcome for Crown Prince Olav and Crown Princess Martha of Norway in Symphony Hall on July 3.

The Boston Art Club night at the Pops next Monday marks the opening of an exhibition by members of the club at Symphony Hall, to continue through June 17.

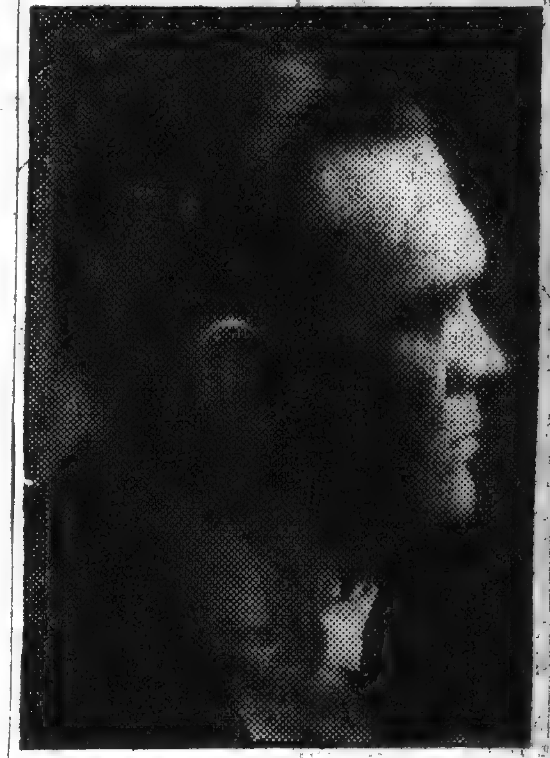
SPRINGFIELD, MASS.
EVENING UNION

JUN 6 - 1939

LUDWIG JUHT TO BE SOLOIST

On Program for A. I. C. Graduation in Auditorium

A musical innovation is being planned for the graduation exercises of American International College in the Municipal Auditorium a week from tonight in the appearance on the program of Ludwig Juht, contra-bass soloist and member of the Boston Symphony Orchestra. There also will be music by the college glee clubs.



LUDWIG JUHT

Contra-Bass with Boston Symphony Orchestra

Mr. Juht, who also is a composer and teacher, is a native of Estonia and former soloist with the Estonia Symphony Orchestra and the Helsingfors Symphony Orchestra. He has appeared in many concerts in Europe and has served as professor of contra-bass at the conservatory in Latvia. In 1935 he gave a special recital for the president of Estonia.

His program will include besides the works of the old masters one composition of his own for the contra-bass.

The graduation program, which is being held for the first time this year in the Auditorium so as to provide room for all who wish to attend, is open to the public. The glee clubs will sing under the direction of J. Clement Schuler.

HOLYOKE, MASS.
Transcript Telegram

JUN 7 - 1939

Olin Downes, music editor of The New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony orchestra, Serge Koussevitzky, conductor, August 3, 5, 6, 10, 12 and 13.

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire county. There will be about 2500 persons in the audience.

Both Mr. Downes and Dr. Koussevitzky are enthusiastic over the plan, convinced that it will be an interesting departure from other years and that music lovers will obtain more first hand information of the character of the symphonies to be played at the Festival. The plan corresponds to one pursued by Mr. Downes at his course at the Brooklyn academy.

As an added attraction at festival time, the Junior league of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles L. Safford, director of music at Williams college. Mr. Safford, graduate of Williams and member of the faculty 15 years, is a member of the Festival's advisory committee. In charge of the lectures will be Mrs. Zenas Crane Colt, chairman of the league's area and interest committee. There will be no admission fee for the lectures. The public is invited.

B. Herald

MUSIC

/ 1939

THE POPS

The last of the Sunday night pops this season, except for Request Night, had considerable variety to recommend it. E. Power Biggs, organist, was soloist with the orchestra in Handel's Concertos in B flat and G minor. Jesus Maria Sanroma, pianist, was soloist in Gershwin's Concerto in F. The program opened with Cailliet's arrangement of the prelude from Bach's E major Violin Partita and closed with a group of Tchaikovsky selections. Arthur Fiedler conducted.

Three years ago George Gershwin was soloist with the Pops in a program of his own works, which turned out to be a rather disappointing occasion. A year later he was dead, and there were at once many critical summaries of his work and attempts to place it. The Concerto in F was unquestionably one of his more serious and ambitious compositions. At the most, however, it is only theatrically brilliant and at the worst it is pretty shoddy.

In spite of Mr. Sanroma's expert and invigorating performance, the Concerto in F dates badly. It is redundant and full of the cliches familiar to jazz. In the effort to be lyrical it falls into sentimentality; in the attempt to be witty it is never a patch on the concertos of such a composer as Prokofieff. You will say that of course Gershwin was never Prokofieff and that it is absurd to compare them. Then you should have read some of the literature in praise of Gershwin's talents. There are attractive bits in the Concerto, and of these the most was made last night. Moreover Mr. Sanroma's performance was, if memory does not deceive, far better than the composer's. There was much applause last night, so that for some the music is still effective—but not for us.

Mr. Biggs, on the not altogether satisfactory Symphony Hall organ, succeeded in presenting two of Handel's concertos with his usual skill. At the same time the recollection of the performance of these on the Germanic Museum baroque organ earlier this year by Mr. Biggs could not quite reconcile us to them in last night's version. Also, could there not have been a larger body of wind to balance the power of the strings in the orchestra? Mr. Biggs played Daquin's Variations on a Noel as an encore and was cordially received by the audience. Mr. Fiedler led an interesting performance of Bach's celebrated E major violin prelude in an attractive and curiously modern orchestral transcription by Lucien Cailliet. After the second intermission, Tchaikovsky had the final say.

A. W. W.

SPRINGFIELD, MASS.
EVENING UNION
JUN 13 1939

CITY NEWS

A. I. C. TO GIVE HONOR DEGREES AT GRADUATION

Dr. F. B. Sweet and Rev. R. M. McGown Chosen as Recipients

Two honorary degrees and 67 in course will be presented at the 54th annual graduation exercises of American International College in the Municipal Auditorium tonight at 8.

Dr. Frederick B. Sweet, senior surgeon of Springfield Hospital and former president of the New England Surgical Society, will be awarded the honorary degree of doctor of humane letters. He will be presented by Rev. James Gordon Gilkey of South Church.

The other honorary degree of doctor of divinity will go to Rev. Russell Miller McGown, pastor of the Glastonbury (Conn.) Congregational Church. He will be presented by Dean Luther A. Weigle of the Divinity School of Yale University.

Son of President

Rev. Mr. McGown, son of Dr. Chester S. McGown, president of A. I. C., who will do the degree conferring, also is receiving this month the earned degree of doctor of philosophy from Yale University, where he has done honor work. He is a former member of the faculty of Bates College.

To members of the senior class at A. I. C. will go 36 degrees of bachelor of arts and 31 of bachelor of science.

Of unusual interest on the program will be the half hour concert by Ludwig Juht, contra-bass soloist and member of the Boston Symphony Orchestra, who will be accompanied by Wilfred Churchill at the piano. His program follows:

Concerto	S. Koussevitzky
Allegro	
Andante	
Allegro	
Pasterale	L. Couperin
Melodie	C. W. Gluck
Gavotte	A. Corelli
Vidalita	V. Padwa
Scherzo	L. Juht

Mr. Juht plays a Francesco Ruggeri (Cremona) 1679 contra-bass.

The organ prelude and processional march will by by Roland J. Pomerat at the organ and later organ selections will be by Lucius Harris, organist of Christ Church Cathedral. The A. I. C. Glee Club will sing with J. Clement Schuler as director.

MUSIC

B. Trans. /39

Two Soloists and A Pops Program

The program which the Pops Orchestra, under Arthur Fiedler, played at Symphony Hall last night was both for its musical content and its soloists one of the best of the current Pops season. Ordinarily one would say that the appearance of either Jesus Maria Sanroma or E. Power Biggs would give a Pops concert the additional importance of virtuosic authority. And when both play on the same evening, in music to which the style of each is particularly fitted, then one would add that there has been an abundance of good things, an attainment, for the time, of the loftiest goal set for these concerts.

Mr. Biggs was the first soloist of the evening, playing two Concertos for Organ and orchestra, those in B-flat and G minor, by Handel. These Concertos, as solidly built into the literature of the organ as they are heavy-footed and uninspired, were served an expert interpretation by the soloist and the conductor, Mr. Biggs playing with astonishing ease and grace, Mr. Fiedler adhering to the tempos with an admirable obstinacy.

In the Concerto in F, by Gershwin, which was Mr. Sanroma's contribution to the program, one again was given the opportunity of renewing his enjoyment of this appealing piece, safely guided by an artist who must by now be known wherever the composer's music is heard for the brilliance and the understanding of his treatment. Yet, as quickening in its cat-like litheness and assurance as was Mr. Sanroma's playing, it was the music that was the final reward; the million-noted throb of life which was sounding through Gershwin, making him the instrument for those inchoate disturbings of lyricism that had begun to lead him toward a larger, more expressive musical form.

J. G.

At Pops Tonight

Palmyra da Camara will make her debut as Pops soloist in the following program, under the direction of Arthur Fiedler, in Symphony Hall this evening:

"El Capitan," March	Sousa
"Il Guarany," Overture	Gomez
"Under the Linden Trees," from "Alsacian Scenes"	Massenet
"Entrance of the Guests into the Wartburg" from "Tannhauser"	Wagner
Piano Concerto in A major (K. 488)	Mozart
Soloist: Palmyra da Camara	
Finale, Symphony in D minor	Franck
"Voices of Spring," Waltzes	Strauss
"Donkey Serenade," from "The Firefly"	Friml
Stars and Stripes Forever	Sousa

Miss da Camara at Pops Tonight

Palmyra da Camara, who will be the soloist with the Pops Orchestra tonight at Symphony Hall, is sponsored by the Portuguese Societies of Boston. She is said to be the first artist of Portuguese descent to appear as soloist with the Pops Orchestra. A graduate of the New England Conservatory of Music, Miss Camara has played and studied abroad as well as in America.

PITTSBURGH, PA.
PRESS
JUN 11 1939

Recordings for June Include Tschaikowsky Work Seldom Heard

Fine Compositions by Americans Are Features of List—Two-Piano Concerto Praised

By **RALPH LEWANDO**
Press Music Writer

The June releases of RCA-Victor's recordings in the "Musical Masterpieces" and "Red Seal" categories are pregnant with interest for those who are concerned with good music.

For more than 50 years the famous "Pop" concerts of the Boston Symphony have drawn hundreds of thousands of persons to listen to their unique programs. Under Arthur Fiedler these celebrated concerts have achieved further distinction. Thus great interest attached to the full program recorded by album 554 in Musical Masterpieces. The numbers include Dvorak's Russian and Ludmilla Overture; the two Negro spirituals: Deep River, and Nobody Knows the Trouble I've Seen, in arrangements by the late Agide Jacchia; Paul White's intriguing Five Miniatures; the charming Doctrinen Waltz of Eduard Strauss (1835-1916), youngest son of the more famous Johann Strauss; the Goyescas Intermezzo of Granados, the ill-fated Spanish composer who went down in the sinking of the steamer Sussex in 1916; and the Polonaise from Tschaikowsky's opera, "Eugene Onegin."

ROYALTY WILL VISIT THE POPS

B. Post /1939

BY WARREN STOREY SMITH

BOSTON will have its taste of the current royalty next month. On Monday afternoon, July 3, Crown Prince Olav and Crown Princess Martha of Norway, will be guests of honor at a concert, presumably of Norwegian music, in Symphony Hall. Arthur Fiedler will conduct the Pops orchestra of 90 men, Jesus Maria Sanroma will be the assisting pianist and the Norwegian Glee Club of Boston will sing.

• • • •

"The Salzburg of America" is an alluring phrase, designed to give the final cachet to the native music festival. Already the Boston Symphony Orchestra's concerts in the Berkshires have been so designated. Recently the phrase was applied by the magazine Time to the Cincinnati May Festival, a more ambitious choral and orchestral affair that takes in its stride such works as Mahler's colossal Eighth Symphony and brings to light not a little new music. Also the orchestral, choral and operatic programme offered in conjunction with the New York World's Fair has been hailed by its sponsors as an "American Salzburg."

In the meantime, the original Salzburg goes its way offering this summer Mengelberg and Serafin in lieu of Walter and Toscanini, while these last-named conductors will again officiate at the Lucerne Festival, quite properly describable as the Salzburg of Switzerland. As was the case last August, Lucerne does not offer opera. When it takes that step it can aspire to all the glories once associated with the festival on the Salzach, with Wagner in place of Mozart as the local hero. The Lucerne Festival runs this summer from August 3 through August 29. The major event will be performances on the 16th and 17th of Verdi's Requiem under Toscanini. The soloists announced are Gigli, Kipnis, Horowitz, Rachmaninoff and Paderewski. It is unlikely, now, that Mr. Paderewski will appear. Among the conductors are also the names of Adrian Boult, Ernest Ansermet, Fritz Busch and Lorenzo Perosi who appears at the head of the Sistine Chapel Choir.

At Salzburg itself there will be considerable emphasis upon Richard Strauss, who reaches his 75th birthday next Sunday. His "Rosenkavalier" and "Buerger als Edelmann" will be performed, along with many orchestral works, and the venerable composer will conduct a Mozart-Haydn programme. The Festival extends from August 1 through September 8.

As for the Berkshire Festival, to come to matters nearer home, its six concerts will be held between August 3 and 13. Dr. Koussevitzky's only gesture in the direction of the American composer will be a performance of Walter Piston's Concerto for Orchestra. Otherwise the programmes run to repertory pieces, plus Prokofieff's "Peter and the Wolf," which hardly fits in that classification.

Through its editor, Minna Lederman, that provocative quarterly "Modern Music," complains in an open letter to Grover Whalen that the New York World's Fair is doing precious little for the American composer. Nor is this the only time this patricular protest has been made.

Italian music, conspicuous by its absence in the fair's official programme, has a champion, too. And what a champion it turns out to be. To this desk there has come a pamphlet, "Musical Art at the New York World's Fair," its author Simone Belgiorno, from 1914-18 one of the trombone players in the Boston Symphony Orchestra. With more enthusiasm than elegance, more passion than accuracy, Mr. Belgiorno disparages the German classics and extols the music of Italy. Here is a sample paragraph:

"If there is going to be some Italian music, no matter when and what kind of music, be it even the worst folklore song played with a gipsy bagpipe, I will keep my peace and be contented. Being sure, as I am, that everything made in Italy is absolutely classic, very classic, superclassic, hyperclassic, Beethoven, Wagner, Brahms and all the galaxy of abstruse concocters of intonarumori may well feel at ease while they offer their celestial compositions to a sleeping audience; but to have music, really music, you know that you have got to go to Italy. Music was created in Italy, developed in Italy and brought in Italy at the summit of its glorious splendor; and for one German or French composer Italy has one hundred, and they are all the greatest. Do not forget that while Beethoven, Mozart, Handel (sic) and all the rest of the classics were living, the recognized master of the Austrian school in Vienna was Salieri, in France was Cherubini, in England was Clementi and in Germany was Spontini."

Surely Mr. Belgiorno is spoofing when he refers to "Wagnerian concoctions strongly based on the brass band and saxophones." Elsewhere he makes the intriguing suggestion that, since the score of "Aida" can be made to sound after a fashion by a small and not too experienced orchestra, "while Wagner's ponderous orchestration requires the most erudites of the musical field . . . no person on earth should hesitate to admit the immense superiority of Verdi on Wagner."

Anyway, the Pops will offer an Italian night on Wednesday, with a programme that ranges from Corelli to Casella!

SYMPHONY HALL—COM. 1492
TONIGHT 8:30
Soloists—J. M. SANROMA—Piano
E. POWER BIGGS—Organ
POPS
ARTHUR FIEDLER, Conductor
TUES., JUNE 6
OLD TIMERS' NIGHT
Tickets at all prices 2 weeks in advance, 25c, 50c, 75c, $1

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
JUL 2 - 1939

Director Folds Arms As Orchestra Plays

Boston—(U.P.)—Conductor Arthur Fiedler raised his baton for the start of the next to last number of the final concert in the 54th Boston Symphony Orchestra "pops" series last night.

Then, as the orchestra began Leroy Anderson's intricate "Jazz Pizzicato," the 45-year-old conductor sat down facing the audience, his arms folded, his face wreathed in a smile. When the orchestra finished the difficult number in faultless fashion, the capacity audience of more than 2,000 burst into prolonged applause as Fiedler, still smiling, bowed gravely toward his musicians.

JUNE 15, 1939 B. Trans.

Pops Soloist

ALBION METCALF

Pianist, who will be the soloist tomorrow night at the Pops Concert in Symphony Hall, playing Beethoven's "Emperor" Concerto.

At Pops Tonight

Tufts Night will be observed tonight at the Pops Concert in Symphony Hall, when Arthur Fiedler will lead the Pops Orchestra through the following program:

Thursday Evening

Overture to "Figaro"	Mozart
First Movement, Fifth Symphony in C minor	Beethoven
Valse Triste	Sibelius
Second Hungarian Rhapsody	Liszt
Violin Concerto, First Movement	Mendelssohn
Soloist: Sheldon Rotenberg	
Tuftonia's Day	E. W. Hayes
Te Salutamus	K. MacKillop, Jr.
Brown and Blue	E. W. Newton
Tuftonian Rhapsody	R. R. Lamont
Fantasy on Gershwin Melodies	
"Bach Goes to Town" (A Fugue in Swing)	Templeton
In the Hall of the Troll King, from "Peer Gynt"	Grieg

B. Herald

MUSIC

THE POPS

Traditionally Harvard Night at the Pops, which last night was, is a particularly diverting occasion. The program is an odd and by no means disagreeable hodge-podge. The performances, due to the presence of the spirited chorus of the Harvard Glee Club and a variety of enthusiastic guest conductors, take on an added freshness and vitality that in turn command the attention and cordial approval of the audience.

Last night, and properly so, the honors of the evening were carried off by the Glee Club and its able director, Mr. G. Wallace Woodworth. If its immediate success does nothing else, perhaps it may inoculate the public with a taste for choral music. No one could fail to be pleased with the gay choruses from Cimarosa's "Il Matrimonio Segreto," the witty music of Hindemith's "Martinslied" and the engaging choruses that John Knowles Paine wrote for "The Birds" of Aristophanes. By the time the choruses from "Iolanthe" were sung, the Glee Club had the audience where it wanted it and could have gone on all night. Mr. Woodworth, however, abruptly finished this part of the concert off with the popular Harvard songs which we are used to hearing in somewhat slipshod fashion on Soldiers' field. To be sure, there was nothing if not precise and musical singing last night.

For orchestral novelties we had, as the most interesting, Mr. Piston's energetic, fugal finale to his Orchestral Suite; and the composer was present to acknowledge the applause. We do not profess to be an authority on the Rumba; yet an example of this dance by Clair Leonard proved a very attractive orchestral piece. Mr. Malcolm Holmes conducted this section of the program successfully. It consisted of Elgar's familiar march Borodin's Dances from "Prince Igor," Brahms's Academic Festival Overture and, as encore, Robert McBride's Fugato on a well-known theme. Mr. Leonard was also in the audience to respond to the applause for his Rumba.

Good measure was added to this concert by Mr. Leroy Anderson, who conducted some lighter pieces and his own impressions of Harvard, in which such nuisances as the Lowell House bells, Freshmen in Harvard square, the Widener Reading Room and the Class Day Confetti Battle were portrayed. A. W. W.

20,000 Hear Esplanade Concert Season Opening

Bostonians and suburbanites to the number of nearly 20,000 gathered last night on the Charles River bank, near the foot of Mt. Vernon st., to hear the opening of the 11th season of Esplanade Concerts. Boston's unparalleled free musical entertainment, founded 10 years ago this Summer, will again be provided by an orchestra of Boston Symphony men conducted by Arthur Fiedler.

The popularity of these concerts and their conductor has continued to be enormous for a decade. Nightly crowds of several thousand persons are now a matter of course, though the audience last evening was said to be the biggest for an opening program in the history of the Esplanade Concerts. Some seated in camp chairs, some standing, they stretched for a considerable distance before the acoustic shell where the musicians sit. This reviewer obtained a vivid impression of the size of the crowd by climbing a "catwalk" up behind the shell and looking out over

Esplanade
Continued on Page 11

THE BOSTON GLOBE—FRIDAY, JULY 7, 1939

First Bow in Esplanade Season

CONDUCTOR ARTHUR FIEDLER AT OPENING OF FREE CONCERTS BY SYMPHONY PLAYERS

Esplanade—

Continued from the First Page

the roof. Without exaggeration, it was tremendous.

Orchestra Enlarged

The weather was just right for those who had come from Back Bay, the North, West and South Ends, and from beyond the city limits. It was not too warm, and a comfortably gentle breeze blew from the southwest. Once again there was a charming picture as dusk settled over the city and the softly illuminated shell stood out against a starry sky.

There are 10 men more, making a total of 60, in the orchestra this year. To accommodate them, an "apron" has been added to the stage of the steel acoustic shell. These gentlemen from the Boston Symphony, in their white trousers and dark coats, presented a cool, familiar and pleasant sight.

Among the notables present were William Whittaker, secretary of the Metropolitan District Commission; Edward M. Woods superintendent of the Metropolitan District Commission police; John Burke of Charlestown, co-trusteee of the Maria Hatch bequest, with which the new Edward Hatch Memorial acoustic shell will be erected; Mrs. Alvan T. Fuller and Prof. Alfred H. Meyer of the Boston University College of Music.

Beethoven Cycle Tonight

The opening program consisted of familiar music, beginning with Hector Berlioz' brilliant setting of the Hungarian "Rakoczy" March, and continuing with the first movement from Schubert's "Unfinished" Symphony. The latter was encored with the same composer's ballet music from "Rosamunde." The Bach-Holst "Fugue a la Gigue" received especially warm applause, to the extent that it was encored with the so-called "Air on the G string," by Bach. The list also included the Prelude to Wagner's "The Mastersingers of Nuremberg"; the Second Hungarian Rhapsody by Liszt; the Prelude to Saint-Saens' "The Deluge" (violin solo by Gaston Elcus); the charming Strauss waltz, "Tales From the Vienna Woods," and the Seventh Slavonic Dance by Dvorak.

Tonight will begin the cycle of Beethoven symphonies, which will be given emphasis among the season's programs, according to Mr. Fiedler. All the nine Beethoven symphonies will be heard, with the exception of the choral finale from the Ninth Symphony, whose large dimensions make Esplanade performance impracticable. The First Symphony tonight will be played complete. The longer Beethoven symphonies will be divided, two movements to be heard on successive nights.

Mr. Fiedler also said, just before the concert, that the programs will afford prominence to the music of contemporary composers and their immediate predecessors.

Talks About Music

As in the past, Esplanade audiences may enjoy talks about the music, Prof. Alfred H. Meyer will begin the series tonight. Fr. Ahern of Weston College will be a future speaker, on "The Scientific Side of Music," it is said.

Again Mr. Fiedler will offer a series of three concerts for children, on the Wednesday mornings of July 12, 19 and 26 from 10:30 to 11:30. The children's series last year was a strikingly popular feature of the Esplanade season.

While the Esplanade Concerts are free and have been taken over by the management of the Boston Symphony Orchestra, contributions from the public are earnestly sought. They may be put in fund boxes on the grounds near the acoustic shell, or sent to the Esplanade Concert Fund, Merchants National Bank, 28 State st. The concerts will continue nightly except Saturdays for four weeks. They begin at 8:30. Tonight's program:

"Entrance of the Guests into the Wartburg," from "Tannhaeuser," Wagner; Symphony No. 1, in C major, Op. 21, Beethoven; Overture to "Oberon," Weber; Prelude to "Hansel and Gretel," Humperdinck; "Eili-Eili" (Trumpet Solo: Roger Voisin); "By the Beautiful Blue Danube," waltz, J. Strauss; Sixth Hungarian Dance, Brahms.—C. W. D.

THE BOSTON HERALD, FRIDAY, JULY 7, 1939

11TH ESPLANADE CONCERT SEASON opened last night. Part of audience of 20,000 who enjoyed Arthur Fiedler's con ducting of the orchestra of Boston Symphony musicians.

BOSTON POST, FRIDAY, JULY 7, 1939

21

20,000 THRONG TO CONCERT BY RIVER

Esplanade Series Has Brilliant First Night --- Size of Orchestra Increased This Year

One of the largest crowds ever to attend an opening of the Esplanade concerts, estimated by officials of the Metropolitan District police at close to 20,000, last night loudly expressed their appreciation for the beginning of the 11th season, and time and again demonstrated their feeling for Arthur Fiedler, conductor, and the programme of well-diversified appeal he arranged.

Continued on Page 11—Fourth Col.

20,000 THRONG TO CONCERT ON RIVER

Continued From First Page

Although the majority of the large crowd, which was able to enjoy a cooling breeze that swept in from across the Charles River throughout the programme, was composed of women, there were thousands of men, as well as innumerable young folk who were present at the opening night programme.

Prominent among those in the vast gathering, whose numbers included music lovers from the tenement sections as well as those from the higher strata of Boston's society, was Mrs. Alvan T. Fuller, wife of the former Governor. Smartly but comfortably attired, Mrs. Fuller, who was offered a seat up front, personally expressed her choice to "sit in with the crowd."

The crowd was obviously enraptured. Thousands of men, without coats or neckties, sat or stood during the appealing programme. During the intermission the throngs who flocked to the acoustic shell on Embankment road quietly but enjoyably intermingled as the perspiring musicians relaxed for their period of rest.

60 Men in Orchestra

This year for the first time the orchestra comprised 60 men, as compared with 51 last year. In order to accommodate the increased number, the platform of the shell had been built out some six feet. Members of the orchestra were nattily attired in white flannel trousers and blue coats.

Both Conductor Fiedler and George E. Judd, manager of the Boston Symphony Orchestra, who was constantly with the former before the programme began, at the conclusion of last night's concert expressed themselves as "deeply happy" over the results of the first night and "tremendously impressed" at the outpouring of music lovers.

Seated in the front row at last night's concert were John Burke of Charlestown, co-trustee of the Maria Hatch bequest, Edward M. Woods, superintendent of the Metropolitan District police, with William E. Whittaker, executive secretary of the Metropolitan District Commission, and Professor Alfred H. Meyer of the Boston University music department. Long after last night's concert began the crowd kept constantly swarming into the capacious area in front of the shell.

To Build New Shell

During intermission, Conductor Fiedler perspiring freely hastened to the rear of the shell, where he hastily donned a topcoat and nervously lighted a cigarette as crowds quickly gathered around him to express their appreciation of the numbers that had been given. Regaining his composure, Mr. Fiedler smiled generously and spared no effort in expressing his gratitude.

Nor were all of the spectators on the Embankment road reservation, either. A substantial number enjoyed the concert from a fleet of sail and cruising boats along the river edge. The crowd was reported by police to have been one of the most orderly on record.

It was announced last night, too, that at the conclusion of the present series of the Esplanade concerts, which run, with the exception of Saturdays, through July 30, a new shell is to be constructed at a cost of $275,000, which has been made possible as a result of the Hatch bequest.

Last night's programme began with the electrifying Hungarian march of Berlioz. Following this was the first movement of one of the most beautiful and generally best-loved of symphonies, Schubert's "Unfinished." Another popular rendition that was received with much acclaim was Strauss' "Tales From the Vienna Woods."

Gaston Elcus, concertmaster of the Esplanade orchestra and much admired by the river audiences for his velvet-toned violin solos, also was heard in the famous solo from Saint-Saens' "The Deluge." The rest of the programme ranged from Bach transcription by the late eminent English composer, Holst, through Wagner's stately and colorful prelude to "The Mastersingers" and the blood-tingling Second Hungarian Rhapsody of Liszt, to the Seventh Slavonic Dance of the Czech composer, Dvorak.

Tonight's programme follows:

1—"Entrance of the Guests into the Warburg," from "Tannhauser" ...... Wagner
2—Symphony No. 1, in C major, Op. 21, Beethoven
  I. Adagio molto: Allegro con brio
  II. Andante cantabile con moto
  III. Menuetto (Allegro molto e vivace)
  IV. Adagio: Allegro molto e vivace
3—Overture to "Oberon" .... Weber
Interval
4—Prelude to "Hansel and Gretel," Humperdinck
5—"Eili-Eili" (Trumpet Solo: Roger Voisin)
6—"By the Beautiful Blue Danube," Waltz .... J. Strauss
7—Sixth Hungarian Dance .... Brahms

20,000 Throng Esplanade For 11th Concert Season Start

More than 20,000 persons thronged the Charles River Esplanade last night as Arthur Fiedler conducted an enlarged orchestra of 60 members of the Boston Symphony orchestra through the opening program of the 11th season of esplanade concerts.

The huge crowd was enthusiastic throughout the evening, so enthusiastic, in fact, that on several occasions the program was delayed until Fiedler and his musicians had taken additional bows.

Particularly well received were the first movement of Schubert's "Unfinished Symphony," Bach's "Fugue a la Gigue," Wagner's "Prelude to the Meistersingers," and Strauss' "Tales from the Vienna Woods." Gaston Elcus was given prolonged applause for his violin solo in Saint-Saens' prelude to "The Deluge."

To accommodate the enlarged orchestra a special apron has been built on the front of the huge shell from which the musicians play and the entire shell was freshly painted and trimmed for this season's series.

Concerts will be played every night except Saturday at 8:30 o'clock through July 30. Due to the success of an experiment with special concerts for children last year, three of these have been arranged for this season. They will be given on Wednesday mornings, July 12, 19 and 26, at 10:30 o'clock.

As a special feature of this year's series Fiedler will present the complete cycle of Beethoven's nine symphonies, except the vocal finale of the ninth. The first symphony will be played in its entirety tonight.

Among those attending last night's opening concert were Mrs. Alvan T. Fuller, wife of the former Governor; George E. Judd, manager of the Boston Symphony Orchestra; William E. Whittaker, secretary, and Supt. Edward M. Woods of the Metropolitan district commission; Prof. Alfred H. Meyer of the Boston University department of music, and John Burke of Charlestown, co-trustee of the Maria Hatch bequest for the new Edward Hatch Memorial shell.

The concerts, the only annual free outdoor concerts given by members of a major symphony orchestra, are, as in the past, maintained by voluntary contributions.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

JUL 8 - 1939

The Esplanade Concerts

So many Worcester folks have thoroughly enjoyed the concerts given by members of the Boston Symphony orchestra, on the Charles [illegible] Esplanade, during the past ten seasons, that the current schedule which opened Thursday evening is a welcome event. No one can question the popularity of these musical treats, for the opening evening saw a throng of enthusiastic listeners said to number twenty thousand.

Last year, it may be remembered, an experiment was made in the way of presenting several special concerts for children, and so well attended were they that the idea will be continued this season on three Wednesday mornings, beginning with July twelfth. Of course specially arranged programs are featured for the youngsters although it has been noted by a number of school instructors in music that an astonishing degree of appreciation is shown by the young, even in the less obvious themes.

The Esplanade concerts, maintained by voluntary contributions are, it is said, the only concerts, free to the public, to be given by a major symphony orchestra out-of-doors annually. And this year Conductor Arthur Fiedler plans, among other things, to present, with a single partial omission, the complete cycle of Beethoven's nine symphonies.

As for the splendid attendance records of these midsummer musical offerings, one finds it gratifying to consider the fact that at a time when so many critics, in various fields of art, voice repeatedly the opinion that public taste in these matters is degenerating in America, the Esplanade concerts optimistically repudiate such a judgment.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JUL 22 1939

LAST OF ESPLANADE CONCERTS CANCELLED

BOSTON—The last in the 11th annual series of esplanade concerts, scheduled for July 30, was canceled today so that the Boston symphony musicians may hold a benefit concert on that date at Rye, N. H., for the families of the 26 men who perished in the fatal dive of the submarine Squalus.

The concert will be held at the opera field on the summer estate of Mrs. Arthur L. Hobson at Little Boar's Head, Rye Beach, which has a seating capacity of 10,000.

THIS CLIPPING FROM
BATH, ME.
TIMES

JUL 22 1939

BOSTON SYMPHONY WILL GIVE BENEFIT CONCERT

Proceeds of Affair to Be Given at Rye Beach Will Be for Families of Squalus Victims

Rye Beach, N. H., July 22, (AP)—Arthur Fiedler, conductor of the Boston outdoor Summer concerts on the Charles River Esplanade, announced today he and his 70 Boston Symphony musicians had cancelled their final program of the season in Boston to play here July 30 for the benefit of dependents left by the 26 men lost with the submarine Squalus.

The concert will be held on the opera field of Mrs. Arthur L. Hobson's estate at Little Boar's Head, near the

(Continued from Page One)

beach, with room for 10,000 persons. The musicians will replace the marine band which could not come from Washington. The expense of bringing the conductor here in sight of the salvage scene eight miles off shore will be covered by a group of Bostonians who Summer at the beach, a spokesman said.

In case it rains the program will be moved to the Hampden Beach Casino. The committee, including Mrs. Alvin T. Fuller, wife of a former Massachusetts governor, announced contributions to the "Squalus Fund" would be received by George B. Lord, president of the Portsmouth, N. H. Savings Bank. Lt. Oliver F. Naquin, commanding officer on the Squalus, who will administer to the fund, is assisting the committee along with Rear Admiral Cyrus W. Cole, commandant of the Portsmouth Navy Yard and Capt. William F. Amsden, yard captain.

THIS CLIPPING FROM

EXETER, N. H.
NEWS
7/27/39

"Squalus" Benefit Concert

An opportunity to hear one of the most famous orchestras in America presents itself in the *Squalus* memorial concert, to be held Sunday, July 30, at Little Boar's Head. Members of the Boston Symphony Orchestra, under the direction of Arthur Fiedler, have been receiving tremendous ovations for their concerts in Boston on the Esplanade and, by cancellation of their last concert there, have been able to schedule their appearance at the benefit concert on the Hobson estate, within easy reach of music lovers of this region.

In offering this service, the members of the orchestra are adding substantially to the resources to be placed at the disposal of the dependents bereaved by the *Squalus* disaster. We Americans, in addition to taking advantage of the musical treat made available, can hardly be less patriotic than these musicians, many of whom are foreign-born. The concert will begin at 4 P. M. and include many classical and semi-classical favorites, rendered in the quality of tone that only a well-trained symphony orchestra can produce. The singing of the Navy Hymn at the conclusion of the concert will give reverent significance to the memorial and the dropping of a wreath from an airplane into the water over the sunken *Squalus* will further symbolize the respect of the American nation.

THIS CLIPPING FROM

HAMPTON, N. H
UNION
7/27/39

U.S.S. SQUALUS MEMORIAL BENEFIT CONCERT TO BE HELD SUNDAY AFTERNOON

ADVANCE TICKET SALE INDICATES ATTENDENCE OF 5000 FOR PROGRAM

Boston Symphony Will Furnish Concert

A most worthwhile benefit con cert for the dependents of the vic tims of the Squalus disaster wil be given at Little Boar's He Sunday afternoon, July 30. Th program will be furnished b seventy members of the Boston Symphony Orchestra with Arthur Fiedler conducting and will be broadcast over a nationwide network.

The concert has a two-fold purpose—to raise funds to provide for the immediate needs of the wives and children of the victims of the submarine disaster, and, to sponsor a Memorial Concert suitable to the memory of the twenty-six heroic dead who lost their lives in peace time service to their nation.

Indications are that the attendance will be one of the largest ever to attend a production at the opera field. The state has been well organized in the distribution of tickets, with many of the larger places reporting an excellent response. Already 25 boxes have been sold and the ticket committee chairman Mrs. Alfred Rosser stated today that the committee is swamped with requests for tickets. In case of rain the program will be given at the Casino Ballroom, Hampton Beach.

The Boston Symphony orchestra appeals to all music lovers and will present a program which will be featured by the audience singing the Naval hymn "Eternal Father, Strong To Save."

Following the concert it is hoped that the expected 5000 listeners will go to the shore where the final tribute of this memorial concert will be held. Mrs. John P. Wingate, general chairman announced today arrangements have been made for the dropping of a wreath over the site of the Squalus from an airplane.

Programs with a beautifully designed cover by Dr. Donald W. Leonard of Exeter will be sold for 25 cents and 100 programs bearing the autograph of Lieutenant Naquin will be sold for one dollar.

Free parking space is being provided and local and state police are cooperating fully to prevent any traffic delay or tie-up.

Tickets may be obtained locally from members of the American Legion, Hampton Cooperative Bank, S. A. Dow and Son and at the Union office.

In reference to the final decision of Congress in denying the services of the Marine Band for the concert the following letter was received this morning by Mrs. John P. Wingate, from Representative Arthur B. Jenks.

Dear Mrs. Wingate:

This is to confirm the telegram which I have just sent to you reading as follows:

> Deeply regret to advise that at conference this morning chairman of senate Naval affairs committee decisively refused to consent to favorable action on H. R. 6942. Letter follows:

Despite the numerous appeals I and several of my colleagues in the House have made, plus the final drive made at the conference this morning by Chairman Vinson, of the House Naval Affairs Committee, and Congressman Maas, the ranking Republican Member of that Committee, Senator Walsh, Chairman of the Senate Naval Affairs Committee, has remained adamant and unyielding in his opposition to this legislation. I have no hesitancy in stating that solely because of his unfriendly attitude toward the bill it is buried in the Senate Naval Affairs Committee and dormant, as I feel confident that had he permitted it to be reported to the Senate it would have passed the Senate without any serious opposition and been approved by the President.

Naturally, I am keenly disappointed, as I know you and all concerned are, over the final outcome of this matter.

Yesterday I received the announcement that members of the Boston Symphony Orchestra would participate in the Memorial Concert, and I am hopeful that the splendid efforts of the Concert Committee wil be rewarded with overwhelming success in their fine work in behalf of the dependents of the SQUALUS victims.

A. B. Jenks

THIS CLIPPING FROM
PORTSMOUTH, N. H.
HERALD-TIMES

JUL 27 1939

Plans Complete For Squalus Benefit Concert Sunday

A high light of the benefit concert for the dependants of the Squalus victims will be the singing of the Navy Hymn. Members of the Boston Symphony Orchestra, under the direction of Arthur Fiedler, are donating their services for this memorial benefit, and are also cancelling their final Boston Esplanade concert in order to come to Little Boar's Head for the concert on Sunday afternoon at 4 o'clock.

The playing of "The Star Spangled Banner" will bring the musical program to a close, and immediately following the close of the concert, those attending will go to the shore, to witness the flight of an airplane, which will go to the scene of the sinking of the Squalus and drop a wreath.

The driveways of the summer homes of former Gov. Alvan T. Fuller of Massachusetts, and former Gov. Huntley N. Spaulding of New Hampshire, have been offered for use for the spectators as they proceed from the Opera Field on the Arthur L. Hobson estate, where the concert will be held, to the shore line of Little Boar's Head to watch the progress of the plane.

The committee reports an excellent response, not only in the matter of tickets, but in everything regarding the arrangements. Eight of the Squalus survivors are to be ushers and will be assisted by a detail of Marines from the Navy Yard. The Navy Yard will establish a first aid station at the Opera Field, and Dr. Donald W. Leonard of Exeter will also be on duty during the afternoon. Lieut. W. T. Doyle, USN, one of the survivors, is in charge of the decorations.

All of the Legion posts in the state are selling tickets. Adjutant Frank N. Sawyer is in charge of this sale by the American Legion and auxiliary, and in all large cities and towns in the state there is a ticket committee. Out-of-state requests for tickets have already come from Connecticut, Rhode Island, New York, Maine and Massachusetts. Gov. and Mrs. William H. Vanderbilt of Rhode Island are expected to attend the concert.

George B. Lord, president of the Portsmouth Savings Bank, has been designated to receive contributions and already has received a large number. This is in addition to the ticket sale, and will swell the Squalus fund by a large amount.

Tickets may be obtained in this city from Green's Drug Store, John H. Greenaway, The Rockingham Hotel, the New Hampshire Gas & Electric Co., Mrs. Charles H. Amhoff, or by calling Mrs. Richard D. Currier, Rye Beach 17.

THIS CLIPPING FROM
NASHUA, N. H.
TELEGRAPH

JUL 27 1939

Boston Symphony At Squalus Benefit Program Sunday

Rye Beach — It was announced by Arthur Fielder, conductor of the Boston Symphony orchestra, that he and his 70 musicians would play at the Opera Field of Mrs Arthur L. Hobson's estate at Little Boar's Head on Sunday, July 30, in a concert given for the benefit of the dependents left by the 26 men lost in the disaster of the submarine Squalus. In case of rain the program will be held in the Hampton Beach casino.

The Hobson estate Opera Field has room for 10,000 people.

A group of Bostonians who summer at the beach are paying the expenses of transporting the orchestra to this point, which is within sight of the salvage vessel eight miles off shore.

The citizens committee, of which Mrs Alvin T. Fuller, wife of a former Massachusetts governor, is a member, announced that contributions to the Squalus fund would be recevied by George B. Lord, president of the Portsmouth, N H, Savings Bank.

Lieut. Oliver F. Naquin, commanding officer of the Squalus, who will administer the fund, and Rear Admiral Cyrus W. Cole, commandant of the Portsmouth Navy Yard, and Capt William F. Amsden, yard captain, are all assisting the committee.

22

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JUL 22 1939

LAST OF ESPLANADE CONCERTS CANCELLED

BOSTON—The last in the 11th annual series of esplanade concerts, scheduled for July 30, was canceled today so that the Boston symphony musicians may hold a benefit concert on that date at Rye, N. H., for the families of the 26 men who perished in the fatal dive of the submarine Squalus.

The concert will be held at the opera field on the summer estate of Mrs. Arthur L. Hobson at Little Boar's Head, Rye Beach, which has a seating capacity of 10,000.

THIS CLIPPING FROM
BATH, ME.
TIMES

JUL 22 1939

BOSTON SYMPHONY WILL GIVE BENEFIT CONCERT

Proceeds of Affair to Be Given at Rye Beach Will Be for Families of Squalus Victims

Rye Beach, N. H., July 22, (AP)—Arthur Fiedler, conductor of the Boston outdoor Summer concerts on the Charles River Esplanade, announced today he and his 70 Boston Symphony musicians had cancelled their final program of the season in Boston to play here July 30 for the benefit of dependents left by the 26 men lost with the submarine Squalus.

The concert will be held on the opera field of Mrs. Arthur L. Hobson's estate at Little Boar's Head, near the

(Continued from Page One)

beach, with room for 10,000 persons. The musicians will replace the marine band which could not come from Washington. The expense of bringing the conductor here in sight of the salvage scene eight miles off shore will be covered by a group of Bostonians who Summer at the beach, a spokesman said.

In case it rains the program will be moved to the Hampden Beach Casino. The committee, including Mrs. Alvin T. Fuller, wife of a former Massachusetts governor, announced contributions to the "Squalus Fund" would be received by George B. Lord, president of the Portsmouth, N. H. Savings Bank. Lt. Oliver F. Naquin, commanding officer on the Squalus, who will administer to the fund, is assisting the committee along with Rear Admiral Cyrus W. Cole, commandant of the Portsmouth Navy Yard and Capt. William F. Amsden, yard captain.

THIS CLIPPING FROM

EXETER, N. H.
NEWS
7/27/39

"Squalus" Benefit Concert

An opportunity to hear one of the most famous orchestras in America presents itself in the *Squalus* memorial concert, to be held Sunday, July 30, at Little Boar's Head. Members of the Boston Symphony Orchestra, under the direction of Arthur Fiedler, have been receiving tremendous ovations for their concerts in Boston on the Esplanade and, by cancellation of their last concert there, have been able to schedule their appearance at the benefit concert on the Hobson estate, within easy reach of music lovers of this region.

In offering this service, the members of the orchestra are adding substantially to the resources to be placed at the disposal of the dependents bereaved by the *Squalus* disaster. We Americans, in addition to taking advantage of the musical treat made available, can hardly be less patriotic than these musicians, many of whom are foreign-born. The concert will begin at 4 P. M. and include many classical and semi-classical favorites, rendered in the quality of tone that only a well-trained symphony orchestra can produce. The singing of the Navy Hymn at the conclusion of the concert will give reverent significance to the memorial and the dropping of a wreath from an airplane into the water over the sunken *Squalus* will further symbolize the respect of the American nation.

THIS CLIPPING FROM
PORTSMOUTH, N. H.
HERALD-TIMES

JUL 27 1939

Plans Complete For Squalus Benefit Concert Sunday

A high light of the benefit concert for the dependants of the Squalus victims will be the singing of the Navy Hymn. Members of the Boston Symphony Orchestra, under the direction of Arthur Fiedler, are donating their services for this memorial benefit, and are also cancelling their final Boston Esplanade concert in order to come to Little Boar's Head for the concert on Sunday afternoon at 4 o'clock.

The playing of "The Star Spangled Banner" will bring the musical program to a close, and immediately following the close of the concert, those attending will go to the shore, to witness the flight of an airplane, which will go to the scene of the sinking of the Squalus and drop a wreath.

The driveways of the summer homes of former Gov. Alvan T. Fuller of Massachusetts, and former Gov. Huntley N. Spaulding of New Hampshire, have been offered for use for the spectators as they proceed from the Opera Field on the Arthur L. Hobson estate, where the concert will be held, to the shore line of Little Boar's Head to watch the progress of the plane.

The committee reports an excellent response, not only in the matter of tickets, but in everything regarding the arrangements. Eight of the Squalus survivors are to be ushers and will be assisted by a detail of Marines from the Navy Yard. The Navy Yard will establish a first aid station at the Opera Field, and Dr. Donald W. Leonard of Exeter will also be on duty during the afternoon. Lieut. W. T. Doyle, USN, one of the survivors, is in charge of the decorations.

All of the Legion posts in the state are selling tickets. Adjutant Frank N. Sawyer is in charge of this sale by the American Legion and auxiliary, and in all large cities and towns in the state there is a ticket committee. Out-of-state requests for tickets have already come from Connecticut, Rhode Island, New York, Maine and Massachusetts. Gov. and Mrs. William H. Vanderbilt of Rhode Island are expected to attend the concert.

George B. Lord, president of the Portsmouth Savings Bank, has been designated to receive contributions and already has received a large number. This is in addition to the ticket sale, and will swell the Squalus fund by a large amount.

Tickets may be obtained in this city from Green's Drug Store, John H. Greenaway, The Rockingham Hotel, the New Hampshire Gas & Electric Co., Mrs. Charles H. Amhoff, or by calling Mrs. Richard D. Currier, Rye Beach 17.

THIS CLIPPING FROM

HAMPTON, N. H
UNION
7/27/39

U.S.S. SQUALUS MEMORIAL BENEFIT CONCERT TO BE HELD SUNDAY AFTERNOON

ADVANCE TICKET SALE INDICATES ATTENDENCE OF 5000 FOR PROGRAM

Boston Symphony Will Furnish Concert

A most worthwhile benefit concert for the dependents of the victims of the Squalus disaster will be given at Little Boar's Head Sunday afternoon, July 30. The program will be furnished by seventy members of the Boston Symphony Orchestra with Arthur Fiedler conducting and will be broadcast over a nationwide network.

The concert has a two-fold purpose—to raise funds to provide for the immediate needs of the wives and children of the victims of the submarine disaster, and, to sponsor a Memorial Concert suitable to the memory of the twenty-six heroic dead who lost their lives in peace time service to their nation.

Indications are that the attendance will be one of the largest ever to attend a production at the opera field. The state has been well organized in the distribution of tickets, with many of the larger places reporting an excellent response. Already 25 boxes have been sold and the ticket committee chairman Mrs. Alfred Rosser stated today that the committee is swamped with requests for tickets. In case of rain the program will be given at the Casino Ballroom, Hampton Beach.

The Boston Symphony orchestra appeals to all music lovers and will present a program which will be featured by the audience singing the Naval hymn "Eternal Father, Strong To Save."

Following the concert it is hoped that the expected 5000 listeners will go to the shore where the final tribute of this memorial concert will be held. Mrs. John P. Wingate, general chairman announced today arrangements have been made for the dropping of a wreath over the site of the Squalus from an airplane.

Programs with a beautifully designed cover by Dr. Donald W. Leonard of Exeter will be sold for 25 cents and 100 programs bearing the autograph of Lieutenant Naquin will be sold for one dollar.

Free parking space is being provided and local and state police are cooperating fully to prevent any traffic delay or tie-up.

Tickets may be obtained locally from members of the American Legion, Hampton Cooperative Bank, S. A. Dow and Son and at the Union office.

In reference to the final decision of Congress in denying the services of the Marine Band for the concert the following letter was received this morning by Mrs. John P. Wingate, from Representative Arthur B. Jenks.

Dear Mrs. Wingate:

This is to confirm the telegram which I have just sent to you reading as follows:

> Deeply regret to advise that at conference this morning chairman of senate Naval affairs committee decisively refused to consent to favorable action on H. R. 6942. Letter follows:

Despite the numerous appeals I and several of my colleagues in the House have made, plus the final drive made at the conference this morning by Chairman Vinson, of the House Naval Affairs Committee, and Congressman Maas, the ranking Republican Member of that Committee, Senator Walsh, Chairman of the Senate Naval Affairs Committee, has remained adamant and unyielding in his opposition to this legislation. I have no hesitancy in stating that solely because of his unfriendly attitude toward the bill it is buried in the Senate Naval Affairs Committee and dormant, as I feel confident that had he permitted it to be reported to the Senate it would have passed the Senate without any serious opposition and been approved by the President.

Naturally, I am keenly disappointed, as I know you and all concerned are, over the final outcome of this matter.

Yesterday I received the announcement that members of the Boston Symphony Orchestra would participate in the Memorial Concert, and I am hopeful that the splendid efforts of the Committee will be rewarded with overwhelming success in their fine work in behalf of the dependents of the SQUALUS victims.

A. B. Jenks

THIS CLIPPING FROM
NASHUA, N. H.
TELEGRAPH

JUL 27 1939

Boston Symphony At Squalus Benefit Program Sunday

Rye Beach — It was announced by Arthur Fielder, conductor of the Boston Symphony orchestra, that he and his 70 musicians would play at the Opera Field of Mrs Arthur L. Hobson's estate at Little Boar's Head on Sunday, July 30, in a concert given for the benefit of the dependents left by the 26 men lost in the disaster of the submarine Squalus. In case of rain the program will be held in the Hampton Beach casino.

The Hobson estate Opera Field has room for 10,000 people.

A group of Bostonians who summer at the beach are paying the expenses of transporting the orchestra to this point, which is within sight of the salvage vessel eight miles off shore.

The citizens committee, of which Mrs Alvin T. Fuller, wife of a former Massachusetts governor, is a member, announced that contributions to the Squalus fund would be received by George B. Lord, president of the Portsmouth, N H, Savings Bank.

Lieut. Oliver F. Naquin, commanding officer of the Squalus, who will administer the fund, and Rear Admiral Cyrus W. Cole, commandant of the Portsmouth Navy Yard, and Capt William F. Amsden, yard captain, are all assisting the committee.

23

THIS CLIPPING FROM
HAMPTON, N.H.
UNION
7/27/39

SQUALUS BENEFIT CONCERT

A most worthwhile benefit concert for the dependents of the victims of the Squalus disaster will be given at Little Boar's Head featuring the Boston Symphony Orchestra under the direction of Arthur Feidler. The concert will be held on the beautiful opera field of the Hobson estate at 4 P. M. and will afford every person in this corner of New England an opportunity to do their bit towards this worthy cause by attending.

The program will be furnished by seventy members of the Boston Symphony Orchestra under the able leadership of Arthur Fiedler and will be broadcast over a nationwide network.

The noble spirit of patriotism in the hearts of the sponsors has been evidenced by their untiring efforts to provide an impressive Memorial Concert to those twenty-six men who lost their lives in peace time service to their nation.

That their government failed to do its share is an item which will receive due attention in the press in the near future. As it is the Boston Symphony Orchestra, through the kindness and generosity of a group of summer residents at Little Boar's Head, will be furnished free of charge to this worthy cause. The orchestra is noted for its excellent instrumentation and interpretation of the great masterpieces of all time and will furnish a real treat to music lovers in this section.

Not only will people attend to hear the fine music, but more to take part in this Memorial Concert for those who gave their lives to their country.

They gave their lives—surely we can, each one of us, at least give one dollar, the price of general admission. Those not able to attend and desiring to make a contribution to this noble cause, can send their donation to Mr. George B. Lord, President of the Portsmouth Savings Bank, Portsmouth, New Hampshire, who is treasurer of the Squalus Benefit Concert.

Won't you do your part?

THIS CLIPPING FROM
NEWARK, N. J.
CALL

JUL 30 1939

Concert to Aid Kin Of Squalus Victims

PORTSMOUTH, N. H. (AP)—While salvage workers on the fog-blanketed submarine rescue ship Falcon made ready last night to raise the last of three pontoons which sank when the submarine Squalus plunged back to the ocean bottom July 13, plans were completed for a benefit concert for near relatives of the submersible's 26 dead.

The concert, to be given by the Boston Symphony Orchestra under direction of Arthur Fiedler, will be held this afternoon at Rye Beach on the estate of Arthur L. Hobson.

As part of the tribute, an airplane from Newburyport will fly over the scene of the Squalus disaster, and drop a floral wreath.

Divers working toward the raising of the submarine succeeded yesterday in bringing up a chain, which had been attached to the last of the three pontoons on which salvagers had been working. Navy men said they expected to raise the pontoon today.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JUL 30 1939

Symphony to Play in Squalus Benefit

Rye Beach, N. H.—It was announced by Arthur Fielder, conductor of the Boston Symphony Orchestra, that he and his 70 musicians would play at the Opera Field of Mrs. Arthur L. Hobson's estate at Little Boar's Head on Sunday, July 30, in a concert given for the benefit of the dependents left by the 26 men lost in the disaster of the submarine Squalus. In case of rain the program will be held in the Hampton Beach Casino.

The Hobson estate Opera Field has room for 10,000 people.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

JUL 30 1939

BOSTON SYMPHONY WILL GIVE SQUALUS BENEFIT CONCERT

Portsmouth, N. H., July 29—(AP)—While salvage workers on the fog-blanketed submarine rescue ship Falcon made ready tonight to raise the last of three pontoons which sank when the submarine Squalus plunged back to the ocean bottom July 13, plans were completed for a benefit concert for near relatives of the submersible's 26 dead.

The concert, to be given by the Boston Symphony orchestra under the direction of Arthur Fiedler, will be held tomorrow afternoon at Rye Beach on the estate of Arthur L. Hobson.

As part of the tribute, an airplane from Newburyport will fly over the scene of the Squalus disaster, and drop a floral wreath prepared under the direction of the concert committee.

THIS CLIPPING FROM
BALTIMORE, MD.
MORNING SUN

JUL 30 1939

Relatives Of Squalus Victims To Benefit

Concert Will Be Given Today By Boston Symphony Orchestra

Portsmouth, N. H., July 29. (AP)—While salvage workers on the fog-blanketed submarine rescue ship Falcon made ready tonight to raise the last of three pontoons which sank when the submarine Squalus plunged back to the ocean botton July 13, plans were completed for a benefit concert for near relatives of the submersible's twenty-six dead.

The concert, to be given by the Boston Symphony Orchestra, under direction of Arthur Fiedler, will be held tomorrow afternoon at Rye Beach, on the estate of Arthur L. Hobson.

As part of the tribute, an airplane from Newburyport will fly over the scene of the Squalus disaster and drop a floral wreath.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 30 1939

CONCERT TO BENEFIT KIN OF SQUALUS DEAD

PORTSMOUTH, N. H., July 29 (AP)—While salvage workers on the fog-blanketed submarine rescue ship Falcon made ready tonight to raise the last of three pontoons which sank when the submarine Squalus plunged back to the ocean bottom July 13, plans were completed for a benefit concert for near relatives of the submersible's 26 dead.

The concert, to be given by the Boston Symphony Orchestra under the direction of Arthur Fiedler, will be held tomorrow afternoon at Rye Beach on the estate of Arthur L. Hobson.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

JUL 31 1939

SUB SURVIVORS ACT AS USHERS

Nine from Squalus Serve At Concert Given for Aid of Dependents

RYE BEACH, N. H., July 30 (AP) — Nine survivors of the sunken submarine Squalus served as ushers today at an outdoor concert given by the Boston Symphony Orchestra to benefit dependents of the 26 men who died in the disaster.

Despite fog and light rain preceding the concert, it was attended by more than 2,500 persons, a number of whom sought autographs from Lieutenant Oliver F. Naquin, commander of the vessel which plunged to the ocean bottom off Portsmouth during tests last May.

Naquin sat inconspicuously in the rear of the audience. Later he thanked Arthur Fiedler, conductor, for his efforts.

Wooden seats for the audience were set up in a field on the estate of Arthur Hobson by a detail of Marines, who aided the nine Squalus enlisted men in their ushering assignment.

A highlight of the concert was a Navy hymn, "Eternal Father, Strong to Save," in which sailors, marines and audience joined in singing.

Others of the submarine's 33 rescued men were on duty at the salvage scene, where the breaking of a line prevented the lifting of the last of three pontoons which sank during the first attempt to raise the Squalus July 13. A diver attempted to repair the damage but was stopped by a heavy ground swell.

While most of the program consisted of typical concert selections, the second half included a solemn selection, the Adagio Lamentoso, from Tchaikovsky's Pathetique Symphony, marked on the program as "In Memorium."

With the musicians and the audience standing, the program ended with "The Star Spangled Banner."

Those in charge of the concert said the amount of money raised for the dependents had not been determined. Contributions were expected from some who did not attend.

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD

JUL 31 1939

THIS CLIPPING FROM
PITTSBURG, PA.
POST-GAZETTE

JUL 31 1939

THIS CLIPPING FROM
ST. LOUIS, MO.
POST-DISPATCH

JUL 31 1939

THIS CLIPPING FROM
ST. LOUIS, MO.
GLOBE-DEMOCRAT

JUL 31 1939

THIS CLIPPING FROM
HOUSTON, TEXAS
POST

JUL 31 1939

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

JUL 31 1939

THIS CLIPPING FROM
BRISTOW, OKLA.
RECORD

JUL 31 1939

THIS CLIPPING FROM
NEW LONDON, CONN.
DAY

JUL 31 1939

THIS CLIPPING FROM
CINCINNATI, O.
ENQUIRER

JUL 31 1939

THIS CLIPPING FROM
WINSTON SALEM, N. C.
JOURNAL

JUL 31 1939

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR

JUL 31 1939

THIS CLIPPING FROM
CHATTANOOGA, TENN.
TIMES

JUL 30 1939

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS

JUL 31 1939

THIS CLIPPING FROM
LOUISVILLE, KY.
COURIER-JOURNAL

JUL 31 1939

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

JUL 31 1939

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

JUL 31 1939

THIS CLIPPING FROM
LEWISTON, ME.
SUN

JUL 31 1939

THIS CLIPPING FROM
WATERVILLE, ME.
SENTINEL

JUL 31 1939

THIS CLIPPING FROM
ELMIRA, N. Y.
ADVERTISER

JUL 31 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 31 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUL 31 1939

THIS CLIPPING FROM
HUDSON, N. Y.
REGISTER

JUL 31 1939

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JUL 31 1939

THIS CLIPPING FROM
JAMESTOWN, N. Y.
POST

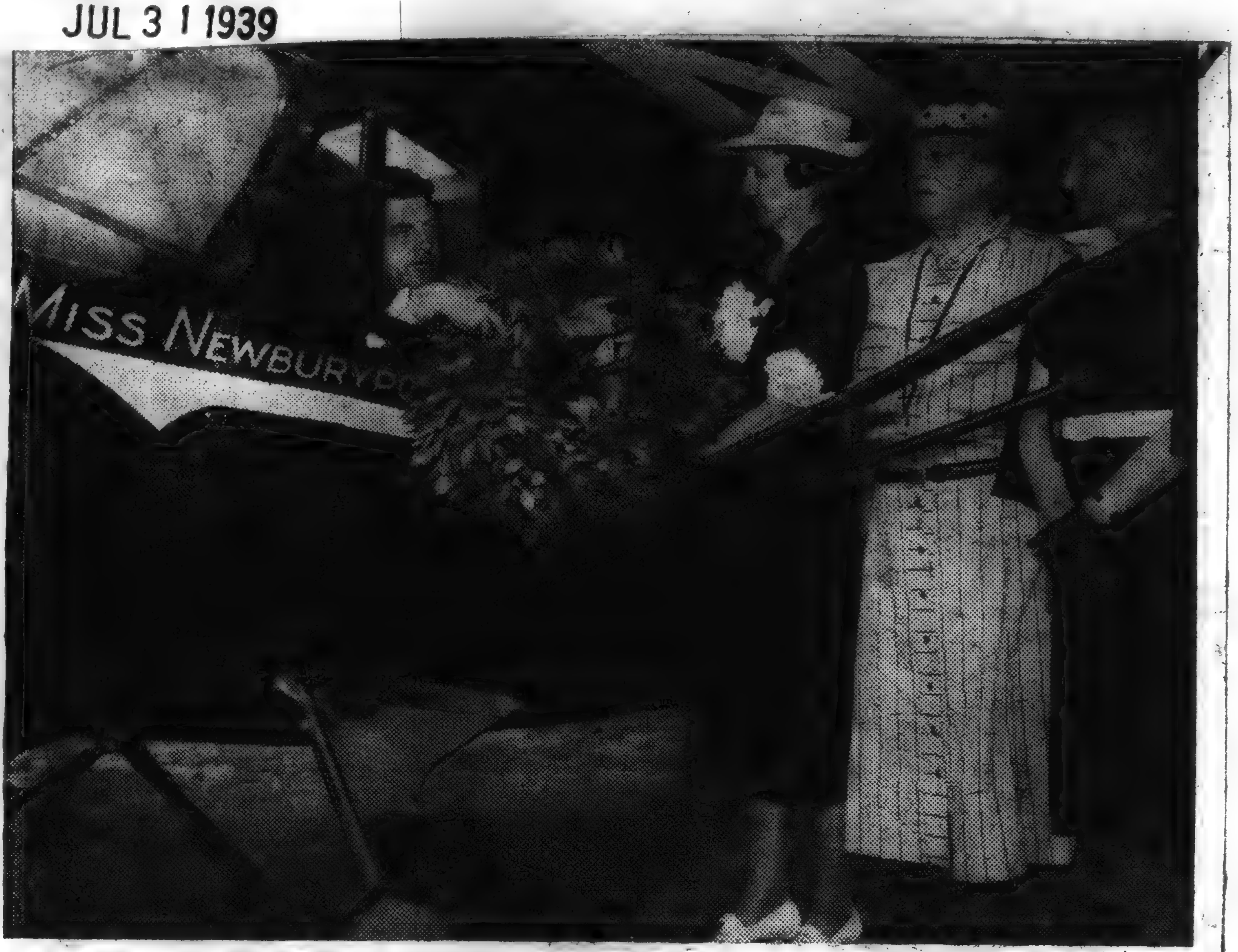
JUL 31 1939

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

JUL 31 1939

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

JUL 31 1939



WREATH FOR SQUALUS VICTIMS

Pilot Warren S. Frothingham of Newburyport, shown receiving a memorial wreath from Mrs. John Paine Wingate of Hampton, N. H.; Mrs. Alfred Rosser of Hampton, N. H., and Mrs. Richard D. Currier of Rye Beach, N. H., prior to taking off for scene where the submarine Squalus sank last May, carrying 26 men to their death. (Associated Press Photo.)

ATTENDS BENEFIT CONCERT

Lieut. Oliver F. Naquin (left), commander of the United States submarine Squalus which sank last May with 26 men, attended a benefit concert at Rye Beach, N. H. The Boston Symphony Orchestra was conducted by Arthur Fiedler (right). Proceeds of the concert will go to dependents of the 26 men who died in the disaster. (Associated Press Photo.)

Squalus Salvage Work Is Delayed

PORTSMOUTH, N. H., July 31 (AP)—Heavy ocean swells plagued salvagers of the submarine Squalus again today and divers were unable to get down from the salvage ship Falcon to renew efforts to raise the last of three pontoons which sank July 13.

Officers aboard the Falcon reported to shore that visibility was zero when the time came for the resumption of diving today. Dense early morning fog covered coastal New England for the second successive day.

Later the salvagers sent word ashore that visibility was improving and the sea was getting easier and they hoped to begin diving by afternoon.

Lifting apparatus attached to the pontoon broke yesterday when an attempt was made to float the ponderous barrel, and a heavy swell prevented divers from repairing the damage.

While salvage crews rode the heavy seas, nine of 33 survivors of the sunken craft served as ushers at an outdoor concert by the Boston Symphony Orchestra at nearby Rye Beach for the benefit of dependents of 26 men who died May 23 in the disaster.

Despite fog and rain, the affair was attended by more than twenty-five hundred persons, many of whom sought autographs from Lieut. Oliver F. Naquin, commander of the vessel.

The program consisted of typical concert selections, but included a solemn selection, the Adagio Lamentoso from Tchaikovsky's Pathetique Symphony, marked on the program as "In Memorium."

The amount of money raised was not determined as the committee awaited contributions from many who did not attend.

THIS CLIPPING FROM
KEOKUK, IA.
GATE CITY

JUL 31 1939

Bring Up Last Of Pontoons In Squalus Salvage

PORTSMOUTH, N. H., July 31 —(AP)—Weather permitting, salvagers planned today to bring up from the ocean depths the last of three pontoons which sank when the submarine Squalus plunged to the muddy bottom during the first attempt to lift her on July 13.

Lifting apparatus attached to the pontoon broke yesterday when an attempt was made to float the ponderous barrel, and a heavy swell prevented divers from repairing the damage.

While salvage crews rode the heavy seas, nine of 33 survivors of the sunken craft served as ushers at an outdoor concert by the Boston Symphony orchestra at nearby Rye beach for the benefit of dependents of 26 men who died in the disaster May 23.

The amount of money raised was not determined as the committee awaited contributions from many who did not attend.

THIS CLIPPING FROM
CLINTON, IA.
HERALD

JUL 31 1939

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUL 31 1939

Boston Symphony in Benefit For Survivors of Squalus

Eighty-five members of the Boston Symphony Orchestra under the direction of Arthur Fiedler, gave an outdoor concert at Rye Beach, N. H., yesterday for the benefit of the 26 men who died in the Submarine Squalus disaster. A crowd of 2500 turned out despite the fog and light rain preceding the concert.

Nine survivors of the ship served as ushers. Lieut. Oliver F. Naquin, commander of the vessel which plunged to the ocean bottom off Portsmouth in May, sat inconspicuously in the rear of the audience and at the close of the concert thanked Mr. Fiedler for his efforts in behalf of dependents of the survivors. A high light of the concert was a navy hymn, "Eternal Father, Strong To Save," in which sailors, marines and the audience joined in singing.

Serge Koussevitzky, conductor and the entire orchestra of more than 100 men will arrive in the Berkshires Wednesday for rehearsals at the Tanglewood shed in anticipation of the opening of the Berkshire Symphonic Festival Thursday night at 8.30.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

JUL 31 1939

Practical Applause Needed

Although crowds of from 10,000 to 18,000 have attended and enjoyed the Esplanade concerts in Boston nightly, what one of the Boston Symphony staff officials called the "practical applause" has been the poorest since Arthur Fiedler organized the concerts 11 years ago.

He was referring to the collections from the contribution boxes scattered about the seating area of the Esplanade. The average amount put into any one of the boxes has been about 85 cents. On one night when there was a large attendance the total contributions amounted to only $17.

At the start of the venture it was dependent on the gifts of generous donors. These were reduced as a result of economic conditions. And now reliance is put on the contributions of the public. The fact is that this season ends with a deficit of $3600. That is unfortunate. If everybody who attended a concert contributed a dime it is likely that expenses would be met. An average contribution of a quarter would put the concerts on a sound financial basis.

Last week ground was broken for the new, permanent orchestral shell which will be ready for next season. That reflects faith that the concerts will not be abandoned. But there ought to be more "practical applause." That is the best way to show appreciation. And for the individual concert-goer it involves no sacrifice.

25

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 4 - 1939

Dr. Koussevitzky Gives Hindemith's Symphonic Dances

By **CARL E. LINDSTROM**

Dr. Serge Koussevitzky in preparing the program which he offered here Tuesday evening must have reasoned that any novelty which could be programmed in Boston and New York would be as readily assimilated in Bushnell Memorial. Symphony Hall has heard Hindemith's Symphonic Dances and before the week is out they will be presented in Carnegie Hall.

They were politely received here, but that is all. In fact there was already a nodding acquaintanceship since the Ballet Russe de Monte Carlo introduced early in the season Massine's St. Francis for which the music was originally composed. This writer has always been sorry he missed St. Francis until just now. Embarrassing comparisons have such a way of leaping at you that anyone should be happy to escape them, even at the cost of having waited about two months for the Hindemith music. After all there is an advantage in meeting a new face in broad daylight.

Hindemith's Dances

That should adequately describe the penetrating beams with which Koussevitzky's Boston Orchestra searched into the substance out of which Hindemith fashioned his Symphonic Dances. There was nothing obscure, or cryptic, or inconclusive. Beneath the hectic tissue, the very bone and cartilage were laid bare. The figure is used advisedly for the whole thing was as anatomical as an operating room and desperate as adolescence. The day has gone by when dissonances are either annoying or diverting. We are all seasoned and civilized now and do not bat an eye at fantastic rhythms or mathematical harmonies, but are still human enough to want to be interested and the fact is that a straw vote—sensibly disfranchising critics—would undoubtedly show that the Hindemith Dances were something of a bore. It might be pointed out that a wish that they were over fathered some premature applause between Sehr langsam and Maessig bewegt. That was a pity too since all told there was only just enough applause to go around and a few extra claps at the close of the concert would have suited nicely.

A Superb Brahms

It would then have been timed immediately after as elevating a performance of Brahms' Fourth Symphony as memory commands. To be more specific and willfully more extravagant about it, the andante moderato was the most celestial slow movement of any work whatsoever that these ears have heard in Bushnell Memorial. There was a sense of inner communion about it which pervaded the whole orchestra and produced "moments when we are on the edge where thought and emotion incessantly change into one another, the visions of Nature which we compose but which are not of Nature, the sorrows and depressions which have no name and to which we allot no cause, the depths of passionate fancy when we have not only no relation to mankind, but hate to feel that relation."

The spirit returned again for extended periods in the final movement where the lovely fabric of the passacaglia was fairly etherealized by exquisite playing in which trombones and flute must be particularized. The strings as a body came into their own in the opening Concerto Grosso No. 10 of Handel. Messrs Burgin, Theodorowicz and Bedetti took well deserved bows for their solos. The hearty response which the Handel Concerto drew would dispute the easy assumption that last night's audience was not in a receptive mood. Something reduced the listeners' temperature and that brings us back to Hindemith.

Seeking New Worlds

The Symphonic Dances are going to be heard again and one suspects that in using such a title Hindemith hoped that his music would have a career independent of the ballet. There is good precedent for that in Rosamunde, Le Sacre du Printemps and the bacchanale which could live without Tannhaeuser. Hindemith's music does not rank with any of these but it is as good as any you'll find in production these days. There is really a great deal like it. The collision between romanticism and twentieth century realism is still of fairly recent date and we shall be coming upon these asteroids with a frequency in proportion to our industry in looking for new worlds, which may not have been formed in the cataclysm after all.

If they are found, it will be at the hands of a Koussevitzky. An artist of his stature and with such an orchestra at his command could not well be blamed if he made his successes as merely a virtuoso conductor, but American audiences have received at his hands more new music than from any other leader. Nothing escapes him, whether it be a new score or an undiscovered facet in an old one.

THIS CLIPPING FROM
CAMDEN, N. J.
COURIER

JAN 5 - 1939

BOSTON SYMPHONY IS HEARD IN PHILA.

Koussevitzky's Orchestra Gives Memorable Concert for Forum

Philadelphia was treated last night to one of those rare concerts which become future standards of comparison. It was by Serge Koussevitzky and the Boston Symphony Orchestra, appearing in the Academy of Music for the Philadelphia Forum.

The two great "Fifths" of musical literature—Beethoven's and Sibelius' symphonies of that number—made a robust program satisfying to ears prepared for their elemental timelessness by the graceful virtuosity of Vivaldi's Concerto in D Minor for Orchestra and Organ. In this, the electrical organ used was far from effective, but that was incidental, because the number again established the pre-eminence of the Boston's strings—although perhaps the home-town pride of Philadelphians precludes the possibility of such concession from most of those in attendance.

Pre-eminent, too, is Koussevitzky as a conductor of Sibelius. From the stark grandeur of the composer's blue-print he erected a tonal structure as devoid of sentimentality as the framework of a skyscraper—and as overpoweringly impressive as steel stabbing the sky. Sparse in the sense of being devoid of orchestral bric-a-brac, the symphony ranks with the greatest of all time—when the conductor extracts its austere eloquence as does Koussevitzky: by simply hoisting the beams and driving the rivets and not trying to obscure them with "interpretative" terra-cotta.

No man today can give a better reading of Beethoven than the Boston's conductor. The Fifth, as he does it, is the familiar one that the listener's memory has strained from countless hearings—"old stuff," some might say. Which is as it should be, because the Fifth is old, both in age and in the sense that earth and fire and water and mountains are old—we feel that they always have been and always must be. No conductor has ever lived who could improve on Beethoven's own conception; all he has to do is to follow its perfection faithfully and extract the utmost of tone from his men. Worthy of note in this respect was the velvet fury of Koussevitzky's bass-fiddles in the third movement.

The concert was received with exceptional enthusiasm and the conductor was recalled five times at the close.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

JAN 7 - 1939

BOSTON SYMPHONY HEARD AT ACADEMY

Presents Program of Haydn, Ravel and Brahms—Sanroma Soloist

The Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting, made its second appearance of the season in the Academy of Music last night, presenting a program of Haydn, Ravel and Brahms.

Two of the compositions on the program were received with virtually unanimous acclaim, but the concerto for piano and orchestra by Ravel, with Jesus Maria Sanroma as soloist, evoked a mixed reception.

This is not to be construed, however, as any indication that the orchestra or Dr. Koussevitzky were not reading and playing music in accordance with a truly felicitous standard.

When they were concentrating their efforts on the Haydn Symphony No. 102 in B flat and the Braahms Symphony No. 4 in E minor, Op. 98, both the music and the efforts of the musicians formed an artistic blend which would brook no cavil.

To the Ravel concerto, Sanroma gave a masterly performance which was brilliantly supported by the orchestra. It was the music of Ravel which caused some of the more sedate members of the audience to lift eyebrows. This reviewer found it again a stimulating composition, delicately conceived, and containing some passages of lofty musical thought.

For the Brahms and Haydn, which were so thoughtfully conducted by Dr. Koussevitzky, there could have been nothing but unstinted praise.

W. R.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

APR 23 1939

FROM THE MAIL POUCH

Bloch's "America"

To the Music Editor:

After a decade of neglect Ernest Bloch's "America" was performed last week by the Boston Symphony Orchestra, the composer conducting. Its effect on the audiences was strongly moving; some of the critics, on the other hand, did not treat it too tenderly. The misunderstanding is, I think, that those reviewers were speaking of one thing and Bloch of another. Tastes cultivated on the caviar and cocktails of much in modern music may have found it naive; but to those who understand that Bloch is serving buckwheat cakes, baked beans and juicy steak, not omitting new cider with the bead on it, a genuinely American square meal, not the least of his music's virtues is its occasional touch of naïveté. When it was first performed ten years ago I doubt if we were in a frame of mind to understand or to receive it. The work was written in 1926, not one of the years when this country was at its best. Fortunately Bloch has more to say of 1620 and 1865, the America of William Bradford, Abraham Lincoln and Walt Whitman, when this country emphatically was at its best. What he has to say of our Nineteen Twenties, in his third movement, is said with wit, irony, and, sardonic though it is, with not a little good humor. His prophetic insight told him that the phase would not last, and he has said so in the music itself.

What seems to irk some of his critics, professional and lay, is his treatment of our folk tunes. But they do not object to this when it is done by Brahms with German student songs, or by Aeschylus out of the Iliad. Isn't looking down our noses at our own tunes a little too much like town folks being ashamed of their country cousins? Perhaps our country cousins are quite as good as we are. If here and there in the work are touches of the naive and the sentimental, they belong right where they are, for as a people we are still quite capable of both. Bloch has not falsified his document, and his likeness is true. At the same time the score is full of noble and magnificent music and to hear it, after much that has been going on in our orchestra halls, is a relief and a delight to the ears. The funeral march at the end of the second movement, which suggests Whitman's elegy for President Lincoln, "When lilacs last in the dooryard bloom'd . . ." is profoundly touching, and still finer is the great hymn which concludes the work. Here in this music is the America that some of us would like to believe in, that some of us do believe in however often it may belie itself, the country for which we go on year after year quietly living and working.

Such music deserves to be heard widely. I think it would put heart into a lot of people. If critics do not like it, where is the harm in that? The common people may hear Bloch gladly. It as as though an Old Testament prophet had been living among us long enough to learn our ways and to believe that we and our ways are, at bottom, good. He has said so with unmistakable sincerity. My guess is that this music is only just beginning to be wanted and that it will be wanted more before it is wanted less.

LUCIEN PRICE.

Boston, April 20, 1939.

SPRINGFIELD, MASS.
REPUBLICAN

APR 23 1939

Miss Ida Kimball Engaged To Boston Symphony Member

(Photo by Steiger's)

Mr and Mrs Benjamin L. Kimball of Leyfred terrace announce the engagement of their daughter, Ida, to Joseph Lukatsky of Boston. Miss Kimball is a graduate of the Bridgewater and Westfield State Teachers colleges and is at present teaching in the local schools. Mr Lukatsky, son of the late Mr and Mrs Frank Lukatsky, was graduated from Curtis institute at Philadelphia and the New England Conservatory of Music at Boston. He is a member of the oboe section of the Boston Symphony orchestra.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

APR 23 1939

A CONDUCTOR IN ACTION—Dr. Serge Koussevitzky of the Boston Orchestra, which is scheduled in the next Bushnell concert series.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAY 1 - 1939

World of Lively Arts

By T. H. PARKER

Descent From the Heights.

On occasions there are reasons for believing in the oldtime superstitions, such as the unluckiness of the number 13. It was on that date in September, last, that Randolph Carter's dramatization of "Wuthering Heights" was tried out at the Avery Memorial here, and it was a bad day for Emily Bronte, the history of the American Stage and the audience.

On Thursday, the play opened in New York. Mr. Brooks Atkinson of the New York Times, says in part: "The burial services conducted over the novel at the Longacre are going to make a lot of people think twice before they ever look inside a Bronte play again . . . There is nothing wrong with Mr. Carter's dramatization, except that it is overpoweringly dull . . . People are wonderfully patient and tolerant. They can take it. Last evening was so quiet you could have heard a theatergoer drop . . . It was a remarkable exhibition of human fortitude on both sides of the footlights."

Mr. Richard Watts of the Tribune came out of his corner fighting: "It is conceivable that there have been worse plays presented in town this season than this turgid and silly dramatization of 'Wuthering Heights.' I think I can assure you, though, that there has been nothing so thoroughly and hopelessly dull . . . The stage 'Wuthering Heights,' I can tell you myself, is an utterly fatuous drama, completely devoid of merit. With Miss Edith Barrett giving one of the most astonishing performances of the year in the leading role, the current dramatization represents what I would like to think of as a nadir."

The critical gentry stick together, thick as thieves. Of course it's all a plot to ruin playwrights, nothing more.

Podium Ballet.

Now that the subject of Leon Barzin's podium manner has been opened, I may as well contribute my two cents worth. Personally, I have always been one to feel that a conductor may deport himself exactly as he pleases or needs, provided he can get music out of his men thereby. He can stand on his head and hold his baton in his toes, for all of me.

I am not unaware that Mr. Barzin's animation has been a topic for frequent comment. I have even been told by members of his orchestra here, that he noes not conduct that way in New York. Even if this is the case (which I greatly doubt), a different orchestra can easily lead a conductor to podium measures different from those he uses with the home team. I thought of all this as I listened to the orchestra in the Strauss Waltz Tuesday night, and I found myself straining in my seat in a subconscious effort to get the music swinging, which it was not doing. I felt for Mr. Barzin, as he tried to swing them off with the sympathetic magic of his own swaying.

I do not suppose we see any conductor in this city with a podium manner and baton technique, more classic than that of Artur Rodzinski, and I can take a few moments even from Beethoven, to admire the wonderful poise of that horizontal beat. It is the diametric opposite of Mr. Barbirolli, whose intensities have often put me in mind of Svengali working upon a particularly obstinate subject. My favorite will always be Dr. Koussevitzky, however, as he stands all but motionless, cueing in the players with only an imperious nod and surveying his racing orchestra with a look of fatherly pride.

Songs and Sixpence.

What with song hits cropping up at the rate of seven a week, and lasting just about one day too, it is interesting to have a few actual figures on ballads which have caught on in a ne plus ultra way. If anyone asks you what the No. 1 selling copyright song of all times is, tread warily, memory is deceiving and guessing won't tell. It is, according to Variety, "Tuck Me To Sleep in My Old 'Tucky Home," which has gone somewhere around 2,000.000 copies. This came out in connection with the death of Joe Young in New York last week, who was one of the most consistent producers of hit songs the country has ever known. He also wrote "Dinah," rated at a million and a half copies, and "Mammy," which went to 1,250 000.

Out of a long and impressive list, those that Joe wrote in war-time will have a peculiar significance probably long after his most familiar hits have been forgotten. They are "How Ya Gonna Keep 'em, Down On The Farm?" "Rocky Road to Dublin," and that marvelous weeper "Hello, Central, Give Me No Man's Land." showing a tot at the telephone, on the cover.

Joe made a fortune, and built a Spanish mansion on Long Island.

Double Trouble.

The years he has spent scampering around corners to escape the heartless world must have inured Charlie Chaplin to its vicissitudes by this time, but he is rather on the horns of a dilemma in his new picture, soon to be released. In the first place, it is called "The Dictator," which is likely to put a crimp in its style in several foreign countries, and in the second, it includes an old English music hall skit called "The Paper Hanger." You can see the chances of its being shown in Germany. And why yes, of course, I'd almost forgotten that little mustache.

Liberty Hall.

Emma Redell, who sings here with the Oratorio Society tonight, is making a double protest about the state of musical affairs in Washington. When she appeared there in February, she deplored the fact that the city has no suitable auditorium for concert, opera and dramatic performances. Shortly after, the Marian Anderson-DAR incident occurred, which gave Miss Redell the idea to kill two birds with one stone. She projects to give Washington an auditorium, and one where matters of race and similar criteria will not interfere with the course of true art. She has pledged to give 10 concerts in 10 cities, each of which must first pledge not less than $10.000. In this manner she expects to raise by herself $100,000 Then she hopes to get leading colleagues to do the same. Finally, a campaign will be conducted through the country, to secure the funds needed to complete the building of "Liberty Hall" in Washington.

THIS CLIPPING FROM
COURIER
Rockland, Me

MAY 2 - 1939

"Hot-Shot Divertimento" and "Swing-Stuff"—names to lead one to expect just what such titles convey—were surprisingly pleasing. Mr. Polatschek, plump, short and jolly, and Mr. McBride, a stunning youth towering several inches over his partner, played beautifully; this was also true of Mr. Polatschek and Mr. Tillotson. Contrary to expectations, the compositions contained appeal in tonal effects and a certain haunting rhythmic style, though always modern in structure. I might add that Mr. Polatschek is solo clarinetist of the Boston S[illegible]chestra; born in Vienna. Mr. McBride a native of Tuscon, Arizona though still in his 20's, has had his compositions played by such orchestras as the New York Philharmonic Chamber Orchestra and Rochester Philharmonic; is skilled in clarient, oboe, saxaphone and piano; has also had the Guggenheim Fellowship.

* * * *

Mr. Piston's Sonata made a very general appeal, particularly in the Adagio and Allegro movements which contained fine melodic line despite the modern writing. Mr. Brodsky played with real mastery, and at the close it was rather thrilling to have Mr. Piston extract himself from a group about midway in the hall and go to the front, congratulate Mr. Brodsky in a very genial manner and acknowledge the thunderous applause.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

MAY 3 - 1939

SYMPHONY SEASON

While the closing of the 58th season of the Boston Symphony orchestra is announced, simultaneously comes announcement of the 54th season of the "Pops" opening, Wednesday, May 3.

Dr. Serge Koussevitzky, conductor of the orchestra, concludes his 15th season as leader of the orchestra during its regular season of Friday afternoon and Saturday evening concerts in Boston Symphony hall.

Arthur Fiedler of the orchestra will begin his tenth season as conductor of the "Pops" with the Wednesday concert. This is the longest term of any conductor in the history of the "Pops."

Mr. Fiedler will have 90 men of the Symphony orchestra under his baton. As usual they will play programs of light and familiar music. There will be "special night" performances, soloists of note, and many novelties. Sunday evening concerts will be given during May.

At the tables on the floor of the hall, one may eat, drink and smoke and "indulge in discreet conversation" to the accompaniment of music played by members of "one of the greatest orchestras ever known," according to the Boston Globe Music editor.

E. B. F.

THIS CLIPPING FROM
BEAUMONT, TEX.
ENTERPRISE

MAY 3 - 1939

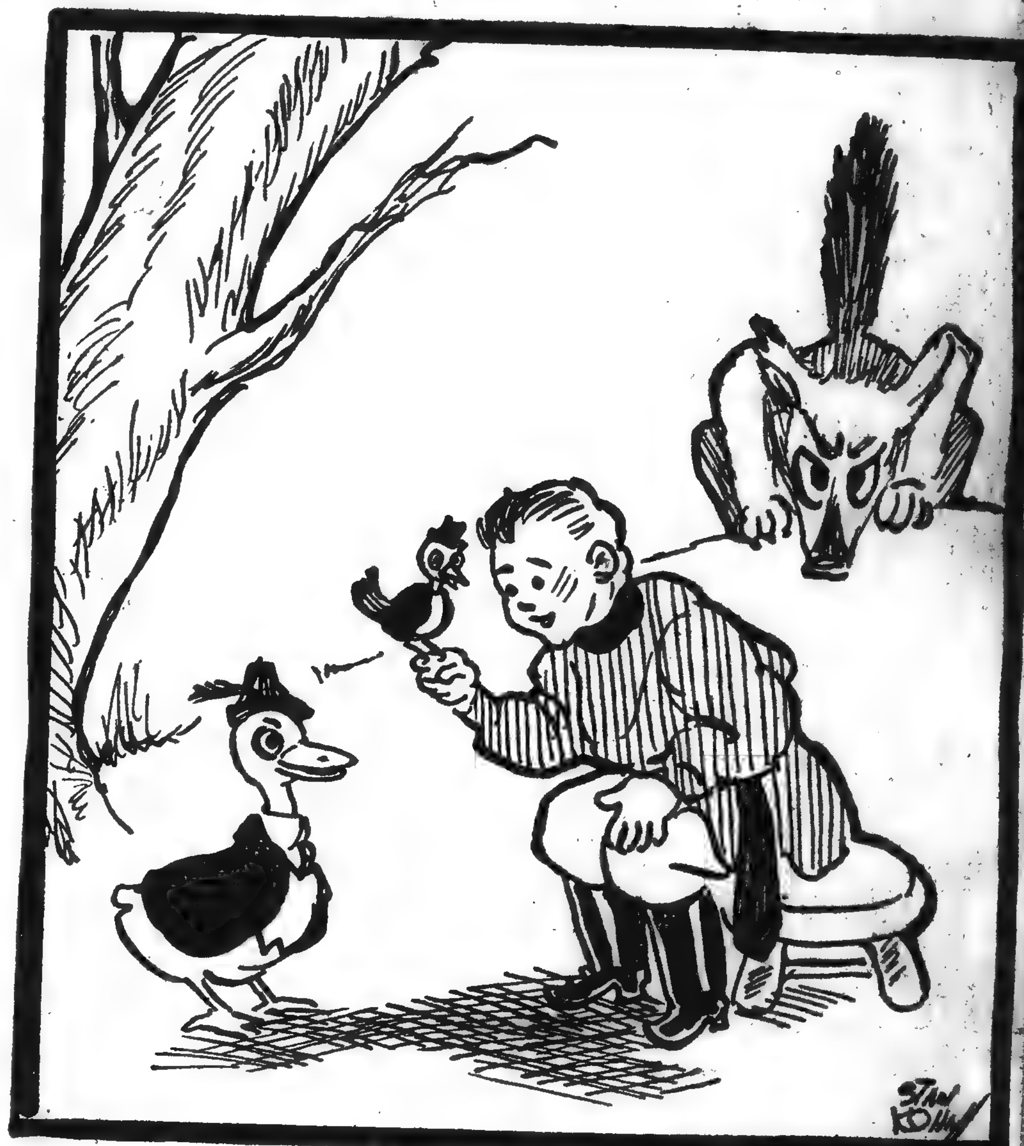
Overheard

The Boston symphony recently played in New Haven, and one of the pieces Mr. Koussevitzky conducted was Prokofieff's "Peter and the Wolf." One of our spies was in a nearby bar after the concert and heard two New Haven couples discussing it. "What I like about Prokofieff is the way he does things with his tongue in his cheek," one lady said. "Really?" said the other lady. "We couldn't see a thing from our seats."—New Yorker.

THIS CLIPPING FROM
CINCINNATI, O.
ENQUIRER

MAY 5 - 1939

Fantasy Of Festival



This is Artist Stanley Kohn's conception of a scene from the musical fantasy, "Peter and the Wolf," which will be presented tomorrow afternoon on the May Festival program.

"Peter and the Wolf," the amusing musical fantasy by Prokofieff which will be offered at tomorrow's matinee performance of the May Festival, has been enjoying one of the most outstanding successes of any of the new modern compositions. Originally introduced into this country by the eminent Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, on March 25, 1938, it has been repeated in the East a number of times. It was recently offered at the Pension Fund concerts in New York, where the sometimes skeptical metropolitan music public took Peter, the cat, the bird, the duck, Peter's grandfather, and even the wolf to its collective heart.

So impressed with the work is Dr. Koussevitsky that, in a recent interview in the Christian Science Monitor, he nominates it as a worthy successor to "Snow White," as a story for children that adults will take to their hearts. He suggests that Walt Disney use it if he is looking about for new nursery characters with which to charm adults. Incidentally, Koussevitsky is a Disney fan.

For those who are unfamiliar with "Peter and the Wolf," it should be explained that it is about a small boy who, with the help of his friend, the bird, captures a fierce wolf. The wolf swallowed the duck but, "if one would listen very carefully, he could hear the duck quaking in the wolf's belly, because in his hurry the wolf had swallowed the duck alive."

The fairy tale is written for orchestra and the spoken voice. Each of the characters who appear in the story is represented in the orchestra. Thus the bassoon represents the granddaddy, the flue is the bird, the cat is represented by the clarinet, the duck is the oboe, and the big, bad wolf is represented by the French horn trio. Peter is represented by the string quartet and the shooting of the hunters brings the kettledrum and the bass drum into action.

At the Saturday matinee performance of the work at Music Hall, Keith Falkner will be the narrator and read the amusing lines as the music progresses.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

MAY 3 - 1939

TONGUE IN CHEEK

The Boston Symphony recently played in New Haven, and one of the pieces Mr. Koussevitzky conducted was Prokofieff's "Peter and the Wolf." One of our spies was in a near-by bar after the concert and heard two New Haven couples discussing it. "What I like about Prokofieff is the way he does things with his tongue in his cheek," one lady said. "Really?" said the other lady. "We couldn't see a thing from our seats."—"New Yorker."

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

APR 23 1939

A CONDUCTOR IN ACTION—Dr. Serge Koussevitzky of the Boston Orchestra, which is scheduled in the next Bushnell concert series.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAY 1 - 1939

World of Lively Arts

By T. H. PARKER

Descent From the Heights.

On occasions there are reasons for believing in the oldtime superstitions, such as the unluckiness of the number 13. It was on that date in September, last, that Randolph Carter's dramatization of "Wuthering Heights" was tried out at the Avery Memorial here, and it was a bad day for Emily Bronte, the history of the American Stage and the audience.

On Thursday, the play opened in New York. Mr. Brooks Atkinson of the New York Times, says in part: "The burial services conducted over the novel at the Longacre are going to make a lot of people think twice before they ever look inside a Bronte play again . . . There is nothing wrong with Mr. Carter's dramatization, except that it is overpoweringly dull . . . People are wonderfully patient and tolerant. They can take it. Last evening was so quiet you could have heard a theatergoer drop . . . It was a remarkable exhibition of human fortitude on both sides of the footlights."

Mr. Richard Watts of the Tribune came out of his corner fighting: "It is conceivable that there have been worse plays presented in town this season than this turgid and silly dramatization of 'Wuthering Heights.' I think I can assure you, though, that there has been nothing so thoroughly and hopelessly dull . . . The stage 'Wuthering Heights,' I can tell you myself, is an utterly fatuous drama, completely devoid of merit. With Miss Edith Barrett giving one of the most astonishing performances of the year in the leading role, the current dramatization represents what I would like to think of as a nadir."

The critical gentry stick together, thick as thieves. Of course it's all a plot to ruin playwrights, nothing more.

Podium Ballet.

Now that the subject of Leon Barzin's podium manner has been opened, I may as well contribute my two cents worth. Personally, I have always been one to feel that a conductor may deport himself exactly as he pleases or needs, provided he can get music out of his men thereby. He can stand on his head and hold his baton in his toes, for all of me.

I am not unaware that Mr. Barzin's animation has been a topic for frequent comment. I have even been told by members of his orchestra here, that he noes not conduct that way in New York. Even if this is the case (which I greatly doubt), a different orchestra can easily lead a conductor to podium measures different from those he uses with the home team. I thought of all this as I listened to the orchestra in the Strauss Waltz Tuesday night, and I found myself straining in my seat in a subconscious effort to get the music swinging, which it was not doing. I felt for Mr. Barzin, as he tried to swing them off with the sympathetic magic of his own swaying.

I do not suppose we see any conductor in this city with a podium manner and baton technique, more classic than that of Artur Rodzinski, and I can take a few moments even from Beethoven, to admire the wonderful poise of that horizontal beat. It is the diametric opposite of Mr. Barbirolli, whose intensities have often put me in mind of Svengali working upon a particularly obstinate subject. My favorite will always be Dr. Koussevitzky, however, as he stands all but motionless, cueing in the players with only an imperious nod and surveying his racing orchestra with a look of fatherly pride.

Songs and Sixpence.

What with song hits cropping up at the rate of seven a week, and lasting just about one day too, it is interesting to have a few actual figures on ballads which have caught on in a ne plus ultra way. If anyone asks you what the No. 1 selling copyright song of all times is, tread warily, memory is deceiving and guessing won't tell. It is, according to Variety, "Tuck Me To Sleep in My Old 'Tucky Home," which has gone somewhere around 2,000,000 copies. This came out in connection with the death of Joe Young in New York last week, who was one of the most consistent producers of hit songs the country has ever known. He also wrote "Dinah," rated at a million and a half copies, and "Mammy," which went to 1,250,000.

Out of a long and impressive list, those that Joe wrote in war-time will have a peculiar significance probably long after his most familiar hits have been forgotten. They are "How Ya Gonna Keep 'em, Down On The Farm?" "Rocky Road to Dublin," and that marvelous weeper "Hello, Central, Give Me No Man's Land," showing a tot at the telephone, on the cover.

Joe made a fortune, and built a Spanish mansion on Long Island.

Double Trouble.

The years he has spent scampering around corners to escape the heartless world must have inured Charlie Chaplin to its vicissitudes by this time, but he is rather on the horns of a dilemma in his new picture, soon to be released. In the first place, it is called "The Dictator," which is likely to put a crimp in its style in several foreign countries, and in the second, it includes an old English music hall skit called "The Paper Hanger." You can see the chances of its being shown in Germany. And why yes of course, I'd almost forgotten that little mustache.

Liberty Hall.

Emma Redell, who sings here with the Oratorio Society tonight, is making a double protest about the state of musical affairs in Washington. When she appeared there in February, she deplored the fact that the city has no suitable auditorium for concert, opera and dramatic performances. Shortly after, the Marian Anderson-DAR incident occurred, which gave Miss Redell the idea to kill two birds with one stone. She projects to give Washington an auditorium, and one where matters of race and similar criteria will not interfere with the course of true art. She has pledged to give 10 concerts in 10 cities, each of which must first pledge not less than $10,000. In this manner she expects to raise by herself $100,000 Then she hopes to get leading colleagues to do the same. Finally, a campaign will be conducted through the country, to secure the funds needed to complete the building of "Liberty Hall" in Washington.

THIS CLIPPING FROM
COURIER

Rockland, Me

MAY 2 - 1939

"Hot-Shot Divertimento" and "Swing-Stuff"—names to lead one to expect just what such titles convey—were surprisingly pleasing. Mr. Polatschek, plump, short and jolly, and Mr. McBride, a stunning youth towering several inches over his partner, played beautifully; this was also true of Mr. Polatschek and Mr. Tillotson. Contrary to expectations, the compositions contained appeal in tonal effects and a certain haunting rhythmic style, though always modern in structure. I might add that Mr. Polatschek is solo clarinetist of the Boston Symphony Orchestra; born in Vienna. Mr. McBride a native of Tuscon, Arizona though still in his 20's, has had his compositions played by such orchestras as the New York Philharmonic Chamber Orchestra and Rochester Philharmonic; is skilled in clarient, oboe, saxaphone and piano; has also had the Guggenheim Fellowship.

* * * *

Mr. Piston's Sonata made a very general appeal, particularly in the Adagio and Allegro movements which contained fine melodic line despite the modern writing. Mr. Brodsky played with real mastery, and at the close it was rather thrilling to have Mr. Piston extract himself from a group about midway in the hall and go to the front, congratulate Mr. Brodsky in a very genial manner and acknowledge the thunderous applause.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

MAY 3 - 1939

SYMPHONY SEASON

While the closing of the 58th season of the Boston Symphony orchestra is announced, simultaneously comes announcement of the 54th season of the "Pops" opening, Wednesday, May 3.

Dr. Serge Koussevitzky, conductor of the orchestra, concludes his 15th season as leader of the orchestra during its regular season of Friday afternoon and Saturday evening concerts in Boston Symphony hall.

Arthur Fiedler of the orchestra will begin his tenth season as conductor of the "Pops" with the Wednesday concert. This is the longest term of any conductor in the history of the "Pops."

Mr. Fiedler will have 90 men of the Symphony orchestra under his baton. As usual they will play programs of light and familiar music. There will be "special night" performances, soloists of note, and many novelties. Sunday evening concerts will be given during May.

At the tables on the floor of the hall, one may eat, drink and smoke and "indulge in discreet conversation" to the accompaniment of music played by members of "one of the greatest orchestras ever known," according to the Boston Globe Music editor.
E. B. F.

THIS CLIPPING FROM
BEAUMONT, TEX.
ENTERPRISE

MAY 3 - 1939

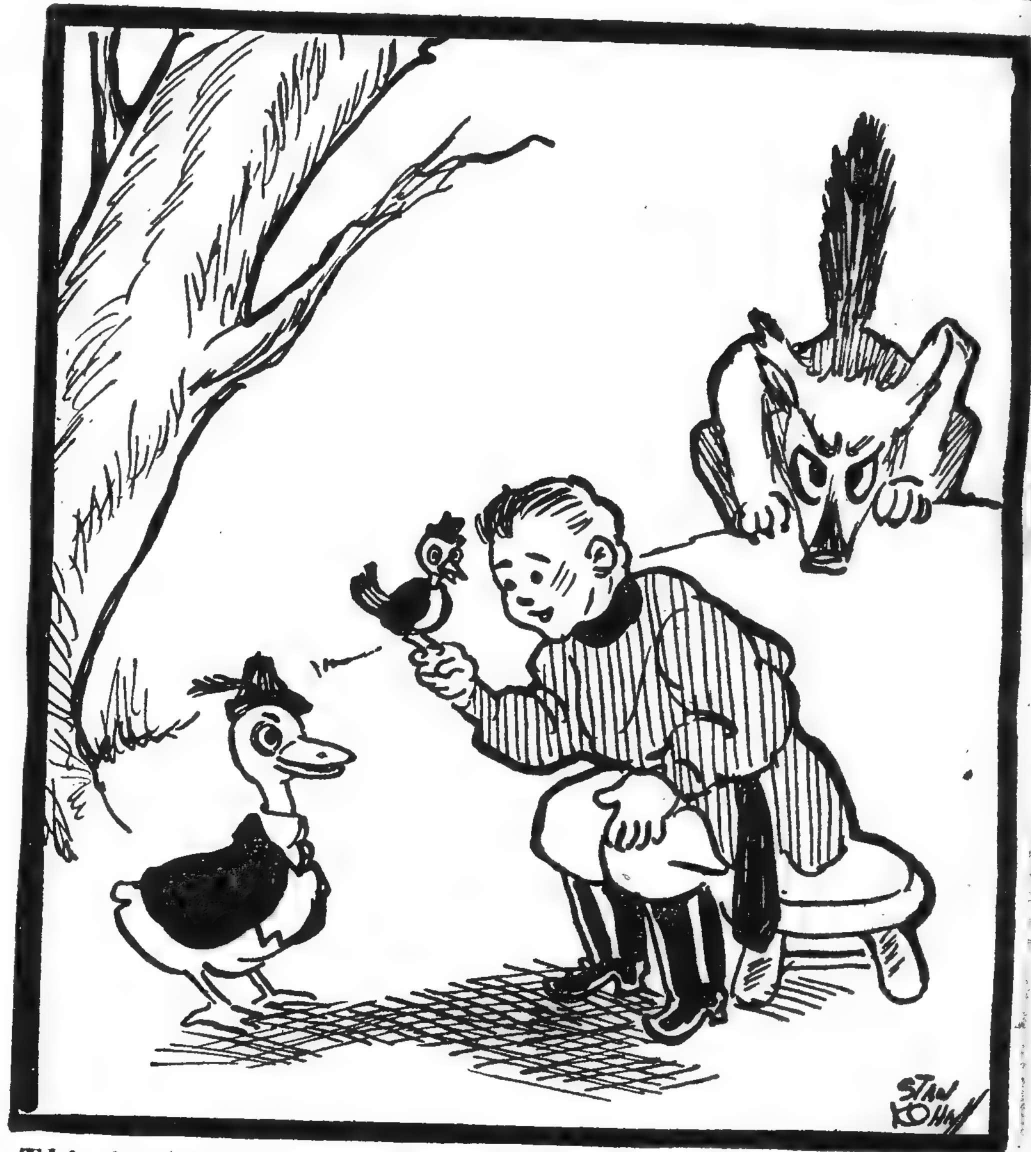
Overheard

The Boston symphony recently played in New Haven, and one of the pieces Mr. Koussevitzky conducted was Prokofieff's "Peter and the Wolf." One of our spies was in a nearby bar after the concert and heard two New Haven couples discussing it. "What I like about Prokofieff is the way he does things with his tongue in his cheek," one lady said. "Really?" said the other lady. "We couldn't see a thing from our seats."—New Yorker.

THIS CLIPPING FROM
CINCINNATI, O.
ENQUIRER

MAY 5 - 1939

Fantasy Of Festival



This is Artist Stanley Kohn's conception of a scene from the musical fantasy, "Peter and the Wolf," which will be presented tomorrow afternoon on the May Festival program.

"Peter and the Wolf," the amusing musical fantasy by Prokofieff which will be offered at tomorrow's matinee performance of the May Festival, has been enjoying one of the most outstanding successes of any of the new modern compositions. Originally introduced into this country by the eminent Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, on March 25, 1938, it has been repeated in the East a number of times. It was recently offered at the Pension Fund concerts in New York, where the sometimes skeptical metropolitan music public took Peter, the cat, the bird, the duck, Peter's grandfather, and even the wolf to its collective heart.

So impressed with the work is Dr. Koussevitsky that, in a recent interview in the Christian Science Monitor, he nominates it as a worthy successor to "Snow White," as a story for children that adults will take to their hearts. He suggests that Walt Disney use it if he is looking about for new nursery characters with which to charm adults. Incidentally, Koussevitsky is a Disney fan.

For those who are unfamiliar with "Peter and the Wolf," it should be explained that it is about a small boy who, with the help of his friend, the bird, captures a fierce wolf. The wolf swallowed the duck but, "if one would listen very carefully, he could hear the duck quaking in the wolf's belly, because in his hurry the wolf had swallowed the duck alive."

The fairy tale is written for orchestra and the spoken voice. Each of the characters who appear in the story is represented in the orchestra. Thus the bassoon represents the granddaddy, the flue is the bird, the cat is represented by the clarinet, the duck is the oboe, and the big, bad wolf is represented by the French horn trio. Peter is represented by the string quartet and the shooting of the hunters brings the kettledrum and the bass drum into action.

At the Saturday matinee performance of the work at Music Hall, Keith Falkner will be the narrator and read the amusing lines as the music progresses.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

MAY 3 - 1939

TONGUE IN CHEEK

The Boston Symphony recently played in New Haven, and one of the pieces Mr. Koussevitzky conducted was Prokofieff's "Peter and the Wolf." One of our spies was in a near-by bar after the concert and heard two New Haven couples discussing it. "What I like about Prokofieff is the way he does things with his tongue in his cheek," one lady said. "Really?" said the other lady. "We couldn't see a thing from our seats."—"New Yorker."

21

MUSIC

Symphony Orchestra

It Costs a Lot of Money to Run One Tod
And the Sources of Its Income Are Variou

By MOSES SMITH

From New York and Philadelphia, seats of two great American symphony orchestras, come tidings on orchestral finances, a subject that is especially likely to bob up at this time of the year. The striking fact in a statement from the retiring manager of the Philadelphia Orchestra is that during the past three years the deficit in operation has averaged only about $17,000, although it is not precisely clear whether this figure is obtained before or after income from endowment has been applied in the revenue column. It is, however, clear that a considerable revenue from broadcasting and record-royalties has been responsible for the slightness of the deficit. The Philharmonic-Symphony Orchestra of New York, meanwhile, receives not only a substantial stipend from the Columbia Broadcasting System for the right to broadcast the Sunday afternoon concerts but also subscriptions in small amounts from thousands of radio listeners. During the past year there were 10,000 such subscribers, adding about $28,000 to the orchestra's treasury. The Philharmonic also realizes some money from its recordings, but the amount now is not comparable with that obtained from the same source by the Philadelphia Orchestra.

The Conditions Here

The position of the Boston Orchestra—the other member of America's "Big Three"—is a little different. Like the other two it earned until about two years ago a large amount of money from radio broadcasting of either the Saturday night subscription series or some of the Pops concerts, or both. This avenue has since been closed because the Musicians' Union, with which the members of the Boston Orchestra are not affiliated, succeeded in obtaining virtually closed-shop contracts with the major radio networks. At the same time the sales of records of the Boston Orchestra under Serge Koussevitzky and the Pops Orchestra under Arthur Fiedler have risen rapidly, so that, at a guess, they now top the field. The word in the trade, though, has it that unless something drastic happens the Boston Orchestra will soon stop making records for the same reason that it ceased broadcasting. Royalties on records already made would continue, however.

Without laboring the point further, presumably enough has been submitted to indicate that the mechanical transmission of music is an important factor not only in increasing the public of a symphony orchestra but also in enabling it to balance its budget, or—since that seems to be impossible—to cut down its annual deficit. The principal remaining support of the Boston Symphony Orchestra, after the sale of tickets, thus assumes even greater importance for the immediate and perhaps distant future. I mean, of course, the Society of the Friends of the Boston Symphony Orchestra.

Friends in Need

To this group during the past five years has fallen the duty and honor of guaranteeing about 15 per cent of the orchestra's annual budget—that is, roughly, about $90,000 out of about $650,000. The amount asked of the Friends has varied because, with a more or less constant budget, the revenue has varied. But the variations have been surprisingly small. The loss in radio revenue, for example, might have been a serious threat but for the more or less concomitant increase in ticket sales and phonograph record royalties.

Of the four principal series of "operations" of the Boston Symphony Orchestra, one, the Esplanade season (taken over by the management last summer, it will be recalled), is a total loss except for voluntary subscriptions, because the concerts are free. The second, the Berkshire Symphonic Festival, is self-sustaining, because the Festival Association guarantees all expenses. The third, the current Pops concerts, have been doing better than breaking even during the recent exceptional vogue under Arthur Fiedler. The fourth category, the winter concerts at home and afield, account for the greatest outlay, intake and deficit. And indubitably it is these concerts which, on the road as well as in Boston, have influenced the preponderating majority of Friends to make their contributions.

The Responsibility

Before the Friends were organized in 1934 there were many individual subscribers to the deficit. The organization of the Friends, however, was accompanied by a great increase in total number of subscribers, a similar increase in total amount of subscriptions, and—whether as a result or as a cause—an increase in the sense of communal responsibility. One other change, however, seems to me less worthy. The summary of orchestral finances is no longer published from year to year. Instead, the society of Friends is made acquainted, by an annual statement from the president, with the needs for the approaching season and with a general explanation of the basis of those needs.

The assigned reason for withholding the exact figures of the profit-and-loss statement is that they mean little to the layman. That reason may be correct, though other public and even private enterprises continue to publish such statements. But whether or not correct, the reason is not sufficient. The Boston Symphony Orchestra, by the character of its operations as well as by its formal setup, is a public institution, and the trustees have not only an eventual financial responsibility (at law) but also a responsibility to the public they serve without pay. This responsibility is increased by, if it does not indeed owe its nature to, the solicitation of the public for funds.

The point raised here may seem only academic, since there is no thought of raising the question of the proper allocation and accounting of the funds. But it seems to me that the possibility of harm arising from a misunderstanding of an ordinary trial balance is outweighed many times by the considerations of common business practice and public responsibility.

THIS CLIPPING FROM
[illegible]

MAY 6 - 1939

THE WORLD OF MUSIC

NEW YORK, May 6 (UP)—Private concerts at a Boston physician's home led to the organization of the Boston Doctors' Symphony Orchestra, whose first rehearsal was held recently at the Hampton Court hotel in Brookline, Mass.

More than 50 music-minded medicos temporarily abandoned their stethoscopes and scalpels to give themselves over to the baton-waving of Conductor Nicholas Slonimsky, music authority and composer who came to America from Russia abut 15 years ago as secretary to Serge Koussevitsky, Boston Symphony Orchestra conductor.

For several months a group of physicians met at the home of Dr. Julius Loman to relax with woodwinds, brasses and strings, which several had not touched since student days. Loman and his colleagues hit upon the idea of organizing a symphony orchestra as an avocation.

Notices for recruits, posted at most of the intown hospitals, brought prompt response.

They hope to make their professional debut at Sanders Theatre in Cambridge, but the date is indefinite.

* * * *

THE Curtis String Quartet of Philadelphia, making its first appearance there since its 10th anniversary cross-country tour, has instituted a series of chamber music recitals in their original setting—private music rooms.

The concerts are modeled after those sponsored by Prince Esterhazy of Austria in the 18th century, France's Louis XV and Prussia's Frederich Wilhelm for the entertainment of nobility.

The series was planned by 50 socially prominent women. While the recitals are held in private homes, the public is admitted in limited numbers, and admission is charged.

The Curtis Quartet, an outstanding exponent of chamber music, uses one of the world's finest collections of rare musical instruments.

Included are two Stradivarius violins, a Nicolo Amati viola and a Montagnana 'cello, all of which were the gifts of Mrs. Mary Louise Curtis Bok of Merion, Pa., president of the Curtis Institute of Music.

THIS CLIPPING FROM
Yankee
[illegible]

MAY - - 1939

Our Contributors

TRISTRAM LIVINGSTONE is the pen name of a Massachusetts Smart Yank (December, 1938 YANKEE) — member of the Boston Symphony Orchestra, poet, Harvard student, and owner of the most beautiful Russian wolfhound in Boston. Mr. Livingstone's favorite spot is Monhegan Island, Maine, where he summers.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD - TRIBUNE

MAY 1 7 1939

Koussevitzky Cancels Yearly Trip to Europe

He Cites Chances for War in Last-Minute Change of Plans

BOSTON, May 16 (AP).—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, said tonight that he had canceled his annual visit to Europe because of the possibilities of war.

The conductor was to have sailed tonight for France aboard the Normandie at New York, intending to visit Aix-les-Bains, but altered his plans a few hours before the Normandie sailed.

He said he would vacation instead at Saratoga Springs, N. Y.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

MAY 1 7 1939

THIS CLIPPING FROM
TROY, N. Y.
TIMES RECORD

MAY 1 7 1939

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

MAY 1 7 1939

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

MAY 1 7 1939

THIS CLIPPING FROM
BALTIMORE, MD.
EVENING SUN

MAY 1 7 1939

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

MAY 1 7 1939

THIS CLIPPING FROM
TROY, N. Y.
MORNING RECORD

MAY 1 7 1939

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

MAY 1 7 1939

MUSIC

Symphony Orchestra

It Costs a Lot of Money to Run One Tod
And the Sources of Its Income Are Vario

By MOSES SMITH

From New York and Philadelphia, seats of two great American symphony orchestras, come tidings on orchestral finances, a subject that is especially likely to bob up at this time of the year. The striking fact in a statement from the retiring manager of the Philadelphia Orchestra is that during the past three years the deficit in operation has averaged only about $17,000, although it is not precisely clear whether this figure is obtained before or after income from endowment has been applied in the revenue column. It is, however, clear that a considerable revenue from broadcasting and record-royalties has been responsible for the slightness of the deficit. The Philharmonic-Symphony Orchestra of New York, meanwhile, receives not only a substantial stipend from the Columbia Broadcasting System for the right to broadcast the Sunday afternoon concerts but also subscriptions in small amounts from thousands of radio listeners. During the past year there were 10,000 such subscribers, adding about $28,000 to the orchestra's treasury. The Philharmonic also realizes some money from its recordings, but the amount now is not comparable with that obtained from the same source by the Philadelphia Orchestra.

The Conditions Here

The position of the Boston Orchestra—the other member of America's "Big Three"—is a little different. Like the other two it earned until about two years ago a large amount of money from radio broadcasting of either the Saturday night subscription series or some of the Pops concerts, or both. This avenue has since been closed because the Musicians' Union, with which the members of the Boston Orchestra are not affiliated, succeeded in obtaining virtually closed-shop contracts with the major radio networks. At the same time the sales of records of the Boston Orchestra under Serge Koussevitzky and the Pops Orchestra under Arthur Fiedler have risen rapidly, so that, at a guess, they now top the field. The word in the trade, though, has it that unless something drastic happens the Boston Orchestra will soon stop making records for the same reason that it ceased broadcasting. Royalties on records already made would continue, however.

Without laboring the point further, presumably enough has been submitted to indicate that the mechanical transmission of music is an important factor not only in increasing the public of a symphony orchestra but also in enabling it to balance its budget, or—since that seems to be impossible—to cut down its annual deficit. The principal remaining support of the Boston Symphony Orchestra, after the sale of tickets, thus assumes even greater importance for the immediate and perhaps distant future. I mean, of course, the Society of the Friends of the Boston Symphony Orchestra.

Friends in Need

To this group during the past five years has fallen the duty and honor of guaranteeing about 15 per cent of the orchestra's annual budget—that is, roughly, about $90,000 out of about $650,000. The amount asked of the Friends has varied because, with a more or less constant budget, the revenue has varied. But the variations have been surprisingly small. The loss in radio revenue, for example, might have been a serious threat but for the more or less concomitant increase in ticket sales and phonograph record royalties.

Of the four principal series of "operations" of the Boston Symphony Orchestra, one, the Esplanade season (taken over by the management last summer, it will be recalled), is a total loss except for voluntary subscriptions, because the concerts are free. The second, the Berkshire Symphonic Festival, is self-sustaining, because the Festival Association guarantees all expenses. The third, the current Pops concerts, have been doing better than breaking even during the recent exceptional vogue under Arthur Fiedler. The fourth category, the winter concerts at home and afield, account for the greatest outlay, intake and deficit. And indubitably it is these concerts which, on the road as well as in Boston, have influenced the preponderating majority of Friends to make their contributions.

The Responsibility

Before the Friends were organized in 1934 there were many individual subscribers to the deficit. The organization of the Friends, however, was accompanied by a great increase in total number of subscribers, a similar increase in total amount of subscriptions, and—whether as a result or as a cause—an increase in the sense of communal responsibility. One other change, however, seems to me less worthy. The summary of orchestral finances is no longer published from year to year. Instead, the society of Friends is made acquainted, by an annual statement from the president, with the needs for the approaching season and with a general explanation of the basis of those needs.

The assigned reason for withholding the exact figures of the profit-and-loss statement is that they mean little to the layman. That reason may be correct, though other public and even private enterprises continue to publish such statements. But whether or not correct, the reason is not sufficient. The Boston Symphony Orchestra, by the character of its operations as well as by its formal setup, is a public institution, and the trustees have not only an eventual financial responsibility (at law) but also a responsibility to the public they serve without pay. This responsibility is increased by, if it does not indeed owe its nature to, the solicitation of the public for funds.

The point raised here may seem only academic, since there is no thought of raising the question of the proper allocation and accounting of the funds. But it seems to me that the possibility of harm arising from a misunderstanding of an ordinary trial balance is outweighed many times by the considerations of common business practice and public responsibility.

THIS CLIPPING FROM
Hilo-Hawaii
Mainichi

MAY 6 - 1939

THE WORLD OF MUSIC

NEW YORK, May 6 (UP)—Private concerts at a Boston physician's home led to the organization of the Boston Doctors' Symphony Orchestra, whose first rehearsal was held recently at the Hampton Court hotel in Brookline, Mass.

More than 50 music-minded medicos temporarily abandoned their stethoscopes and scalpels to give themselves over to the baton-waving of Conductor Nicholas Slonimsky, music authority and composer who came to America from Russia abut 15 years ago as secretary to Serge Koussevitsky, Boston Symphony Orchestra conductor.

For several months a group of physicians met at the home of Dr. Julius Loman to relax with woodwinds, brasses and strings, which several had not touched since student days. Loman and his colleagues hit upon the idea of organizing a symphony orchestra as an avocation.

Notices for recruits, posted at most of the intown hospitals, brought prompt response.

They hope to make their professional debut at Sanders Theatre in Cambridge, but the date is indefinite.

* * *

THE Curtis String Quartet of Philadelphia, making its first appearance there since its 10th anniversary cross-country tour, has instituted a series of chamber music recitals in their original setting—private music rooms.

The concerts are modeled after those sponsored by Prince Esterhazy of Austria in the 18th century, France's Louis XV and Prussia's Frederich Wilhelm for the entertainment of nobility.

The series was planned by 50 socially prominent women. While the recitals are held in private homes, the public is admitted in limited numbers, and admission is charged.

The Curtis Quartet, an outstanding exponent of chamber music, uses one of the world's finest collections of rare musical instruments.

Included are two Stradivarius violins, a Nicolo Amati viola and a Montagnana 'cello, all of which were the gifts of Mrs. Mary Louise Curtis Bok of Merion, Pa., president of the Curtis Institute of Music.

THIS CLIPPING FROM
Yankee
Dublin N.H.

MAY - - 1939

Our Contributors

TRISTRAM LIVINGSTONE is the pen name of a Massachusetts Smart Yank (December, 1938 YANKEE) — member of the Boston Symphony Orchestra, poet, Harvard student, and owner of the most beautiful Russian wolfhound in Boston. Mr. Livingstone's favorite spot is Monhegan Island, Maine, where he summers.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD - TRIBUNE
17
MAY 1 7 1939

Koussevitzky Cancels Yearly Trip to Europe

He Cites Chances for War in Last-Minute Change of Plans

BOSTON, May 16 (AP).—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, said tonight that he had canceled his annual visit to Europe because of the possibilities of war.

The conductor was to have sailed tonight for France aboard the Normandie at New York, intending to visit Aix-les-Bains, but altered his plans a few hours before the Normandie sailed.

He said he would vacation instead at Saratoga Springs, N. Y.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION
MAY 1 7 1939

THIS CLIPPING FROM
TROY, N. Y.
TIMES RECORD
MAY 1 7 1939

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
MAY 1 7 1939

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE
MAY 1 7 1939

THIS CLIPPING FROM
BALTIMORE, MD.
EVENING SUN
MAY 1 7 1939

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
MAY 1 7 1939

THIS CLIPPING FROM
TROY, N. Y.
MORNING RECORD
MAY 1 7 1939

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
MAY 1 7 1939

THIS CLIPPING FROM
ESQUIRE
CHICAGO, ILL.
MAY - - 1939

Roulades and Cadenzas

Less than ten weeks before the Fair's opening there was no room for Euterpe

by CARLETON SMITH

▪ MUSIC ▪

THE other Sunday evening after an unforgettable *New Friends* concert, I walked across town on 42nd Street. For once, New York's midtown drag was empty. Hardly a loafer lingered in the park back of the library. No gaper slipped coppers in the telescope to gawk at the gawkers on the 102nd layer of the world's tallest skyscraper. No curious bumpkin wanted to ogle Saturn, even for a nickel. Trolley cars and taxis were elsewhere. The policeman yawned. For all the activity, it might have been Main Street in Bement, Illinois.

Yet, I thought, this is probably the last time in months Manhattan's belt line will be so silent, and deserted. Literature on my desk assures me that this summer America will be more than ever a nation of non-stop land lopers. Medicine men at the railroad and travel agencies declare that in the next six months upwards of sixty million will circle round Times Square and jam through the two-mile midway in Flushing, glimpsing not only the world of tomorrow but the world of today. For a week end or a month they will bivouac in the world's only city, compared to which all other towns are a mere huddle of shacks. They will spend over two billion for a show three times as costly and three times as large as any on record since the city of Venice inaugurated such carnivals back in 1268.

They will go haywire in a big way: be shot to the moon or Venus in "rocket" gun, bail out of a 250-foot parachute tower, descend into the depths of the ocean in a steel-walled bathysphere, wander around inside the model of a human eye while it gazes out on other hicks, shiver at the sight of a snowstorm sweeping down out of a clear spring sky, watch two hundred cows being milked simultaneously on a merry-go-round, buy orchids flown daily from Venezuela, hustle their mistresses out of sight of RCA's mobile televising apparatus, enter phony "life" classes, visit peepshows and see their own heads reflected on a painted naked body.

They will visit first-hand all Manhattan's temples of smut. Their blood pressure will surge at Billy Rose's million-dollar leg show. They will sample the costliest, emptiest fun-making known to man.

And they will wallow in the confusion of the noisiest, most aggressive and impersonal city in the world. Limited only by the capacity of their pocketbooks and their innards, visiting burghers will indulge in sensations bizarre and fantastic, do their best to vibrate in the groove of their predecessors, the "native" New Yorkers, who only a few years ago themselves deserted green fields, budding trees, sprouting corn, broad valleys, and mountain vistas for a niche amid the darkness of Skyscraper Alley . . . who only yesterday left the still music of night and nature for the snobbery of a Carnegie Hall, under which the subway rumbles with the regularity of "Old Faithful," and a 52nd Street dive where the air hasn't been changed for three years.

Settlers, squatters, and paying guests alike will drink the night through without becoming noticeably gayer or sadder. They will act like mechanized midgets in a drab, unreal, and monotonous tragedy. They will exchange neighborliness, affection, loyalty and other simple values for the competitive savagery, spiritual desolation and exhausting excitement of New York, where, as Priestley says, time is not "merely killed, but murdered, in public."

The question is: Will these rustics from igloo, tepee, shanty and residence have a yen for music? What, if anything, will they want to hear? Will the singing color fountain furnish all the sound they need? Will they stalk out of the organ recitals in the *Temple of Religion, Inc.*, muttering, "Hell, there ain't nothing going on in this joint"?

About this, authorities could not agree. Most of them were apathetic or pessimistic, and predicted, "No sale!" A few were excited. As long ago as 1936 Olin Downes began outlining what he thought should be the basic plan of the Fair's music program:

The conventional thing to do would be to engage a famous symphony orchestra or two, call upon the Metropolitan Opera Association to provide a few performances, hire certain artists of international reputation to appear as soloists, provide some booths for records and music publishers' exhibits, radio a little entertainment of both respectable and popular sorts, and call it a job and turn to other matters. Now these things, or most of them, are desirable features of a great exposition. But they should not constitute its major musical offerings. They should be part of a music program of broader design.

The fact that we in America are able to maintain through private generosity and partial public support the finest orchestras in the world is very fortunate for us, and testimony to our enthusiasm for music . . . But these magnificent orchestras, while they are maintained here and do us infinite credit, are not indigenous to the land, or products of the people. They are not distinct from similar organizations in other countries; they do not represent something uniquely characteristic of America. As for a recital by a celebrated artist, it would be no more typical of our native culture in the Summer of 1939 than if it were held in Carnegie Hall in the winter of a boom year. The principal musical attractions of the coming exposition should be those which could be provided by only America, and they should afford us, as well as visitors from afar, an orientation which has hitherto been lacking in our tonal art.

They should furnish a complete cross-section of the musical life of the whole country, from the Colonial days to the present era. This could be done in a manner that would be of engrossing interest and that would give us a real perspective of our place in creative art.

"Maybe," laughed showmen of experience, "but better forget it." No public, they pointed out, has ever clicked Fair turnstiles to hear music. Successful expositions have been those that didn't try to lift interest above the navel. At Chicago in 1893 it was the undulations of Little Egypt's brown, pneumatic belly that lured the rabble. Forty years later the proletariat came for Sally Rand's curves.

But Olin Downes set out almost single-handed to prove that he was right! "If music is properly selected and performed in programs that include all the aspects, popular and serious, of the art, a new and great public, more numerous and more democratic, and perhaps more genuine and original in its reactions than the professional and sophisticated denizens of opera house and concert hall can be reached."

For backlog, he had the single act that at Chicago's Century of Progress, Joe Doakes, having had his fill of the quaint Belgian Village, the educational Gorilla Village, the tiresome Midget Village (complete with midget jail, midget courthouse, midget barber shop), the yodeling Swiss Village and a dozen other Villages, perfect in architecture and fake in atmosphere . . . having banged his bones about in the Cyclone Safety Coaster and thrilled with a Sky-Ride "five times as high as the Odd Fellows' Hall" . . . and having wearied himself with Ripley's Odditorium, the *Pantheon of the War* and the *Battle of Gettysburg* cycloramas . . . he was only too glad to sit himself down, Kewpie dolls under his arm, in Swift & Company's or Henry Ford's free seats while the Chicago or Detroit Symphony orchestras droned out Schubert's *Unfinished* and Strauss waltzes and Tchaikovsky's *Pathétique*.

Mr. Downes installed the first Music Department in any Fair, invited co-operation from far and near, jostled Mr. Toscanini out to Flushing and got him hopped up enough to say that he was "deeply impressed with the artistic and spiritual endeavors planned . . . particularly pleased that the Fair has put artistry above commercialism."

Mr. Downes, in fact, gave skeptics something to think about when six hundred thousand knocked down the police and each other to watch his free May Day pageant of choruses and dances. Eighteen thousand had been expected. He went on with plans for Mr. Toscanini to conduct operas, a Metropolitan Wagnerian season with Kirsten Flagstad, visits from the Glyndebourne, La Scala and Paris Opera companies, the Leningrad ballet, orchestras from home and abroad, folk-song festivals that would make history.

Then, plans hit a snag. Funds for music were withdrawn. Considerable doubt developed as to whether the Fair's air-conditioned Music Building would be used for music at all. Plans were rejected to air-condition the Metropolitan Opera House and/or Carnegie Hall. At our deadline, February 15th, less than ten weeks before the Fair's opening, the Muse is still walking the streets, a gal without a home. Doubtless by the time you read this, someone will have given her board and room.

Though music at the Fair will not be qualitatively and comprehensively what Mr. Downes hoped it would be, it will be worth your visit whether you come in May or September or November. And, Broadway know-it-alls notwithstanding, it will bring a substantial number of receptive visitors to New York, anxious to take away lasting impressions of a noble art. Euterpe may not be as popular as the Sun Valley Winter Wonderland, Their Majesties, or Lentelli's Golden Sprays, but still she has her charms.

* * *

The Music Department of the World's Fair will send you detailed lists of music events now scheduled and also sell you tickets in advance for the Met's Wagner Cycle:

Die Meistersinger	*May 2*
Das Rheingold	*May 6*
Die Walküre	*May 8*
Siegfried	*May 10*
Die Götterdämmerung	*May 12*
Tristan und Isolde	*May 15*
Parsifal	*May 17*

The official concert of the Polish government, with Artur Rodzinski conducting the New York Philharmonic-Symphony Orchestra: *May 3*

The official concert of the Rumanian government with Georges Enesco conducting the New York Philharmonic-Symphony Orchestra: *May 5*

The Philadelphia Orchestra concerts, with Leopold Stokowski and Eugene Ormandy conducting: *May 14, 16,* and *22*

The "command" performance of the BBC Orchestra, which Their Majesties are to attend, early in June.

The six New York concerts of the Boston Symphony under Serge Koussevitzky, during the first two weeks of September.

Admissions will be free to the historical series of religious concerts in the Temple of Religion, the appearances of the Westminster Choir on May 26th and 27th, and the Association of Glee Clubs of America on July 1st and 2nd, and scores of daily band concerts and programs sponsored by foreign nations and exhibitors.

The Stadium Concerts, at a dollar top, will continue for ten weeks, beginning June 14th and featuring such soloists as: Jascha Heifetz, Josef Hofmann, Mischa Elman, Moritz Rosenthal, Albert Spalding, Efrem Zimbalist, Josef and Rosina Lhevinne, Jose Iturbi, Harold Bauer, Lily Pons and John Charles Thomas.

Discriminating music lovers will not miss the Berkshire Festival at Lenox, Massachusetts on August 3, 5, 6, 10, 12 and 13, easily America's premier summer series of orchestra concerts. Serge Koussevitzky will conduct the Boston Symphony in Haydn and Mozart symphonies, Beethoven's *Second* and *Third*, Brahms' *First* and *Third*, Sibelius' *Second* and *Fifth*, Tchaikovsky's *Fourth*, Debussy's *L'Après-midi d'un Faune*, Piston's *Concerto for Orchestra*, Prokofieff's *Lieutenant Kije*, Ravel's *La Valse*, Rimsky-Korsakoff's *Scheherazade* and Wagner's *Siegfried Idyl*.

If you're taking in the Pageant of the Pacific at the Golden Gate Exposition, don't miss The Oyster Grotto and the Twilight concerts on Sundays and make your visit coincide either with the San Francisco Symphony's six weeks' Fair season or that city's unrivaled opera season scheduled to begin October 13th. It includes *Tristan, Walküre, Götterdämmerung, Fidelio, Lakme, Barbiere, Rigoletto, Boris Godunoff, Ballo in Maschera*, and *Bohème* with Flagstad, Pons, Caniglia, Lawrence, Stignani, Favero, Tibbett, Melchior and Bjoerling.

It is expected that our expositions will reverse the flow of trans-Atlantic travel and that fewer Americans will spend the summer abroad. Those who go early will hear the London Music Festival, from April 23 to May 28, including all the Beethoven symphonies and the *Missa Solemnis*, conducted by Arturo Toscanini; orchestral concerts by Bruno Walter and Sir Thomas Beecham; opera at Covent Garden, Sadler's Wells and Glyndebourne (which continues on until July 15th); first-class performances of choral and church music in historic places such as Westminster Abbey, St. Paul's and Southwark Cathedral; and a concert of seventeenth and eighteenth century music in the Royal Palace at Hampton Court. For the first time, London's musical organizations have combined to promote and advertise an annual Festival, which promises to get the attention formerly given Salzburg. ##

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS
MAY 25 1939

Koussevitzky Cancels Summer in Europe

Special to The News.

NEW YORK, May 24.—Serge Koussevitzky has canceled his plans to take his annual vacation in Europe. He will visit several American resorts, and then take a house in Stockbridge or Lenox, Mass., for a time before and after the Berkshire Symphonic Festival which he will conduct during the first two weeks in August.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH
MAY 21 1939

Philip Hale Program Notes Reissued

THE Garden City Publishing Company has issued a new edition of "Great Concert Music" (Philip Hale's Symphony Programme Notes) as edited by John N. Burk. Originally published at $3.50, the Garden City edition is available to music lovers at $1.49.

The book combines historical and descriptive notes with pertinent critical paragraphs.

Student and expert alike may profit from the store of useful information contained between its covers.

Of the author, Serge Koussevitzky, conductor of the Boston Symphony Orchestra has said:

"Philip Hale, the great musicologist of America, left behind an incomparable gift—his annotations for the Boston Symphony programme books. These annotations, edited with care and distinction by John N. Burk, combined with Philip Hale's remarkable critical judgment, provide a book of historical value which should serve as a guide book to the student of music and to young critics. Indeed, the publication of this volume is an invaluable contribution to musical literature."

By special arrangement with the original publishers it is possible to offer this 400-page, fully indexed reference book at a price which brings it within the reach of everyone interested in musical literature.

THIS CLIPPING FROM
ESQUIRE
CHICAGO, ILL.
MAY - - 1939

Roulades and Cadenzas

Less than ten weeks before the Fair's opening there was no room for Euterpe

by CARLETON SMITH

▪ MUSIC ▪

THE other Sunday evening after an unforgettable *New Friends* concert, I walked across town on 42nd Street. For once, New York's midtown drag was empty. Hardly a loafer lingered in the park back of the library. No gaper slipped coppers in the telescope to gawk at the gawkers on the 102nd layer of the world's tallest skyscraper. No curious bumpkin wanted to ogle Saturn, even for a nickel. Trolley cars and taxis were elsewhere. The policeman yawned. For all the activity, it might have been Main Street in Bement, Illinois.

Yet, I thought, this is probably the last time in months Manhattan's belt line will be so silent, and deserted. Literature on my desk assures me that this summer America will be more than ever a nation of non-stop land lopers. Medicine men at the railroad and travel agencies declare that in the next six months upwards of sixty million will circle round Times Square and jam through the two-mile midway in Flushing, glimpsing not only the world of tomorrow but the world of today. For a week end or a month they will bivouac in the world's only city, compared to which all other towns are a mere huddle of shacks. They will spend over two billion for a show three times as costly and three times as large as any on record since the city of Venice inaugurated such carnivals back in 1268.

They will go haywire in a big way: be shot to the moon or Venus in "rocket" gun, bail out of a 250-foot parachute tower, descend into the depths of the ocean in a steel-walled bathysphere, wander around inside the model of a human eye while it gazes out on other hicks, shiver at the sight of a snowstorm sweeping down out of a clear spring sky, watch two hundred cows being milked simultaneously on a merry-go-round, buy orchids flown daily from Venezuela, hustle their mistresses out of sight of RCA's mobile televising apparatus, enter phony "life" classes, visit peepshows and see their own heads reflected on a painted naked body.

They will visit first-hand all Manhattan's temples of smut. Their blood pressure will surge at Billy Rose's million-dollar leg show. They will sample the costliest, emptiest fun-making known to man.

And they will wallow in the confusion of the noisiest, most aggressive and impersonal city in the world. Limited only by the capacity of their pocketbooks and their innards, visiting burghers will indulge in sensations bizarre and fantastic, do their best to vibrate in the groove of their predecessors, the "native" New Yorkers, who only a few years ago themselves deserted green fields, budding trees, sprouting corn, broad valleys, and mountain vistas for a niche amid the darkness of Skyscraper Alley . . . who only yesterday left the still music of night and nature for the snobbery of a Carnegie Hall, under which the subway rumbles with the regularity of "Old Faithful," and a 52nd Street dive where the air hasn't been changed for three years.

Settlers, squatters, and paying guests alike will drink the night through without becoming noticeably gayer or sadder. They will act like mechanized midgets in a drab, unreal, and monotonous tragedy. They will exchange neighborliness, affection, loyalty and other simple values for the competitive savagery, spiritual desolation and exhausting excitement of New York, where, as Priestley says, time is not "merely killed, but murdered, in public."

The question is: Will these rustics from igloo, tepee, shanty and residence have a yen for music? What, if anything, will they want to hear? Will the singing color fountain furnish all the sound they need? Will they stalk out of the organ recitals in the *Temple of Religion, Inc.*, muttering, "Hell, there ain't nothing going on in this joint"?

About this, authorities could not agree. Most of them were apathetic or pessimistic, and predicted, "No sale!" A few were excited. As long ago as 1936 Olin Downes began outlining what he thought should be the basic plan of the Fair's music program:

The conventional thing to do would be to engage a famous symphony orchestra or two, call upon the Metropolitan Opera Association to provide a few performances, hire certain artists of international reputation to appear as soloists, provide some booths for records and music publishers' exhibits, radio a little entertainment of both respectable and popular sorts, and call it a job and turn to other matters. Now these things, or most of them, are desirable features of a great exposition. But they should not constitute its major musical offerings. They should be part of a music program of broader design.

The fact that we in America are able to maintain through private generosity and partial public support the finest orchestras in the world is very fortunate for us, and testimony to our enthusiasm for music . . . But these magnificent orchestras, while they are maintained here and do us infinite credit, are not indigenous to the land, or products of the people. They are not distinct from similar organizations in other countries; they do not represent something uniquely characteristic of America. As for a recital by a celebrated artist, it would be no more typical of our native culture in the Summer of 1939 than if it were held in Carnegie Hall in the winter of a boom year. The principal musical attractions of the coming exposition should be those which could be provided by only America, and they should afford us, as well as visitors from afar, an orientation which has hitherto been lacking in our tonal art.

They should furnish a complete cross-section of the musical life of the whole country, from the Colonial days to the present era. This could be done in a manner that would be of engrossing interest and that would give us a real perspective of our place in creative art.

"Maybe," laughed showmen of experience, "but better forget it." No public, they pointed out, has ever clicked Fair turnstiles to hear music. Successful expositions have been those that didn't try to lift interest above the navel. At Chicago in 1893 it was the undulations of Little Egypt's brown, pneumatic belly that lured the rabble. Forty years later the proletariat came for Sally Rand's curves.

But Olin Downes set out almost single-handed to prove that he was right! "If music is properly selected and performed in programs that include all the aspects, popular and serious, of the art, a new and great public, more numerous and more democratic, and perhaps more genuine and original in its reactions than the professional and sophisticated denizens of opera house and concert hall can be reached."

For backlog, he had the single fact that at Chicago's Century of Progress, Joe Doakes, having had his fill of the quaint Belgian Village, the educational Gorilla Village, the tiresome Midget Village (complete with midget jail, midget courthouse, midget barber shop), the yodeling Swiss Village and a dozen other Villages, perfect in architecture and fake in atmosphere . . . having banged his bones about in the Cyclone Safety Coaster and thrilled with a Sky-Ride "five times as high as the Odd Fellows' Hall" . . . and having wearied himself with Ripley's Odditorium, the *Pantheon of the War* and the *Battle of Gettysburg* cycloramas . . . he was only too glad to sit himself down, Kewpie dolls under his arm, in Swift & Company's or Henry Ford's free seats while the Chicago or Detroit Symphony orchestras droned out Schubert's *Unfinished* and Strauss waltzes and Tchaikovsky's *Pathétique*.

Mr. Downes installed the first Music Department in any Fair, invited co-operation from far and near, jostled Mr. Toscanini out to Flushing and got him hopped up enough to say that he was "deeply impressed with the artistic and spiritual endeavors planned . . . particularly pleased that the Fair has put artistry above commercialism."

Mr. Downes, in fact, gave skeptics something to think about when six hundred thousand knocked down the police and each other to watch his free May Day pageant of choruses and dances. Eighteen thousand had been expected. He went on with plans for Mr. Toscanini to conduct operas, a Metropolitan Wagnerian season with Kirsten Flagstad, visits from the Glyndebourne, La Scala and Paris Opera companies, the Leningrad ballet, orchestras from home and abroad, folk-song festivals that would make history.

Then, plans hit a snag. Funds for music were withdrawn. Considerable doubt developed as to whether the Fair's air-conditioned Music Building would be used for music at all. Plans were rejected to air-condition the Metropolitan Opera House and/or Carnegie Hall. At our deadline, February 15th, less than ten weeks before the Fair's opening, the Muse is still walking the streets, a gal without a home. Doubtless by the time you read this, someone will have given her board and room.

Though music at the Fair will not be qualitatively and comprehensively what Mr. Downes hoped it would be, it will be worth your visit whether you come in May or September or November. And, Broadway know-it-alls notwithstanding, it will bring a substantial number of receptive visitors to New York, anxious to take away lasting impressions of a noble art. Euterpe may not be as popular as the Sun Valley Winter Wonderland, Their Majesties, or Lentelli's Golden Sprays, but still she has her charms.

* * *

The Music Department of the World's Fair will send you detailed lists of music events now scheduled and also sell you tickets in advance for the Met's Wagner Cycle:

Die Meistersinger	*May 2*
Das Rheingold	*May 6*
Die Walküre	*May 8*
Siegfried	*May 10*
Die Götterdämmerung	*May 12*
Tristan und Isolde	*May 15*
Parsifal	*May 17*

The official concert of the Polish government, with Artur Rodzinski conducting the New York Philharmonic-Symphony Orchestra: *May 3*

The official concert of the Rumanian government with Georges Enesco conducting the New York Philharmonic-Symphony Orchestra: *May 5*

The Philadelphia Orchestra concerts, with Leopold Stokowski and Eugene Ormandy conducting: *May 14, 16*, and *22*

The "command" performance of the BBC Orchestra, which Their Majesties are to attend, early in June.

The six New York concerts of the Boston Symphony under Serge Koussevitzky, during the first two weeks of September.

Admissions will be free to the historical series of religious concerts in the Temple of Religion, the appearances of the Westminster Choir on May 26th and 27th, and the Association of Glee Clubs of America on July 1st and 2nd, and scores of daily band concerts and programs sponsored by foreign nations and exhibitors.

The Stadium Concerts, at a dollar top, will continue for ten weeks, beginning June 14th and featuring such soloists as: Jascha Heifetz, Josef Hofmann, Mischa Elman, Moritz Rosenthal, Albert Spalding, Efrem Zimbalist, Josef and Rosina Lhevinne, Jose Iturbi, Harold Bauer, Lily Pons and John Charles Thomas.

Discriminating music lovers will not miss the Berkshire Festival at Lenox, Massachusetts on August 3, 5, 6, 10, 12 and 13, easily America's premier summer series of orchestra concerts. Serge Koussevitzky will conduct the Boston Symphony in Haydn and Mozart symphonies, Beethoven's *Second* and *Third*, Brahms' *First* and *Third*, Sibelius' *Second* and *Fifth*, Tchaikovsky's *Fourth*, Debussy's *L'Après-midi d'un Faune*, Piston's *Concerto for Orchestra*, Prokofieff's *Lieutenant Kije*, Ravel's *La Valse*, Rimsky-Korsakoff's *Scheherazade* and Wagner's *Siegfried Idyl*.

If you're taking in the Pageant of the Pacific at the Golden Gate Exposition, don't miss The Oyster Grotto and the Twilight concerts on Sundays and make your visit coincide either with the San Francisco Symphony's six weeks' Fair season or that city's unrivaled opera season scheduled to begin October 13th. It includes *Tristan, Walküre, Götterdämmerung, Fidelio, Lakme, Barbiere, Rigoletto, Boris Godunoff, Ballo in Maschera*, and *Bohème* with Flagstad, Pons, Caniglia, Lawrence, Stignani, Favero, Tibbett, Melchior and Bjoerling.

It is expected that our expositions will reverse the flow of trans-Atlantic travel and that fewer Americans will spend the summer abroad. Those who go early will hear the London Music Festival, from April 23 to May 28, including all the Beethoven symphonies and the *Missa Solemnis*, conducted by Arturo Toscanini; orchestral concerts by Bruno Walter and Sir Thomas Beecham; opera at Covent Garden, Sadler's Wells and Glyndebourne (which continues on until July 15th); first-class performances of choral and church music in historic places such as Westminster Abbey, St. Paul's and Southwark Cathedral; and a concert of seventeenth and eighteenth century music in the Royal Palace at Hampton Court. For the first time, London's musical organizations have combined to promote and advertise an annual Festival, which promises to get the attention formerly given Salzburg. ##

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS
MAY 25 1939

Koussevitzky Cancels Summer in Europe

Special to The News.

NEW YORK, May 24.—Serge Koussevitzky has canceled his plans to take his annual vacation in Europe. He will visit several American resorts, and then take a house in Stockbridge or Lenox, Mass., for a time before and after the Berkshire Symphonic Festival which he will conduct during the first two weeks in August.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH
MAY 21 1939

Philip Hale Program Notes Reissued

THE Garden City Publishing Company has issued a new edition of "Great Concert Music" (Philip Hale's Symphony Programme Notes) as edited by John N. Burk. Originally published at $3.50, the Garden City edition is available to music lovers at $1.49.

The book combines historical and descriptive notes with pertinent critical paragraphs.

Student and expert alike may profit from the store of useful information contained between its covers.

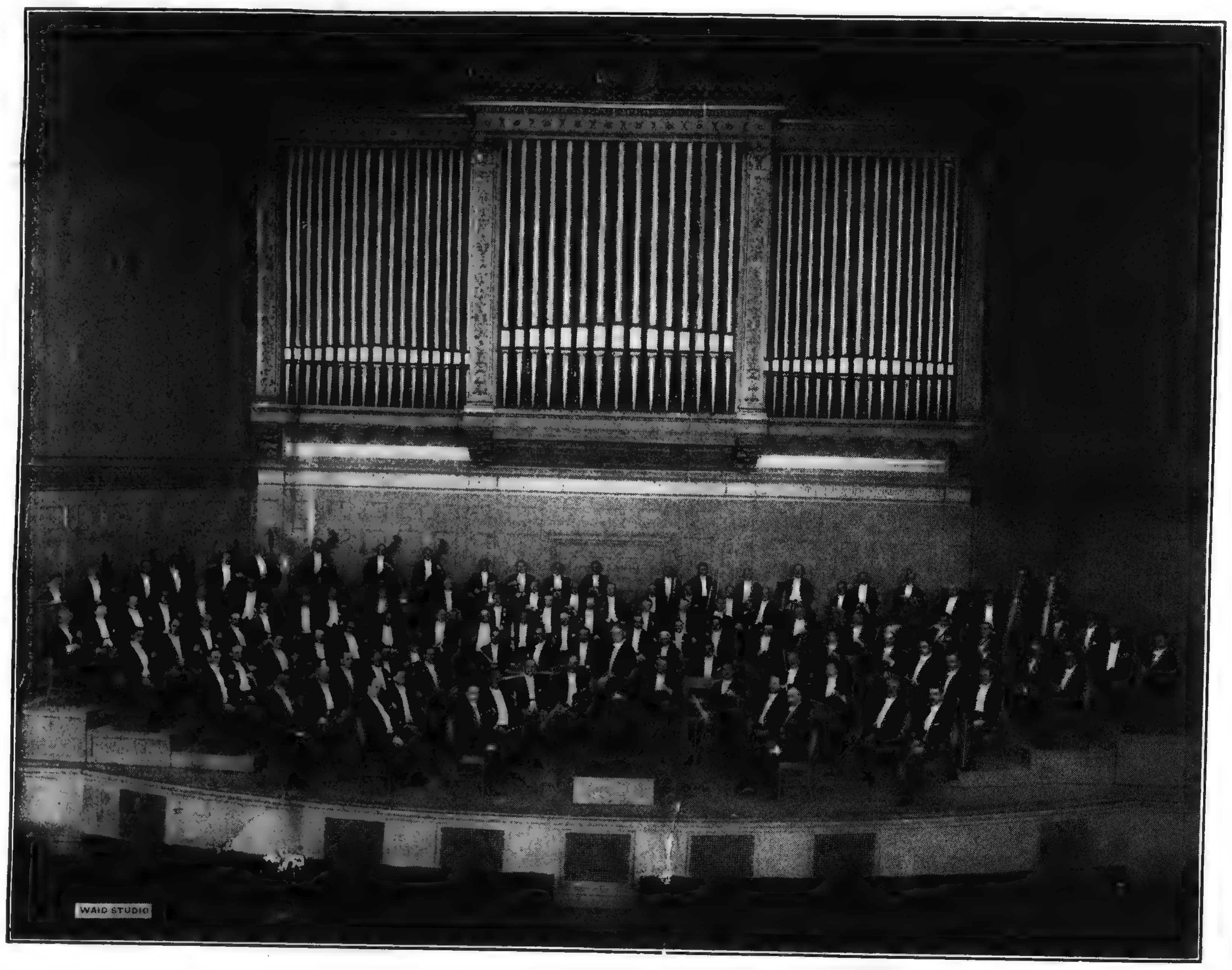
Of the author, Serge Koussevitzky, conductor of the Boston Symphony Orchestra has said:

"Philip Hale, the great musicologist of America, left behind an incomparable gift—his annotations for the Boston Symphony programme books. These annotations, edited with care and distinction by John N. Burk, combined with Philip Hale's remarkable critical judgment, provide a book of historical value which should serve as a guide book to the student of music and to young critics. Indeed, the publication of this volume is an invaluable contribution to musical literature."

By special arrangement with the original publishers it is possible to offer this 400-page, fully indexed reference book at a price which brings it within the reach of everyone interested in musical literature.

THIS CLIPPING FROM
Phila. Forum
Mag.
Phila. Pa.
MAY - - 1939

24



Annual Philadelphia Concert

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY *Conducting*

The program will include the first Philadelphia performance of Prokofieff's "Peter and the Wolf," with the distinguished actor Richard Hale as Narrator. "One of the most amusing and inventive scores that a witty composer, Serge Prokofieff, has written. Very admirable was Mr. Hale, the Narrator, as he read the lines and the orchestra laughably underscored the story. This is real musical humor."—Olin Downes, *New York Times*.

"Philadelphia is deeply indebted to The Forum for this annual concert by Dr. Koussevitzky's virtuoso organization. There was something breathtaking about the brilliance and beauty with which they played last night, and played, too, with a fullness and fire and finish of tone, an accuracy of execution plus excitement of inspiration, which showed what thrills a great symphonic conductor can command and communicate."—Linton Martin, *Philadelphia Inquirer*.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

MAY 17 1939

Koussevitzky Cancels Trip Abroad; Gives Plans for Berkshire Music Academy

Orchestra Leader Fears War in Europe; Says Festival Program Will Be Broadened to Give Course in Music Instruction and Appreciation in 1940

Special to The Springfield Union

BOSTON, May 16—Canceling his annual visit to Europe because of war possibilities a few hours before his steamer sailed for France from New York, Dr. Serge Koussevitsky found consolation here tonight by revealing plans for a new music academy to be started in the Berkshires in 1940. The conductor of the Boston Symphony Orchestra made the first announcement of the academy, intended to advance the progress of American music, to a Herald reporter.

To Go to Saratoga

Dr. Koussevitsky, forsaking passage on the Normandie, will take the cure at Saratoga Springs, N. Y., instead of at Aix-les-Bains. "I changed my mind because you never can tell what those two crazy persons can do," he declared, referring to Hitler and Mussolini.

Disappointed over the change in the sailing schedule, the conductor brightened when conversation touched on his future plans in the music field.

His dream of an academy for the advanced instruction of young musicians and for music lovers who want courses in appreciation will come to life in conjunction with the Berkshire Music Festival in the late summer of 1940.

"We have already started work on the academy," said the artist. "It can now be called a reality and we hope it will be a great and new thing for American music."

Two Courses

As Dr. Koussevitsky outlined the plan, two courses will be offered those attending the six-week session of the 1940 academy. The first course will be for musicians who are technically finished, with backgrounds strong enough in their fields to warrant the hope that some day they will contribute to a greater American music. They will be the few. Their course will include instruction by the best artists available.

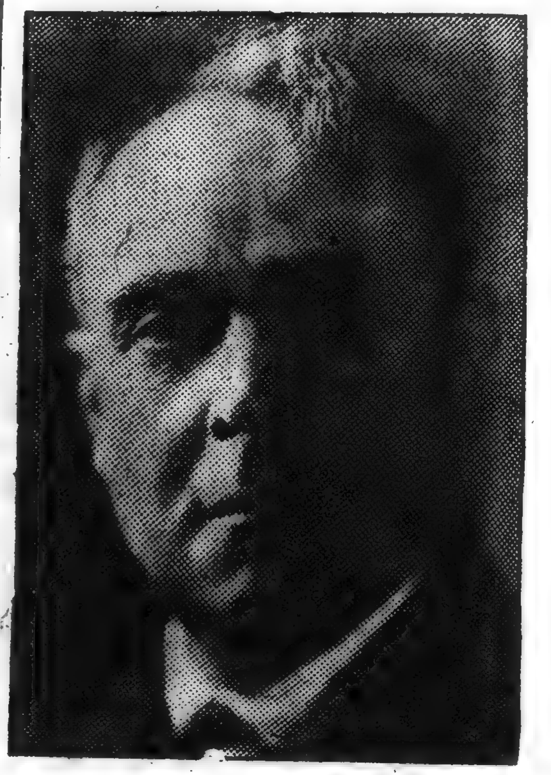
The second course, for the many, will be in music appreciation. It will be open to all. Choruses, soloists and the great Boston Symphony Orchestra itself will illustrate various points of technique. The phenomenally successful Berkshire Music Festival, for which half the seats for the 1939 August series have already been sold, will supplement the curriculum.

Among the 1940 lecturers and conductors will be Dr. Koussevitsky. He intends to work further on the academy plans during his sojourn at Saratoga, a spa for which he entrained late tonight. Otherwise Saratoga will offer repose from things musical, even to the extent of leaving behind in Brookline the big bass fiddle with which the conductor first achieved a reputation as an artist.

Dr. Koussevitsky highly praised the great development of native American composers, whose works he played more during the 58th orchestra season just ended than at any time since he first assumed the baton here in 1924. He suggested that, just as the wildness in Igor Stravinsky's compositions came just in advance of the World War and seemed to be an artist's prophesy of the world discord which was to prevail, so the steady but peaceful advance in American composing may presage a golden period for America.

"It is peculiar, but artists often seem to put into their work that which is to come later and which no one else seems able to see," explained the conductor.

Asked to what he attributed the improvement in American compositions, which he regards as more hopeful than any turned out by young artists today, Dr. Koussevitzky replied, "It is because there are better teachers in the conservatories, and because of the great progress in technique, such as that which Stravinsky inaugurated."



SERGE KOUSSEVITZKY

Sees Big Advance

When Dr. Koussevitzky came to this country 15 years ago and made necessary changes in the personnel of the orchestra which he was destined to bring to new heights, he had to turn to Europe for artists.

"I began to play the youngest generation here this year," the conductor declared. "I found that actually those composers, just starting in, are more advanced than were the old composers at the same state of their lives. It is most interesting."

Dr. Koussevitzky, long intense in his admiration of Stravinsky, is delighted that the dynamic Russian is to come to Harvard next fall as the Charles Eliot Norton professor of poetry. He and Stravinsky are old friends.

"Stravinsky's Sacre du Printemps (1913) was a revolution. He changed everything for the younger generations, with his ideas of harmonics and dissonances. Now they are following him.

"I know that he will be a tremendous influence in Boston, a city now more musically advanced than any in the world, a place where such composers as Brahms are so well known, whereas Paris even now will have little of them. His very presence will do something to our whole musical life here, and he has great things in him to come."

When Dr. Koussevitzky saw Stravinsky in Europe last summer, he found the composer as sad as the general atmosphere there. But for another reason. His wife and his daughter were ill. A little later, both died. So Dr. Koussevitzky found it impossible to persuade the composer o come here for a Stravinski festival. The conductor staged one him- elf as a tribute and it was eminently uccessful. Stravinsky, highly educated, will be a great lecturer for Harvard, where he must give six public conferences," said Dr. Koussevitzky.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAY 26 1939

Olin Downes To Lecture At Tanglewood

Times Music Editor To Appear With Boston Orchestra

Olin Downes, music editor of The New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, Aug. 3, 5, 6, 10, 12 and 13.

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire County. There will be about 2500 persons in the audience.

Both Mr. Downes and Dr. Koussevitzky are enthusiastic over the plan, convinced that it will be an interesting departure from other years and that music lovers will obtain more first hand information of the character of the symphonies to be played at the Festival. The plan corresponds to one pursued by Mr. Downes at his course at the Brooklyn Academy.

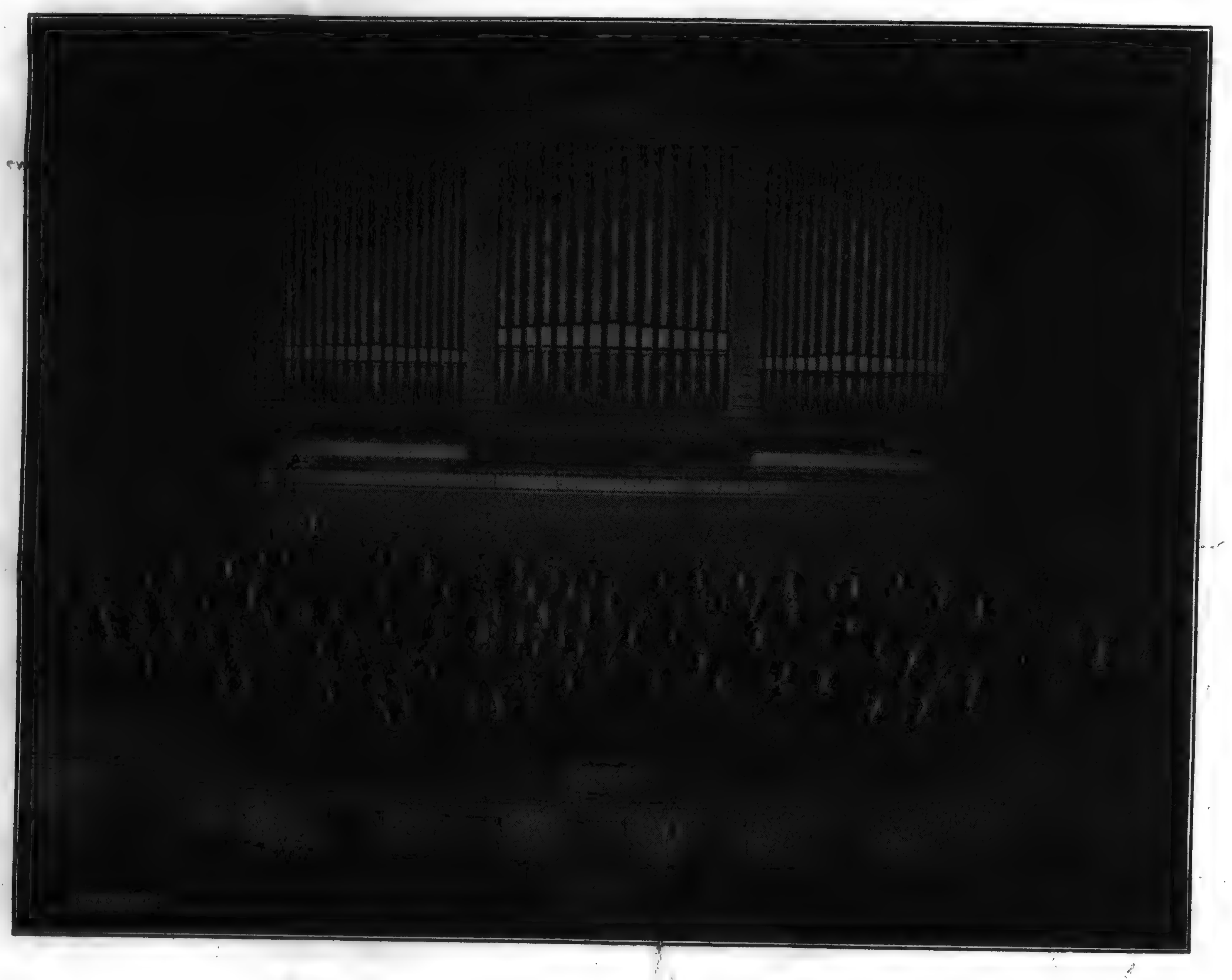
Pittsfield Lecture

As an added attraction to the Festival, the Junior League of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles L. Safford, director of music at Williams College. Mr. Safford, graduate of Williams and member of the faculty 15 years, is a member of the Festival's advisory committee, in charge of the lectures will be Mrs. Zenas Crane Colt, chairman of the league's arts and interest committee. There will be no admission fee. The public is invited.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

MAY 26 1939

THIS CLIPPING FROM
Phila. Forum
Mag.
Phila. Pa.
MAY [illegible] 1939



Annual Philadelphia Concert

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY *Conducting*

The program will include the first Philadelphia performance of Prokofieff's "Peter and the Wolf," with the distinguished actor Richard Hale as Narrator. "One of the most amusing and inventive scores that a witty composer, Serge Prokofieff, has written. Very admirable was Mr. Hale, the Narrator, as he read the lines and the orchestra laughably underscored the story. This is real musical humor."—Olin Downes, *New York Times.*

"Philadelphia is deeply indebted to The Forum for this annual concert by Dr. Koussevitzky's virtuoso organization. There was something breathtaking about the brilliance and beauty with which they played last night, and played, too, with a fullness and fire and finish of tone, an accuracy of execution plus excitement of inspiration, which showed what thrills a great symphonic conductor can command and communicate."—Linton Martin, *Philadelphia Inquirer.*

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
MAY 17 1939

Koussevitzky Cancels Trip Abroad; Gives Plans for Berkshire Music Academy

Orchestra Leader Fears War in Europe; Says Festival Program Will Be Broadened to Give Course in Music Instruction and Appreciation in 1940

Special to The Springfield Union

BOSTON, May 16—Canceling his annual visit to Europe because of war possibilities a few hours before his steamer sailed for France from New York, Dr. Serge Koussevitsky found consolation here tonight by revealing plans for a new music academy to be started in the Berkshires in 1940. The conductor of the Boston Symphony Orchestra made the first announcement of the academy, intended to advance the progress of American music, to a Herald reporter.

To Go to Saratoga

Dr. Koussevitsky, forsaking passage on the Normandie, will take the cure at Saratoga Springs, N. Y., instead of at Aix-les-Bains. "I changed my mind because you never can tell what those two crazy persons can do," he declared, referring to Hitler and Mussolini.

Disappointed over the change in the sailing schedule, the conductor brightened when conversation touched on his future plans in the music field.

His dream of an academy for the advanced instruction of young musicians and for music lovers who want courses in appreciation will come to life in conjunction with the Berkshire Music Festival in the late summer of 1940.

"We have already started work on the academy," said the artist. "It can now be called a reality and we hope it will be a great and new thing for American music."

Two Courses

As Dr. Koussevitsky outlined the plan, two courses will be offered those attending the six-week session of the 1940 academy. The first course will be for musicians who are technically finished, with backgrounds strong enough in their fields to warrant the hope that some day they will contribute to a greater American music. They will be the few. Their course will include instruction by the best artists available.

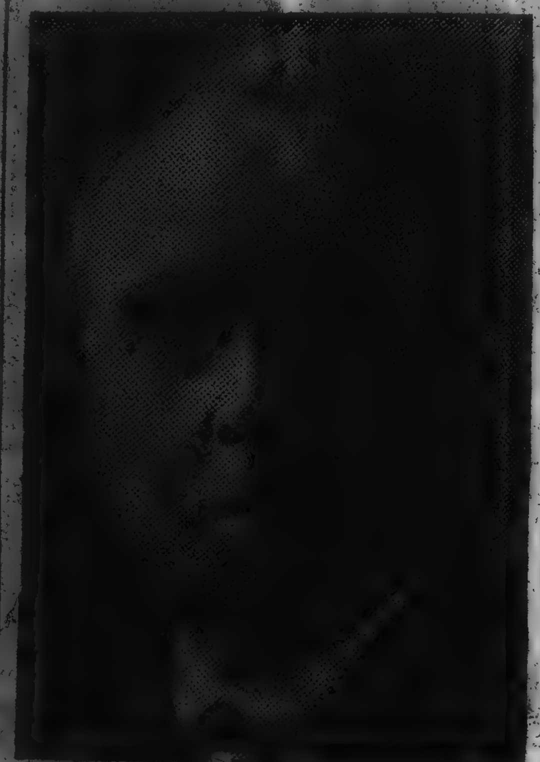
The second course, for the many, will be in music appreciation. It will be open to all. Choruses, soloists and the great Boston Symphony Orchestra itself will illustrate various points of technique. The phenomenally successful Berkshire Music Festival, for which half the seats for the 1939 August series have already been sold, will supplement the curriculum.

Among the 1940 lecturers and conductors will be Dr. Koussevitsky. He intends to work further on the academy plans during his sojourn at Saratoga, a spa for which he entrained late tonight. Otherwise Saratoga will offer repose from things musical, even to the extent of leaving behind in Brookline the big bass fiddle with which the conductor first achieved a reputation as an artist.

Dr. Koussevitsky highly praised the great development of native American composers, whose works he played more during the 58th orchestra season just ended than at any time since he first assumed the baton here in 1924. He suggested that, just as the wildness in Igor Stravinsky's compositions came just in advance of the World War and seemed to be an artist's prophesy of the world discord which was to prevail, so the steady but peaceful advance in American composing may presage a golden period for America.

"It is peculiar, but artists often seem to put into their work that which is to come later and which no one else seems able to see," explained the conductor.

Asked to what he attributed the improvement in American compositions, which he regards as more hopeful than any turned out by young artists today, Dr. Koussevitzky replied, "It is because there are better teachers in the conservatories, and because of the great progress in technique, such as that which Stravinsky inaugurated."



SERGE KOUSSEVITZKY

Sees Big Advance

When Dr. Koussevitzky came to this country 15 years ago and made necessary changes in the personnel of the orchestra which he was destined to bring to new heights, he had to turn to Europe for artists.

"I began to play the youngest generation here this year," the conductor declared. "I found that actually those composers, just starting in, are more advanced than were the old composers at the same state of their lives. It is most interesting."

Dr. Koussevitzky, long intense in his admiration of Stravinsky, is delighted that the dynamic Russian is to come to Harvard next fall as the Charles Eliot Norton professor of poetry. He and Stravinsky are old friends.

"Stravinsky's Sacre du Printemps (1913) was a revolution. He changed everything for the younger generations, with his ideas of harmonics and dissonances. Now they are following him.

"I know that he will be a tremendous influence in Boston, a city now more musically advanced than any in the world, a place where such composers as Brahms are so well known, whereas Paris even now will have little of them. His very presence will do something to our whole musical life here, and he has great things in him to come."

When Dr. Koussevitzky saw Stravinsky in Europe last summer, he found the composer as sad as the general atmosphere there. But for another reason. His wife and his daughter were ill. A little later, both died. So Dr. Koussevitzky found it impossible to persuade the composer to come here for a Stravinski festival. The conductor staged one himself as a tribute and it was eminently successful. Stravinsky, highly educated, will be a great lecturer for Harvard, where he must give six public conferences," said Dr. Koussevitzky.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
MAY 26 1939

Olin Downes To Lecture At Tanglewood

Times Music Editor To Appear With Boston Orchestra

Olin Downes, music editor of The New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, Aug. 3, 5, [illegible]

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire County. There will be about 2500 persons in the audience.

Both Mr. Downes and Dr. Koussevitzky are enthusiastic over the plan, convinced that it will be an interesting departure from other years and that music lovers will obtain more first hand information of the character of the symphonies to be played at the Festival. The plan corresponds to one pursued by Mr. Downes at his course at the Brooklyn Academy.

Pittsfield Lecture

As an added attraction to the Festival, the Junior League of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles L. Safford, director of music at Williams College. Mr. Safford, graduate of Williams and member of the faculty 15 years, is a member of the Festival's advisory committee. In charge of the lectures will be Mrs. Zenas Crane Colt, chairman of the league's arts and interest committee. There will be no admission fee. The public is invited.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
MAY 26 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

CHANGES IN TASTE

Koussevitzky Discusses Shifts in His Reactions in 15-Year Period

By OLIN DOWNES

SERGE KOUSSEVITZKY, in the course of a recent conversation, was recalling the changes in his own musical taste during the fifteen years since he came to America as conductor of the Boston Symphony Orchestra.

"Scriabine? I tell you frankly, it is now hard for me to play him at all."

This was an unexpected reply. Scriabine, in 1924, was a Koussevitzky war-horse. "Le Poème de l'extase" is a sure-fire piece. Always the conductor triumphed with it in the early years of his American career, as he had done times without number in Europe. "Is it my fault," he asked, "or Scriabine's? Next season I shall try the 'Divine Poem.' If that does not go, it will mean that it is no longer possible for me to conduct him.

"It will prove nothing else," he hastened to add. "One simply cannot estimate music of such importance as that when it is so near us. It may be that one's instinct supplies answers to artistic questions which are more reliable than any that a carefully reasoned critical estimate could supply. In former days, the exalting theme of 'Le Poème de l'extase,' vaulting skyward, used to stir me immeasurably, so that I would brood long hours upon the manner in which it should be announced by the orchestra. Now these tonal vistas recede from my mind. The music doesn't stir me as it did, and when one's convictions grow weaker it is time to stop attempting an interpretation designed to convince an audience.

* * *

"Mind you, I don't say that one should not play what one immediately dislikes. This dislike often disappears when there has developed a true understanding of the music. But after the music has possessed one and gone and left one cold, then it's time to look about—and forward.

"Yet think of the talent and the influence of this composer, who was such a significant figure in music, especially the Russian music of the turn of the century. A 'romantique retardé'? Perhaps! He was a solitary and highly egoistic figure, standing a little outside, or beside, the royal line of musical descent. All genius is egoistic—yes. But isn't it that the exceptional in art is only striking and valid when it is a variation in the way of expressing an eternal truth felt instinctively by mankind? How far may an artist wander from that center, from what we can call the common human experience, and achieve immortality?

* * *

"I ask this, not necessarily about Scriabine. I have evolved too many different opinions about music to think that any idea of mine on the subject is final. But ideas we must have—all artists—and follow them. It is the ideas that have so much to do with the development of the art."

What of Stravinsky? It is noteworthy that Koussevitzky talked about him with enthusiasm, but, one would say, a little defensively. Or was this courtesy in a conversation? "I know you don't like 'Appolon,' but what about 'Oedipus'—certainly a great work. The violin concerto—no? Whom have you heard play it? For me, there are so many harmonic things of interest, and new turns of phrase, variations of idiom, etc." This seemed to us lukewarm, and we pressed the matter. "What do you think now of 'Le sacre du printemps'?"

He thought a moment, and answered very briefly: "A noble experiment!"

"Meaning just what?"

"What I say: a noble experiment, one that created a tremendous sensation, the last tremendous sensation, perhaps, in modern music. It is a question whether the form is perfect, whether there are certain pages which might—if one were to venture so far with so great a composition—be excised. Understand, I would never do that. If such a work is to be played, it is as the composer wrote it.

* * *

"Stravinsky, it is true, did not follow in the direction indicated by the 'Sacre.' 'Noces' was a different thing—very wonderful. I would say, perhaps, a greater masterpiece. What is astonishing in 'Sacre,' which is amazing not only in its rhythmic evolutions, of which so much has been said, is the thematic developments and transformations, in ultra-modern ways, of thematic material and the essentially Russian quality of the thought. All this reaches a new and a wholly different level and even a bolder style of national expression. In more primitive folk vein is 'Noces.' A little masterpiece, in a wholly contrasted style, is the stage work, 'Histoire du soldat.' Stravinsky's mind is very quick and very restless. He experiments more in a year than many composers of eminence in a lifetime. It is true that he has in late years lost touch with his soil, which has cost him much, and which is a thing, by the way, that Prokofieff knew better than to risk.

"Prokofieff gravitated to Paris as one of the centers of his activity, but he always returns, in fact as in consciousness, to his own country, and he does so with realization of his creative needs. He has not lost the consciousness of his soil. His experience is international; his technical brilliancy and fluency are so great that they can constitute a danger for him. But the abundance of his creative gift and his essential seriousness as an artist clear up excesses of style and should make his product more and more concentrated. I think there are clear signs of this in late scores, to say nothing of the contributions which he already has made, of permanent value to the modern repertory. Probably all great composers learn the lesson the gardener knows so well—that you prune the tree, and thin out its shoots and branches, when you want a sturdy plant and a big production of fruit."

He reflected from that point on a condition in Russian music which impressed him. "Nearly all the Russian musicians, and many poets too, died so young. It would seem that the period, and its particular pressures, took toll of them, as the romantic age in Europe had already taken toll of the poets and musicians—Russia was not spared. And, if you speak to me of such immortals as Mozart and Schubert, Weber, Chopin, Schumann, burnt out before their time, I will say that in each of these cases the composers concerned had already achieved some of their supreme expressions, while Tchaikovsky, Mussorgsky and a whole group of semi-articulate Russians had not reached any such manifestation.

* * *

"Think of what Tchaikovsky indicated at the age of 53, when he had just completed the 'Pathetic' symphony. Think of the completely original treatment of the different movements, unparalleled in any other symphonic work; the fresh handling of the 'sonata' plan in the first; the novelty and unrivaled richness of the instrumentation and the wonderful fertility of invention. He had just found himself and confidently realized his mastery, and was emerging from the period of doubt and experiment, when he was gone. Why are the three last Tchaikovsky symphonies overplayed? For the same reason as Chopin, Wagner, Verdi are overplayed—because there is great music which the world wants. Do you know the novel of Turgenieff, wherein a character knocks at the door, when all his companions have vanished, and walks away, muttering, 'Anonymous Russia.' Not anonymous—anything but anonymous—is Russian music of the last century, but as for the complete expression of the musical genius of the nation, it has still a distance to go."

He spoke of Sibelius. "See what he had done," he said. "He didn't say farewell to his earth, as Stravinsky did. Sibelius's spirit is that of his forest, but what a sublimation! How deep in the earth are the roots of his music, but how high and how far it rises from that soil.

"Compare the last symphonies with the early ones—all remarkable in special ways. But the last symphonies are some of the purest music in existence. The Sixth becomes almost abstract in the alembication of the material and the profound objectivity of its working out. The Seventh is the most masterly synthesis of the symphonic form, in one movement—not at all a symphonic poem, actually a symphony—but an impressive and mysterious marshaling, in a unit, of all the ideas of structure which contributed through centuries to the symphonic formation. And withal, music of an unexampled serenity, wholly independent of the feverishness of this age. The Seventh symphony is the 'Parsifal' of Sibelius—but, let us hope, not his last creation in that medium." As for America, he is more certain than ever of talented figures already here, and the imminence of a school rich in energy and ideas. The indebtedness of young American composers to him was mentioned. He said: "Am I not in America, now a part of the nation and of its life, and, like all conductors, in need of new material for my audiences? You don't know how I like to work with the young men, feel what they are doing. Sometimes I am able to help them. Sometimes the best way to help them is to say nothing until the score is played. They usually discover their weaknesses before they have to be told. They are creating."

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

JUN 9 - 1939

KOUSSEVITZKY TELLS WHY TSCHAIKOWSKY'S "PATHETIC" IS GREAT

In commenting upon the reasons why certain musical works are apt to be overplayed, Serge Koussevitzky, the eminent conductor of the Boston Symphony orchestra cites the case of Tschaikowsky's Pathetic Symphony, saying in part:

"Think of what Tschaikowsky indicated at the age of 53, when he had just completed the 'Pathetic' symphony. Think of the completely original treatment of the different movements, unparalleled in any other symphonic work; the fresh handling of the 'sonata' plan in the first; the novelty and unrivalled richness of the instrumentation and the wonderful fertility of invention. He had just found himself and confidently realized his mastery, and was emerging from the period of doubt and experiment, when he was gone. Why are the last three Tschaikowsky symphonies overplayed? For the same reason as Chopin, Wagner, Verdi are overplayed—because there is great music which the world wants."

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

JUN 14 1939

Music Notes.

Serge Koussevitzky, conductor of the Boston Symphony, Nathan Milstein, the violinist, and S. Hurok, are among the passengers in the French liner Normandie, sailing today.

Mr. Hurok, impresario of the Ballet Russe de Monte Carlo and manager of Marian Anderson, noted Negro contralto, is on his annual European talent-scouting trip. Miss Anderson will spend this summer resting, he said, instead of making her usual European tour. She was hostess at a large luncheon to musicians and musical journalists at the Hotel Algonquin yesterday.

George Crandall, manager of the concert division of the New York City Federal Music Project, has been appointed assistant director of the project by Horace Johnson, director.

Ernst Bloch and Jaromir Weinberger, composers, will be guests of the Essex County Symphony Society at the third concert of the series it is giving this month in the City Schools Stadium of Newark, N. J., on Tuesday night, June 20. The program includes Bloch's "Schelomo" for cello and orchestra, in which Emanuel Feuermann will be the soloist; and the Polka and Fugue from Weinberger's "Schwanda."

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUN 14 1939

Koussevitzky Leaves Today For Europe

Will Return July 26 for Festival Rehearsals

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, rested and refreshed from his month's vacation at Saratoga Springs, N. Y., and Lake Memphremagog on the Vermont-Canadian border, sails on the Normandie today. He will return on the Champlain July 26 to rehearse with the orchestra for the sixth annual Berkshire Symphonic Festival.

The trip to Europe, long an annual custom for the maestro, was postponed in May because of the uncertainty of conditions abroad.

At Lake Memphremagog, Dr. Koussevitzky was the guest of Professor Pitirin Sorokin of Harvard University.

Painting Being Done

Festival trustees announced today that there is a great deal of activity at Tanglewood, between Lenox and Stockbridge where six concerts will be given by the orchestra the first two weekends in August. Considerable interior painting at the new music shed has been completed and the huge parking area is being drained and groomed for the thousands of visitors who will use it.

It was also announced that subscriptions for the concerts are considerably ahead of last year but there are plenty of good seats left. All seats will be reserved this year. Community chairmen met with the president, Miss Gertrude Robinson Smith today, to plan the subscription campaign which will continue until the final concert.

Making Early Reservations

Many music lovers heeding the advice of the Festival office made their hotel reservations early. Several hotels and inns, in Stockbridge and Lenox are already booked to capacity but there are still accommodations to be had in these towns and neighboring communities.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

JUN 14 1939

Koussevitzky Goes To Europe

Serge Koussevitzky, conductor of the Boston Symphony orchestra, rested and refreshed from his month's vacation at Saratoga Springs, N. Y., and Lake Memphremagog on the Vermont-Canadian border, sails on the Normandie from New York today. He will return on the Champlain July 26 to rehearse with the orchestra for the sixth annual Berkshire Symphonic Festival.

The trip to Europe, long an annual custom for the maestro, was postponed in May because of the uncertainty of conditions abroad.

At Lake Memphremagog, Dr. Koussevitzky was the guest of Professor Pitirin Sorokin of Harvard university.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUN 14 1939

Ocean Travelers

The French Line flagship Normandie, sailing today for Southampton and Havre, will have a notable list of passengers, including United States Supreme Court Justice Felix Frankfurter and Mrs. Frankfurter; Juan F. de Cardenas, Spanish envoy in the United States; Alvarez del Vayo, former Minister of Foreign Affairs of the Spanish Government; Dr. Dimitri Gusti, Rumanian High Commissioner to the World's Fair; the Grand Duchess Marie of Russia; Jean Zay, French Minister of Education; Dr. Nicholas Murray Butler, president of Columbia University, and Mrs. Butler; Dr. Serge Voronoff, noted surgeon, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Also listed for the Normandie voyage are Mrs. George Widener, Mrs. Whitney Warren, Mrs. W. K. Vanderbilt, Miss Anne Morgan, Mrs. Raymond Harper, Mrs. C. de Ferry de Fontnouvelle, Mrs. Marcel Olivier, Mrs. P. A. B. Widener, H. Gordon Selfridge Jr., Cary Grant, Margot Grahame, Josef von Sternberg, Rex Ingram, Nathan Milstein, Erich Maria Remarque, Bruno Lessing, Mr. and Mrs. F. H. Ecker and Mr. and Mrs. Willis H. Booth.

The United States liner Washington will depart for European ports. Mrs. Joseph P. Kennedy, wife of the United States Ambassador to Great Britain; Lawson Little, former national amateur golf champion; Wellington Koo Jr., son of the Chinese envoy in Paris, and Thomas J. Watson, president of the International Business Machines Corporation, are among those listed for the Washington's departure.

Mr. Watson and a group of other business men are going to attend the tenth general meeting of the International Chamber of Commerce in Copenhagen. Others are Eliot Wadsworth of Boston, president of the International Chamber; Fred I. Kent, Clement Johnston, Eric Johnston, Silas H. Strawn, and Herbert S. Liang, Chinese delegate.

Also leaving on the Washington are Dr. James Brown Scott, Mr. and Mrs. J. Reed Miller, Arthur Hill, O. S. Caesar, Mr. and Mrs. George E. C. Wiggins, Blake-More Godwin, Professor Chandler Post, Chauncey B. Tinker, Vergil D. Reed, H. L. Jones, Mr. and Mrs. Robert M. Scotten and Colonel John N. Greeley.

Passengers sailing for Channel ports on the Aquitania of the Cunard White Star Line include Mr. and Mrs. Thomas W. Lamont, General Evangeline Booth, Major J. J. Astor, Mr. and Mrs. Anthony J. Drexel, Mr. and Mrs. Louis C. N. Drexel, Colonel F. Lindsay Lloyd, Mr. and Mrs. L. B. Stoddard, Prince and Princess Louis Torre Tasso, Sir George Sansom, Mr. and Mrs. H. Bissell Carey and Mrs. Richard Northcott.

Bound for cruise ports in Bermuda, Nassau and Cuba, the Rotterdam of the Holland-America Line will have Mr. and Mrs. Herman Arnold, Miss Lenora Rhoda, Mr. and Mrs. Michael Seereiter, Mr. and Mrs. I. Loring, Mr. and Mrs. Harry Kerr, Miss Belle Fabricant, Mr. and Mrs. H. A. Forsman, Mr. and Mrs. A. C. Winter, Mr. and Mrs. B. H. De Voe.

The Panama Pacific liner City of Baltimore will arrive from California ports via the Panama Canal and Havana. On board are Willim P. Lough, Mrs. Ella G. Munson, Miss Barbara F. Blair, Mrs. Flora Jackson, Miss Emma Greer, Mr. and Mrs. W. B. Roper, Mr. and Mrs. Bayard Ennis.

31

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAY 1 7 1939

Koussevitzky Will Occupy Rodzinski Farm This Summer

Invitation Extended to Boston Conductor Who Cancels European Trip Because of War Threat

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will accept the invitation of his friend, Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, to occupy the Rodzinski farm in Stockbridge during the Berkshire Symphonic Festival, in August, and a period before and after the concerts.

The maestro of the Boston Orchestra has canceled his annual trip to Europe because of the threat of war and will spend part of his vacation at Saratoga Springs, N. Y.

Dr. and Mrs. Koussevitzky stopped at the Wendell Hotel this noon for luncheon. They were en route to Saratogo Springs.

"Two Crazy Persons"

"I changed my mind because you never can tell what those two crazy persons can do," said Dr. Koussevitzky, referring to Hitler and Mussolini.

The Rodzinskis extended the invitation to the Koussevitzkys following a visit paid to the Cleveland conductor last week by Dr. Koussevitzky. Dr. Rodzinski will be away much of the summer conducting at Ravinia, California, and at Silvermine.

Disappointed at not going to Europe, Dr. Koussevitzky found consolation in discussing today, his plans for the academy to open at Tanglewood in 1940.

Dream of Academy

His dream of an academy for the advanced instruction of young musicians and for music lovers who want courses in appreciation will come to life in conjunction with the Berkshire Symphonic Festival in the late summer of 1940.

"We have already started work on the academy," he said. "It can now be called a reality and we hope it will be a great and new thing for American music."

As Dr. Koussevitzky outlined the plan, two courses will be offered those attending the six-week session of the 1940 academy. The first course will be for musicians who are technically finished, with backgrounds strong enough in their fields to warrant the hope that some day they will contribute to a greater American music. They will be the few. Their course will include instruction by the best artists available.

The second course, for the many, will be in music appreciation. It will be open to all. Choruses, soloists and the great Boston Symphony Orchestra itself will illustrate various points of technique. The phenomenally successful Berkshire Music Festival, for which half the seats for the 1939 August series have already been sold, will supplement the curriculum.

Koussevitzky

Koussevitzky To Lecture

Among the 1940 lecturers and conductors will be Dr. Koussevitsky. He intends to work further on the academy plans during his sojourn at Saratoga, a spa for which he entrained late tonight. Otherwise Saratoga will offer repose from things musical, even to the extent of leaving behind in Brookline the big bass fiddle with which the conductor has achieved a reputation as an artist.

Dr. Koussevitzky highly praised the great development of native American composers, whose works he played more during the 58th orchestra season just ended than at any time since he first assumed the baton here in 1924. He suggested that, just as the wildness in Igor Stravinsky's compositions came just in advance of the World War and seemed to be an artist's prophesy of the world discord which was to prevail, so the steady but peaceful advance in American composing may presage a golden period for America.

"It is peculiar, but artists often seem to put into their work that which is to come later and which no one else seems able to see," explained the conductor.

Praises Americans

Asked to what he attributed the improvement in American compositions, which he regards as more hopeful than any turned out by young artists today, Dr. Koussevitzky replied, "It is because there are better teachers in the conservatories, and because of the great progress in technique, such as that which Stravinsky inaugurated.

When Dr. Koussevitzky came to this country 15 years ago and made necessary changes in the personnel of the orchestra which he was destined to bring to new heights, he had to turn to Europe for artists.

"I began to play the youngest generation here this year," the conductor declared. "I found that actually those composers, just starting in, are more advanced than were the old composers at the same state of their lives. It is most interesting."

Dr. Koussevitzky, long intense in his admirationof Stravinsky, is delighted that the dynamic Russian is to come to Harvard next fall as the Charles Eliot Norton professor of poetry. He and Stravinsky are old friends.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JUN 14 1939

Dr. Koussevitzky Sails for Europe

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, refreshed from his months' vacation at Saratoga Springs, N. Y., and Lake Memphremagog on the Vermont-Canadian border, sails on the Normandie from New York today.

He will return on the Champlain July 26 to rehearse with the orchestra for the sixth annual Berkshire Symphonic Festival.

The trip to Europe, long an annual custom for the maestro, was postponed in May because of the uncertainty of conditions abroad.

At Lake Memphremagog, Dr. Koussevitzky was the guest of Prof. Pitirin Sorokin of Harvard University.

Festival trustees announced today that there is much activity at Tanglewood, between Lenox and Stockbridge, where six concerts will be given by the orchestra the first two weekends in August. Considerable interior painting at the new music shed has been completed and the huge parking area is being drained and groomed for the thousands of visitors who will use it.

It was also announced that subscriptions for the concerts are considerably ahead of last year but there are plenty of good seats left. All 5,700 seats in the music shed will be reserved this year. Community chairmen met with the president, Miss Gertrude Robinson Smith, today to plan the subscription campaign which will continue until the final concert.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

JUN 14 1939

Koussevitzky Sails for Month's Rest in Europe

NEW YORK, June 14 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, sailed today on the Normandie for a month's rest abroad. He will rerturn July 26 to prepare for the Berkshire Symphonic Festival which will be held at Tanglewood in Lenox, Mass., the first two weeks of August.

THIS CLIPPING FROM
CHELSEA, MASS.
EVE. RECORD

JUN 15 1939

KOUSSEVITZKY SAILS FOR EUROPEAN REST

New York—With his anxiety on European war threats allayed by recent assurances from abroad, Serge Koussevitzky, conductor of the Boston Symphony, sailed on the French liner Normandie for France and Switzerland. He was accompanied by his wife and said that he would spend four weeks abroad, sailing back from Havre on the Champlain, July 19.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUN 15 1939

KOUSSEVITZKY SAILS

New York, June 14—(AP)—Serge Koussevitzky, conductor of the Boston symphony orchestra, sailed today on the Normandie for a month's rest abroad. He will return July 26 to prepare for the Berkshire symphonic festival which will be held at Tanglewood, near Lenox, Mass., the first two weeks of August.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

JUN 17 1939

Koussevitzky Sails for Europe

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, rested and refreshed from his month's vacation at Saratoga Springs and Lake Memphremagog on the Vermont-Canadian border, sailed on the Normandie from New York this week. He will return on the Champlain July 26 to rehearse with the orchestra for the sixth annual Berkshire Symphonic Festival.

The trip to Europe, long an annual custom for the maestro, was postponed in May because of the uncertainty of conditions abroad.

At Lake Memphremagog, Dr. Koussevitzky was the guest of Prof. Pitirin Sorokin of Harvard University.

Festival trustees announced today that there is a great deal of activity at Tanglewood, between Lenox and Stockbridge, where the concerts will be given by the orchestra the first two weekends in August. Considerable interior painting at the new music shed has been completed and the huge parking area is being drained and groomed for the thousands of visitors who will see it.

It was also announced that subscriptions for the concerts are considerably ahead of last year but there are plenty of good seats left. All 5,700 seats in the music shed will be reserved this year.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUN 15 1939

New York, June 15. — AP — Serge Koussevitzky, conductor of the Boston Symphony orchestra, sailed yesterday on Normandie for a month's rest abroad. He will return July 26 to prepare for the Berkshire Symphonic festival which will be held at Tanglewood, near Lenox, Mass., the first two weeks of August.

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

JUN 17 1939

Boston Symphony Head Off on European Trip

STOCKBRIDGE, Mass. — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, rested and refreshed from his month's vacation at Saratoga Springs, N. Y., and Lake Memphremagog on the Vermont-Canadian border, sailed on the Normandie from New York. He will return July 28 to rehearse for the sixth annual Berkshire Symphonic Festival.

The trip to Europe, long an annual custom for the maestro, was postponed in May because of the uncertainty of conditions abroad.

At Lake Memphremagog, Dr. Koussevitzky was the guest of Prof. Pitirin Sorokin of Harvard University.

Festival trustees have announced that there is a great deal of activity at Tanglewood, between Lenox and Stockbridge, where six concerts will be given by the orchestra the first two week-ends in August. Interior painting at the new music shed has been completed and the parking area is being drained and groomed for the thousands of visitors who will use it.

It was also announced that subscriptions for the concerts are considerably ahead of last year but there are plenty of good seats left

---

Boston Post June 18, 1939

NEWS OF THE WORLD OF MUSIC

Matters of Interest in the Musical Sphere

BY WARREN STOREY SMITH

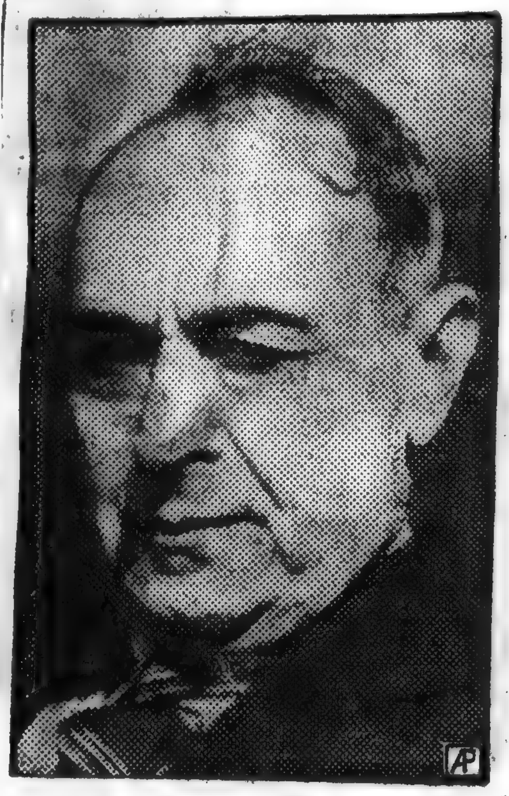
TWO Boston musicians, a singer and a composer, have recently been awarded the honorary degree of doctor of music. Roland Hayes was thus honored by Ohio Wesleyan University and Mabel Daniels by Boston University. In presenting Mr. Hayes' degree, Dr. Edward L. Rice, acting president of the university, said: "By the beauty of your voice, by your scholarly interpretation of the classics and of the folk music of your own race, by your unswerving loyalty to the highest ideals of your art, you have brought pleasure and inspiration to our campus and to multitudes in many lands." A pretty good summing up.

In her own way, and in more than one way, Miss Daniels has also been a faithful servant of art. On the creative side, at least, music is essentially a man's game. The woman composer is looked upon with suspicion. Miss Daniels has, therefore, reason to be proud of the impressive and constantly growing list of performances of her works, both large and small. Few American composers, of either sex, are as frequently represented on current programmes. Besides all this, Miss Daniels is a devoted patroness of music. She has given aid to many musical causes. In particular, she has worked zealously for the MacDowell Colony at Peterboro, N. H.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

JUN 19 1939

Koussevitzky Sails But He Will Return



SERGE KOUSSEVITZKY, conductor of the Boston Symphony, sailed last week for France, but will return July 26 to begin rehearsals for the Berkshire Symphonic Festival in August.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

JUN 24 1939

Koussevitzky Abroad Before Concert Series

Special to The News.

BOSTON, Mass., June 23.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, sailed last week for a short stay abroad. He will return on July 26 to begin rehearsals with the Boston Symphony for its six concerts in the sixth annual Berkshire Symphonic Festival in the Music Shed at Tanglewood, Lenox, Mass. The concerts will be held on Thursday and Saturday nights and Sunday afternoons, Aug. 3, 5, 6, 10, 12 and 13.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

JUN 26 1939

* * *

SERGE KOUSSEVITSKY has sailed for Europe after an unaccustomed vacation of one month in the United States and will return July 26 to rehearse the Boston Symphony for its Tanglewood Festival given the first two week ends in August.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

JUL 9 - 1939

Serge Koussevitzky, who has been conducting in Europe, is due back in this country on July 26 to begin rehearsals for the Berkshire Festival in Massachusetts.

THIS CLIPPING FROM
Mont. **GAZETTE**
Billings Mont

JUL 9 1939

* * *

Serge Koussevitzky, who has been conducting in Europe, is due back in this country on July 26 to begin rehearsals for the Berkshire Festival in Massachusetts.

THIS CLIPPING FROM
ST. PAUL, MINN.
PIONEER-PRESS

JUL 9 - 1939

TURNING HOMEWARD

Serge Koussevitzky, who has been conducting in Europe, is due back in this country on July 26 to begin rehearsals for the Berkshire Festival in Massachusetts.

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD

JUL 10 1939

Koussevitzky Back

NEW YORK, July 9.—Serge Koussevitzky, who has been conducting in Europe, is due back in this country on July 26 to begin rehearsals for the Berkshire Festival in Massachusetts.

THIS CLIPPING FROM
ELLENSBURG, WASH.
RECORD

J

JUL 27 1939

"Great Concert Music"—Hale. A collection of the famous music critics comments on music and composers, which he wrote for the programs of the Boston Symphony orchestra, including both classic and modern compositions.

THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE

JUL 27 1939

HOME FROM FRANCE.

BOSTON, July 27.—(UP)—On his 65th birthday anniversary, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, returned late last night from a three-week vacation in France. He said he had found the French nation united "like one man" in the face of a tense European situation.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

JUL 27 1939

Dr. Koussevitzky Returns to U. S.

To Prepare for Berkshire Festival, Opening Aug. 3

NEW YORK, July 26 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived today on the Champlain to begin rehearsals for the sixth Berkshire Symphonic Festival, which opens Aug. 3 at Tanglewood, near Stockbridge, Mass.

Dr. Koussevitzky sailed late in June for a vacation in Paris. Mrs. Koussevitzky accompanied him.

This year's festival embraces six programs, all conducted by Dr. Koussevitsky and given in the festival "music shed" on Aug. 3, 5, 6, 10, 12 and 13. The orchestra will rehearse in its winter home, Symphony Hall, through Wednesday, and then migrate en masse from Boston to the Berkshires.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

JUL 27 1939

BOSTON SYMPHONY DIRECTOR RETURNS

BOSTON, July 27 (UP)—On his 65th birthday, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned late last night from a three-week vacation in France.

He said he had found the French united "like one man" in the face of a tense European situation. He began preparing musical scores for the annual Berkshire Music Festival to be opened by his orcrestra next Thursday.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

JUL 27 1939

Hub Symphony Leader Marks 65th Birthday

BOSTON, July 27 (UP)—On his 65th birthday, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, returned late last night from a three-week vacation in France.

He said he had found the French nation united "like one man" in the face of a tense European situation.

Dr. Koussevitzky, at his Brookline home today, began preparing musical scores for the annual Berkshire music festival to be opened by his orchestra next Thursday.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

APR 9 - 1939

Berkshire Festival Set for August

NEW YORK — (U.P.)—The sixth annual Berkshire symphonic festival will be held between Aug. 3 and 13 at Tanglewood, between Stockbridge and Lenox, Mass., Dr. Serge Koussevitzky will conduct the Boston Symphony in programs drawn from the second and third Beethoven symphonies, the first and third of Brahms, symphonies of Haydn and Mozart, Tshaikovsky's fourth, the Sibelius second and fifth, Rimsky-Korsakov's "Scherezade" Debussy's "Apres-midi d'un Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced later.

THIS CLIPPING FROM
DAYTON, O.
HERALD

APR 14 1939

SUMMER MUSIC FESTIVALS

Germany announces that three historic music festivals will be given in her confines this summer. Several months ago only two festivals were announced. The additional one is to be staged in Salzburg, Austria, a town which has gained its fame through the superlative quality of its annual music festival given in the name of Mozart, who was born there.

The other historic festivals announced by Germany are those of Bayreuth and Munich. Some of the singers have been announced, but they do not seem to offer much attraction to those who wish to hear the best in music, for these artists are not well known. Neither does the list of directors look particularly inviting. True, there are listed such names as those of Karl Boehm and Hans Knappertbusch, but even these do not carry the glory which accrues to that of Toscanini, who in other years directed for long periods both at Bayreuth and Salzburg. Toscanini will not be far distant. The luster of his name will be attracting people to a music festival at Luzerne, Switzerland.

There is little doubt that those Americans who wish to hear good music this summer had better remain within the confines of their own land. There will be much good music in New York. There will be the annual Philharmonic series and fine music will be incorporated in the New York world fair program. San Francisco is staging excellent music on Treasure island. Los Angeles is planning a splendid Hollywood bowl series. The Boston Symphony orchestra will give a series of programs in the Berkshire Hills. Appearing in these performances will be many of the world's greatest vocalists and instrumentalists. Some of these, like Toscanini, would not consider appearing in one of the German festivals.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

APR 17 1939

Symphonic Festival Programs Listed

Programs by the Boston Symphony orchestra, Serge Koussevitzky, conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. One specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf," with Richard Hale as narrator. Also from the modern school are Piston's Cocerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2, heads the list of compositions for the second series. Other works include Debussy's, "L'Apresmidi d'un Faune;" Ravel's, "LeValse;" Stravinsky's, "Le Sacre du Printemps," and "The Second Symphony," by Sibelius. Brahms, Mozart, Beethoven, Tschaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

APR 15 1939

Old and New Compositions To Be Heard at Festival

Richard Hale Narrator for "Peter and the Wolf" at Tanglewood This Summer

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No 3 to the works of several contemporary composers.

Interesting Specialty

One interesting specialty to be given in the first series of concerts, will be Prokofieff's "Peter and the Wolfe," with Richard Hale as narrator. This musical fairy tale having an appeal to adults and children alike and included in a programs, has been received with number of the orchestra's winter enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss, and Wagner are represented in both series.

This will be the second season in the Festival's music shed built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time, all seats will be reserved. Complete details may be obtained from local chairmen or from the Festival office, Stockbridge.

The concert dates are: Series A, Aug. 3, 5 and 6; Series B, Aug. 10, 12 and 13. The Sunday concerts will be at 3.30 and the others at 8.30 P. M.

The programs by series will include the following:

SERIES A PROGRAM

Bandenburg Concerto No. 3	Bach
Symphony No. 7	Beethoven
Symphony No. 1	Brahms
Symphony in E Flat	Mozart
Concerto for Orchestra	Piston
"Peter and the Wolf"	Prokofieff
"Scheherazade"	Rimsky-Korsakoff
Symphony No. 5	Sibelius
Symphony No. 4	Tchaikovsky

SERIES B PROGRAM

Symphony No. 2	Beethoven
"L'Apres-midi d'un Faune"	Debussy
Symphony	Haydn
"La Valse"	Ravel
"Pictures at an Exhibition"	Moussorgsky-Ravel
Symphony No. 4	Schumann
Symphony No. 2	Sibelius
"Thus Spake Zarathustra"	Strauss
"Le Sacre du Printemps"	Stravinsky
Overture, "The Flying Dutchman"; Prelude to "Lohengrin"; Prelude, "The Meistersinger"; Siegfried's Rhine Journey	Wagner

---

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

APR 15 1939

Nine Famous Symphonies Scheduled For Festival

Serge Koussevitzky Maps Program for Boston Symphony at Sixth Annual Berkshire Symphonic Festival During First Two Weeks of August—"Peter and the Wolf," Musical Fairy Tale, to be Heard in First Series—Nearly Half of 5,700 Seats Already Taken for First Two Concerts.

Programs by the Boston Symphony orchestra, Serge Koussevitsky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitsky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

The programs by series will include the following:

Series A—Thursday, August 3, 8.30 p. m., Saturday August 5, 8.30 p. m., Sunday, August 6, 3.30 p. m. Bach, Brandenburg Concerto No. 3; Beethoven, Symphony No. 7; Brahms, Symphony No. 1; Mozart, Symphony in E Flat; Piston, Concerto for Orchestra; Prokofieff, "Peter and the Wolf"; Rimsky-Korsakoff, "Scheherazade"; Sibelius, Symphony No. 5; Tchaikovsky, Symphony No. 4.

Series B—Thursday, August 10, 8.30 p. m., Saturday, August 12, 8.30 p. m., Sunday, August 13, 3.30 p. m. Beethoven, Symphony No. 2; Debussy, "L'Apres-midi d'un Faune"; Haydn, Symphony; Ravel, "La Valse"; Moussorgsky-Ravel, "Pictures at an Exhibition"; Schumann, Symphony No. 4; Sibelius, Symphony No. 2; Strauss, "Thus Spake Zarathustra"; Stravinsky, "Le Sacre du Printemps"; Wagner, Overture, "The Flying Dutchman"; Prelude to "Lohengrin"; Prelude, "The Meistersingers"; Siegfried's Rhine Journey.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

APR 15 1939

Berkshire Symphonic Festival Announces Tanglewood Programs

Stockbridge, April 15—Programs by the Boston Symphony orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the festival's music shed, built last year on the 200-acre estate overlooking Stockbridge bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, inc., Stockbridge, Mass.

The programs by series will include the following:—

DR SERGE KOUSSEVITZKY

Series A: August 3, Thursday, 8.30 p. m.; August 5, Saturday, 8.30 p. m.: August 6, Sunday, 3.30 p. m.

Bach	Brandenburg Concerto No 3
Beethoven	Symphony No 7
Brahms	Symphony No 1
Mozart	Symphony in E Flat
Piston	Concerto for Orchestra
Prokofieff	"Peter and the Wolf"
Rimsky-Kopsakoff	"Scheherazade"
Sibelius	Symphony No 5
Tchaikovsky	Symphony No 4

Series B: August 10, Thursday, 8.30 p. m. August 12, Saturday, 8.30 p. m.; August 13, Sunday, 3.30 p. m.

Beethoven	Symphony No 2
Debussy	"L'Apres-midi d'un Faune"
Haydn	Symphony
Ravel	"La Valse"
Moussorgsky-Ravel	"Pictures at an Exhibition"
Schumann	Symphony No 4
Sibelius	Symphony No 2
Strauss	"Thus Spake Zarathustra"
Stravinsky	"Le Sacre du Printemps"
Wagner, Overture	"The Flying Dutchman"
	Prelude to "Lohengrin"
	Prelude, "The Meistersingers"
	Siegfried's Rhine Journey.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

APR 16 1939

BERKSHIRE FETE LISTS PROGRAMS

Concerts for Two Series, Each of Three Days, Arranged for Boston Symphony

DATES IN EARLY AUGUST

Nearly Half of 5,700 Seats at Tanglewood Are Already Reserved for Festival

The music to be played at the sixth annual Berkshire Symphonic Festival, Serge Koussevitzky, conductor, during the first two weeks of August, was announced yesterday. For Series A, on Aug. 3, 5 and 6, programs will be compiled from the following works: Bach "Brandenburg Concerto," No. 3; Beethoven Seventh symphony, Brahms First symphony, Mozart E flat symphony, concerto for orchestra by Piston, "Peter and the Wolf" by Prokofieff, "Scheherezade" by Rimsky-Korsakoff, Sibelius's Fifth symphony and the Tchaikovsky Fourth symphony.

During the Series B, on Aug. 10, 12 and 13, the following works will be heard: Beethoven Second symphony, Debussy's "Afternoon of a Faun," a Haydn symphony; Ravel's "La Valse," "Pictures at an Exhibition" y Mussorgsky-Ravel, Schumann Fourth symphony, Sibelius's Second symphony; "Thus Spake Zarathustra," by Strauss; Stravinskv's "The Rite of Spring" and, by Wagner, overture to "The Flying Dutchman," prelude to "Lohengrin," prelude to "Die Meistersinger" and "Siegfried's Rhine Journey."

This will be the second season that the Boston Symphony will appear in the festival's music shed at Tanglewood, the 200-acre estate overlooking the Stockbridge Bowl. Nearly half of the 5,700 seats have already been taken for the six concerts. This year, for the first time, all seats will be reserved.

Further details may be obtained by writing to the Berkshire Festival, Stockbridge, Mass.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

APR 17 1939

Summer is i-cumen in, apparently, for announcement is already made of the works to be played at the Berkshire Symphonic Festival, by Dr. Serge Koussevitzky and the Boston Symphony. Series A concerts will be given on Thursday August 3 and Saturday August 5, at 8:30 p. m., and on Sunday August 6, at 3:30 p. m. Series B will come at the end of the following week, Thursday August 10 and Saturday August 12, at 8:30 p. m., and Sunday August 13, at 3:30 p. m.

During the first series, the works to be performed will include Bach's Brandenburg Concerto No. 3; Symphony N. 7, Beethoven; Symphony No. 1, Brahams; Symphony in E Flat, Mozart; Concerta for Orchestra, Piston; "Peter and the Wolf," (Richard- Hale, narrator), Prokofieff; "Scheherazade," Rimsky-Korsakov; Symphony No. 5, Sibelius, and Symphony No. 4, Tschaikowsky.

Series B will offer Symphony No. 2, Beethoven; "L'Apres-midi d'un Faune," Debussy; a Hayden Symphony; "La Valse," Ravel; "Pictures at an Exhibition," Moussorgsky; Symphony No. 4, Schumann; Symphony No. 2, Sibelius; "Thus Spake Zarathustra," Strauss; "La Sacre du Printemps," Strawinsky, and from Wagner, The "Flying Dutchman" Overture, Preludes to "Lohengrin" and "Die Meistersinger," and "Siegfried's Rhine Journey."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

APR 17 1939

Berkshire Festival Programs Listed By Dr. Koussevitzky

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August will include nine of the world's famous symphonies.

Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One specialty to be given in the first series of concerts will be Prokefieff's "Peter and the Wolf" with Richard Hale as narrator. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Second Season in Bowl

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible.

Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Programs for Series

The programs by series will include the following:

Series A, Aug. 3, 5 and 6: Bach, Brandenburg Concerto No. 3; Beethoven, Symphony No. 7; Brahms, Symphony No. 1; Mozart, Symphony in E flat; Piston, Concerto for orchestra; Prokofieff, "Peter and the Wolf"; Rimsky-Korsakoff, "Scheherazade"; Sibelius, Symphony No. 5; Tchaikovsky, Symphony No. 4.

Series B, Aug. 10, 12 and 13: Beethoven, Symphony No. 2; DeBussy, "L'Apres-midi d'un Faune"; Haydn, Symphony; Ravel, "La Valse"; Moussorgsky-Ravel, "Pictures at an Exhibition"; Schumann, Symphony No. 4; Sibelius, Symphony No. 2; Strauss, "Thus Spake Zarathustra"; Stravinsky, "Le Sacre du Printemps"; Wagner, Overture to "The Flying Dutchman," Prelude to "Lohengrin," Prelude to "The Meistersingers," Siegfried's Rhine Journey.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

APR 17 1939

PROGRAMS by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility in program building is reflected in the wide range of compositions to be played. Chronologically they range from Bach's Brandenburg Concerto No. 3 to works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf," with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike, was included in a number of the orchestra's Winter programs and was received with enthusiasm at every performance. Also from the modern school will be, Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "A Valse," Stravinsky's "Le Sacre du Printemps," and the Second Symphony of Sibelius. Brahms, Mozart, Beethoven, Tschaikowsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stock-

---

Old and New Compositio To Be Heard at Festival

Richard Hale Narrator for "Peter and the Wolf" at Tanglewood This Summer

Eagle

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No 3 to the works of several contemporary composers.

Interesting Specialty

One interesting specialty to be given in the first series of concerts, will be Prokofieff's "Peter and the Wolfe," with Richard Hale as narrator. This musical fairy tale having an appeal to adults and children alike and included in a programs, has been received with number of the orchestra's winter enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss, and Wagner are represented in both series.

This will be the second season in the Festival's music shed built last year on the 200-acre estate overlooking Stockbridge Bowl Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time, all seats will be reserved. Complete details may be obtained from local chairmen or from the Festival office, Stockbridge.

The concert dates are: Series A, Aug. 3, 5 and 6; Series B, Aug. 10, 12 and 13. The Sunday concerts will be at 3.30 and the others at 8.30 P. M.

The programs by series will include the following:

SERIES A PROGRAM

Bandenburg Concerto No. 3 ...... Bach
Symphony No. 7 .... Beethoven
Symphony No. 1 .... Brahms
Symphony in E Flat .... Mozart
Concerto for Orchestra .... Piston
"Peter and the Wolf" .... Prokofieff
"Scheherazade" .... Rimsky-Korsakoff
Symphony No. 5 .... Sibelius
Symphony No. 4 .... Tchaikovsky

SERIES B PROGRAM

Symphony No. 2 .... Beethoven
"L'Apres-midi d'un Faune" ...... Debussy
Symphony .... Haydn
"La Valse" .... Ravel
"Pictures at an Exhibition"
Moussorgsky-Ravel
Symphony No. 4 .... Schumann
Symphony No. 2 .... Sibelius
"Thus Spake Zarathustra" ..... Strauss
"Le Sacre du Printemps" ..... Stravinsky
Overture, "The Flying Dutchman"; Prelude to "Lohengrin"; Prelude, "The Meistersinger"; Siegfried's Rhine Journey
Wagne

Berkshire Festival Programs Listed By Dr. Koussevitzky

Hartford Times

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August will include nine of the world's famous symphonies.

Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One specialty to be given in the first series of concerts will be Prokefieff's "Peter and the Wolf" with Richard Hale as narrator. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Second Season in Bowl

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible.

Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Programs for Series

The programs by series will include the following:

Series A, Aug. 3, 5 and 6: Bach, Brandenburg Concerto No. 3; Beethoven, Symphony No. 7; Brahms, Symphony No. 1; Mozart, Symphony in E flat; Piston, Concerto for orchestra; Prokofieff, "Peter and the Wolf"; Rimsky-Korsakoff, "Scheherazade"; Sibelius, Symphony No. 5; Tchaikovsky, Symphony No. 4.

Series B, Aug. 10, 12 and 13: Beethoven, Symphony No. 2; DeBussy, "L'Apres-midi d'un Faune"; Haydn, Symphony; Ravel, "La Valse"; Moussorgsky-Ravel, "Pictures at an Exhibition"; Schumann, Symphony No. 4; Sibelius, Symphony No. 2; Strauss, "Thus Spake Zarathustra"; Stravinsky, "Le Sacre du Printemps"; Wagner, Overture to "The Flying Dutchman," Prelude to "Lohengrin," Prelude to "The Meistersingers," Siegfried's Rhine Journey.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

APR 18 1939

GIVE BERKSHIRE SYMPHONY PLANS

Serge Koussevitzky's Program To Conclude Nine World Famous Symphonies

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, field on Friday afternoon, Apr. 28, at 2 o'clock. A cordial invitation is extended to the ladies.

will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. They range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hal as narrator. From the modern school also are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune", Ravel's "La Valse", Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

34

Nine Famous Symphonies Scheduled For Festival

N. Adams Trans.

Serge Koussevitzky Maps Program for Boston Symphony at Sixth Annual Berkshire Symphonic Festival During First Two Weeks of August—"Peter and the Wolf," Musical Fairy Tale, to be Heard in First Series—Nearly Half of 5,700 Seats Already Taken for First Two Concerts.

Programs by the Boston Symphony orchestra, Serge Koussevitsky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitsky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

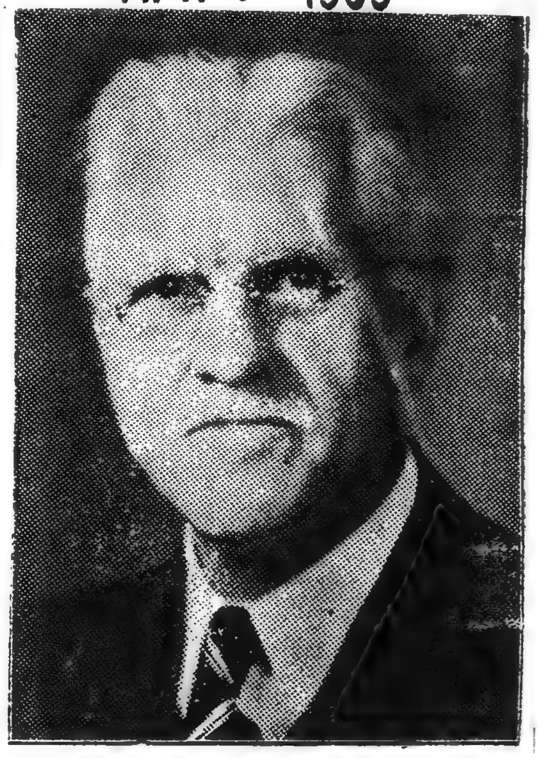
The programs by series will include the following:

Series A—Thursday, August 3, 8.30 p. m., Saturday August 5, 8.30

THIS CLIPPING FROM
RECORD

Amherst Mass

APR 19 1939



Dr. James Dexter Taylor

Berkshire Symphonic Festival Announces 1939 Program

Boston Symphony Orchestra, Serge Koussevitzky, Conductor to Give Six Concerts

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzy's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tohaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible.

Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

The programs by series will include the following:

SERIES A August 3 Thursday, 8:30 p. m.
August 5 Saturday, 8:30 p. m.
August 6 Sunday, 3:30 p m

BACH Brandenburg Concerto No. 3
BEETHOVEN ....Symphony No. 7
BRAHMS .... Symphony No. 1
MOZART .... Symphony in E flat
PISTON .... Concerto for Orchestra
PROKOFIEFF .... Peter and the Wolf
RIMSKY-KORSAKOFF ....Scheherazade
SIBELIUS .... Symphony No. 5
TCHAIKOVSKY .... Symphony No. 4

SERIES B August Thursday, 8:30 p m
August 12 Saturday 8:30
August 13 Sunday 3:30 p m

BEETHOVEN .... Symphony No. 2
DEBUSSY ..L'Apres-midi d'un Faune
HAYDN .... Symphony
RAVEL .... La Valse
MOUSSORGSKY-RAVEL .... Pictures at an Exhibition
SCHUMANN .... Symphony No. 4
SIBELIUS .... Symphony No. 2
STRAUSS .... Thus Spake Zarathustra
STRAVINSKY Le Sacre du Printemps
Wagner ....Vverture, "The Flying Dutchman; Prelude to Lohengrin" Prelude, "The Meistersingers";

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 17 1939

Berkshire Festival Programs Listed By Dr. Koussevitzky

Programs by the Boston Symphony Orchestra, Serge Kousse[illegible] conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August will include nine of the world's famous symphonies.

Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One specialty to be given in the first series of concerts will be Prokefieff's "Peter and the Wolf" with Richard Hale as narrator. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Second Season in Bowl

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible.

Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Programs for Series

The programs by series will include the following:

Series A, Aug. 3, 5 and 6: Bach, Brandenburg Concerto No. 3; Beethoven, Symphony No. 7; Brahms, Symphony No. 1; Mozart, Symphony in E flat; Piston, Concerto for orchestra; Prokofieff, "Peter and the Wolf"; Rimsky-Korsakoff, "Scheherazade"; Sibelius, Symphony No. 5; Tchaikovsky, Symphony No. 4.

Series B, Aug. 10, 12 and 13: Beethoven, Symphony No. 2; DeBussy, "L'Apres-midi d'un Faune"; Haydn, Symphony; Ravel, "La Valse"; Moussorgsky-Ravel, "Pictures at an Exhibition"; Schumann, Symphony No. 4; Sibelius, Symphony No. 2; Strauss, "Thus Spake Zarathustra"; Stravinsky, "Le Sacre du Printemps"; Wagner, Overture to "The Flying Dutchman," Prelude to "Lohengrin," Prelude to "The Meistersingers," Siegfried's Rhine Journey.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR
APR 17 1939

PROGRAMS by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility in program building is reflected in the wide range of compositions to be played. Chronologically they range from Bach's Brandenburg Concerto No. 3 to works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf," with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike, was included in a number of the orchestra's Winter programs and was received with enthusiasm at every performance. Also from the modern school will be Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "A Valse," Stravinsky's "Le Sacre du Printemps," and the Second Symphony of Sibelius. Brahms, Mozart, Beethoven, Tschaikowsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all [illegible] be reserved. [illegible] obtain- [illegible] Berkshire [illegible] Stock-

---

Old and New Compositions To Be Heard at Festival

Eagle

Richard Hale Narrator for "Peter and the Wolf" at Tanglewood This Summer

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No 3 to the works of several contemporary composers.

Interesting Specialty

One interesting specialty to be given in the first series of concerts, will be Prokofieff's "Peter and the Wolfe," with Richard Hale as narrator. This musical fairy tale having an appeal to adults and children alike and included in a programs, has been received with number of the orchestra's winter enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss, and Wagner are represented in both series.

This will be the second season in the Festival's music shed built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time, all seats will be reserved. Complete details may be obtained from local chairmen or from the Festival office, Stockbridge.

The concert dates are: Series A, Aug. 3, 5 and 6; Series B, Aug. 10, 12 and 13. The Sunday concerts will be at 3.30 and the others at 8.30 P. M.

The programs by series will include the following:

SERIES A PROGRAM

Bandenburg Concerto No. 3	Bach
Symphony No. 7	Beethoven
Symphony No. 1	Brahms
Symphony in E Flat	Mozart
Concerto for Orchestra	Piston
"Peter and the Wolf"	Prokofieff
"Scheherazade"	Rimsky-Korsakoff
Symphony No. 5	Sibelius
Symphony No. 4	Tchaikovsky

SERIES B PROGRAM

Symphony No. 2	Beethoven
"L'Apres-midi d'un Faune"	Debussy
Symphony	Haydn
"La Valse"	Ravel
"Pictures at an Exhibition"	Moussorgsky-Ravel
Symphony No. 4	Schumann
Symphony No. 2	Sibelius
"Thus Spake Zarathustra"	Strauss
"Le Sacre du Printemps"	Stravinsky
Overture, "The Flying Dutchman"; Prelude to "Lohengrin"; Prelude, "The Meistersinger"; Siegfried's Rhine Journey	Waghe

---

Berkshire Festival Programs Listed By Dr. Koussevitzky

Hartford Times

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August will include nine of the world's famous symphonies.

Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One specialty to be given in the first series of concerts will be Prokefieff's "Peter and the Wolf" with Richard Hale as narrator. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Second Season in Bowl

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible.

Already nearly half of the 5,790 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Programs for Series

The programs by series will include the following:

Series A, Aug. 3, 5 and 6: Bach, Brandenburg Concerto No. 3; Beethoven, Symphony No. 7; Brahms, Symphony No. 1; Mozart, Symphony in E flat; Piston, Concerto for orchestra; Prokofieff, "Peter and the Wolf"; Rimsky-Korsakoff, "Scheherazade"; Sibelius, Symphony No. 5; Tchaikovsky, Symphony No. 4.

Series B, Aug. 10, 12 and 13: Beethoven, Symphony No. 2; DeBussy, "L'Apres-midi d'un Faune"; Haydn, Symphony; Ravel, "La Valse"; Moussorgsky-Ravel, "Pictures at an Exhibition"; Schumann, Symphony No. 4; Sibelius, Symphony No. 2; Strauss, "Thus Spake Zarathustra"; Stravinsky, "Le Sacre du Printemps"; Wagner, Overture to "The Flying Dutchman," Prelude to "Lohengrin," Prelude to "The Meistersingers," Siegfried's Rhine Journey.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR
APR 18 1939

GIVE BERKSHIRE SYMPHONY PLANS

Serge Koussevitzky's Program To Conclude Nine World Famous Symphonies

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, field on Friday afterneon, Apr. 28, at 2 o'clock. A cordial invitation is extended to the ladies. will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. They range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hal as narrator. From the modern school also are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune", Ravel's "La Valse", Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Nine Famous Symphonies Scheduled For Festival

N. Adams Trans.

34

Serge Koussevitzky Maps Program for Boston Symphony at Sixth Annual Berkshire Symphonic Festival During First Two Weeks of August—"Peter and the Wolf," Musical Fairy Tale, to be Heard in First Series—Nearly Half of 5,700 Seats Already Taken for First Two Concerts.

Programs by the Boston Symphony orchestra, Serge Koussevitsky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitsky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

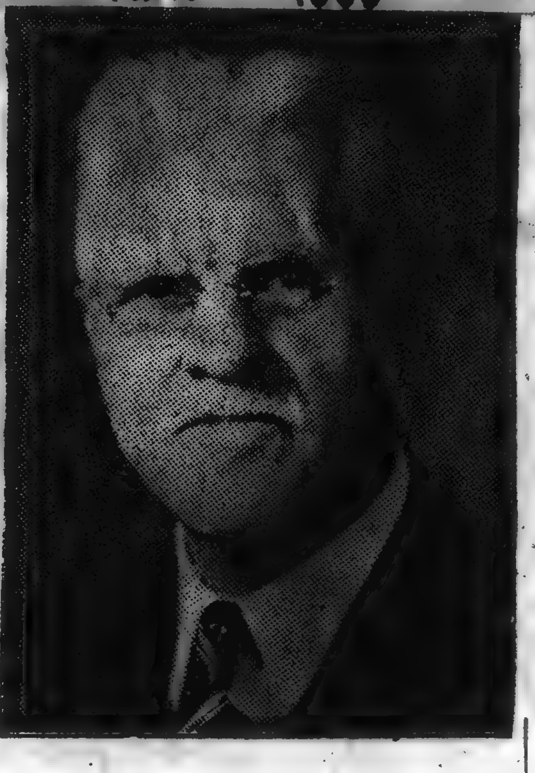
Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

The programs by series will include the following:

Series A—Thursday, August 3, 8.30 p. m., Saturday August 5, 8.30

THIS CLIPPING FROM
RECORD
Amherst Mass
APR 19 1939



Dr. James Dexter Taylor

Berkshire Symphonic Festival Announces 1939 Program

Boston Symphony Orchestra, Serge Koussevitzky, Conductor to Give Six Concerts

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzy's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival senter in America, made the building possible.

Already nearly half of the 5700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

The programs by series will include the following:

SERIES A August 3 Thursday, 8:30 p. m.
August 5 Saturday, 8:30 p. m.
August 6 Sunday, 3:30 p m

BACH	Brandenburg Concerto No. 3
BEETHOVEN	Symphony No. 7
BRAHMS	Symphony No. 1
MOZART	Symphony in E flat
PISTON	Concerto for Orchestra
PROKOFIEFF	Peter and the Wolf
RIMSKY-KORSAKOFF	Scheherazade
SIBELIUS	Symphony No. 5
TCHAIKOVSKY	Symphony No. 4

SERIES B August Thursday, 8:30 p m
August 12 Saturday 8:30
August 13 Sunday 3:30 p m

BEETHOVEN	Symphony No. 2
DEBUSSY	L'Apres-midi d'un Faune
HAYDN	Symphony
RAVEL	La Valse
MOUSSORGSKY-RAVEL	Pictures at an Exhibition
SCHUMANN	Symphony No. 4
SIBELIUS	Symphony No. 2
STRAUSS	Thus Spake Zarathustra
STRAVINSKY	Le Sacre du Printemps
Wagner	Vverture, "The Flying Dutchman; Prelude to Lohengrin" Prelude, "The Meistersingers";

35

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

APR 22 1939

Berkshire Festival Announces Schedule

Stockbridge Mass. — Programmes by the Boston Symphony Orchestra Serge Ko[illegible] conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine famous symphonies. Compositions to be played at Tanglewood range chronologically from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programmes, has been received with enthusiasm at every performance. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Richard Strauss and Wagner are represented in both series.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNion-**REPUBLICAN**

APR 23 1939

Berkshire Festival Announces Programs

Programs by the Boston Symphony orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic festival the first two weeks in August, will include nine of the world's famous symphonies. Dr Koussevitzky's versatility at program-building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's concerto for orchestra and the Fifty symphony by Sibelius.

Beethoven's symphony No 2 heads the list of compositions for the second series. Other works include Debussy's. "L'Apres-midi d'un Faune," Ravel's "La Valse," Stravinsky's "Le Sacre du Printemps," the Second symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This will be the second season in the festival's music shed, built last year on the 200-acre estate overlooking Stockbridge bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible. Already nearly half of the 5700 seats have been taken for the six concerts. This year, for the first time, all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic festival, inc., Stockbridge.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

APR 23 1939

Berkshire Festival Programs Selected

Programs by the Boston Symphony Orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival at Stockbrildge, Mass., the first two weeks in August, will include nine of the world's famous symphonies. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of contemporary composers.

From the modern school are Prokofieff's Peter and the Wolf with Richard Hale as narrator; Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

APR 28 1939

Symphony Fete To Include Nine Famous Pieces

Berkshire Symphonic Festival Announces Tanglewood Programs of Conductor Koussevitsky

Programs by the Boston Symphony orchestra, Serge Koussevitzky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitzky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf", with Richard Hale as narrator. This musical fairy tale, having an appeal to adults and children alike and included in a number of the orchestra's winter programs, has been received with enthusiasm at every performance. Also from the modern school are Piston's concerto for orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's "L'Apres-midi d'un Faune", Ravel's "La Valse", Stravinsky's "Le Sacre du Printemps", the Second Symphony by Sibelius.

Brahms, Mozart, Beethoven, Tchaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

All Seats Reserved

This will be the second season in the festival's music shed, built last year on the 220-acre estate overlooking Stockbridge bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible. Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

The programs by series will include the following: Series A—August 3, Thursday, 8:30 p. m.; August 5, Saturday, 8:30 p. m.; August 6, Sunday, 3:30 p. m.

Brandenburg Concerto No. 3..Bach
Symphony No. 7 ....Beethoven
Symphony No. 1 ....Brahms
Symphony in E Flat........Mozart
Concerto for Orchestra......Piston
"Peter and the Wolf"...Prokofieff
"Scheherzade" ..Rimsky-Korsakoff
Symphony No. 5 ....Sibelius
Symphony No. 4 ......Tchaikovsky

Series B—August 10, Thursday, 8:30 p. m.; August 12, Saturday, 8:30 p. m.; August 13, Sunday, 3:30 p. m.

Symphony No. 2 ....Beethoven
"L'Apres-midi d'un Faune"....... .... Debussy
Symphony ....Haydn
"La Valse" ....Ravel
"Pictures at an Exhibition" .... Moussorgsky-Ravel
Symphony No. 4 ....Schumann
Symphony No. 2 ....Sibelius
"Thus Spake Zarathustra"..Strauss
"Le Sacre du Printemps" .... Stravinsky
Overture, "The Flying Dutchman; Prelude to "Lohengrin"; Prelude, "The Meistersingers"; Siegfried's Rhine Journey .... Wagner

---

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

APR 30 1939

Programs Being Drafted for Berkshire Festival

The sixth annual Berkshire symphonic festival will be held between Aug. 3 and 13 at Tanglewood, between Stockbridge and Lenox, Mass. Dr. Serge Koussevitzky will conduct the Boston symphony in programs drawn [illegible] second and third Beethoven symphonies, the first and third Brahms, symphonies of Haydn and Mozart, Tchaikovsky's fourth, the Sibelius second and fifth, Rimsky-Korsakov's "Scheherezade," Debussy's "Apres-midi d'un Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced later.

THIS CLIPPING FROM
PRESS
Northfield, Mass

MAY 5 - 1939

Berkshire Symphonic Festival Announced

Already nearly half of the 5700 seats have been taken for the six concerts of the Boston Symphony orchestra, Serge Koussevitzky, conductor to be played at Tanglewood, in the fine new music pavilion near Stockbridge in the Berkshires in the month of August. The program prodhced will range from Bachs Brandenburg Concerto No. 3 to the works of several contemporary composers.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. Also from the modern school are Piston's Concerto for Orchestra and the Fifth Symphony by Sibelius.

Beethoven's Symphony No. 2 heads the list of compositions for the second series. Other works include Debussy's L'Apres-midi d'un Faune, Ravel's La Valse, Stravinsky's Le Sacre du Printemps, the Second Somphony by Sibelius.

Brahms, Mozart, Beethoven, Tohaikovsky, Haydn, Schumann, Strauss and Wagner are represented in both series.

This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

The program is divided into two series and the dates are as follows:

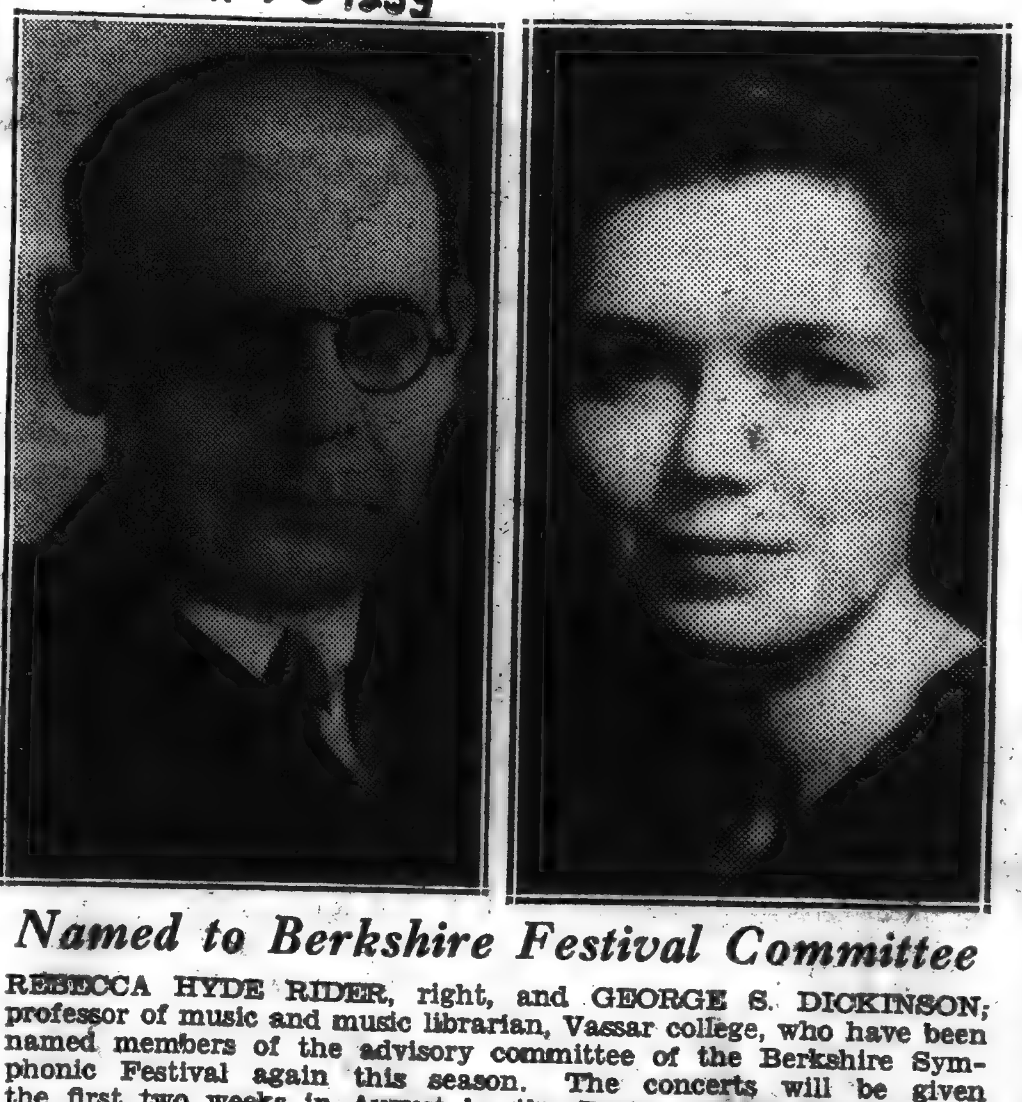
Series A—Aug. 3, Thursday, 8:30 p. m.; Aug. 5, Saturday, 8:30 p. m.; Aug. 6, Sunday, 3:30 p. m.

Series B—Aug. 10, Thursday, 8:30 p. m.; Aug. 12, Saturday, 8:30 p. m.; Aug. 13, Sunday, 3:30.

Tanglewood has become a great festival center and people attend these concerts from all parts of the country. Northfield music lovers have a real opportunity to attend.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

MAY 18 1939



Named to Berkshire Festival Committee

REBECCA HYDE RIDER, right, and GEORGE S. DICKINSON, professor of music and music librarian, Vassar college, who have been named members of the advisory committee of the Berkshire Symphonic Festival again this season. The concerts will be given the first two weeks in August by the Boston Symphony orchestra under the direction of Serge Koussevitzky. A meeting of the advisory committee was held at the home of the president, Gertrude Robinson Smith, Stockbridge, this week. Dorothea Wheaton of Millbrook, also is a member of this committee.

THIS CLIPPING FROM
CATSKILL, N. Y.
MAIL

MAY 9 - 1939

Berkshire Festival

Programs by the Boston Symphony orchestra, Serge Koussevitsky, conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitsky's versatility at program building is reflected in the wide range of compositions to be played at Tanglewood, in the Berkshires.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible. Already, nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

MAY 7 - 1939

* * *

PROGRAMS by the Boston Symphony orchestra, Serge Koussevitsky conductor, for the sixth annual Berkshire Symphonic Festival the first two weeks in August, will include nine of the world's famous symphonies. Dr. Koussevitsky's versatility at program building is reflected in the wide range of compositions to be played at Tanklewood. Chronologically they range from Bach's Brandenburg Concerto No. 3 to the works of several contemporary composers.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great festival center in America, made the building possible. Already nearly half of the 5,700 seats have been taken for the six concerts. This year for the first time all seats will be reserved. Complete details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

One interesting specialty to be given in the first series of concerts will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator. •

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAY 19 1939

Berkshire Festival Committee.

Announcement has been made of the advisory committee for the Berkshire Symphonic Festival concerts to be given the first two weeks in August by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. Connecticut members of the committee are Mrs. Blanchard W. Means of Hartford, Mrs. Maurice M. Firuski of Salisbury, Mrs. David Goodnow of Norfolk, Mrs. Bertrand Peck of Torrington, and Mrs. Elizabeth C. T. Miller of Windsor.

THIS CLIPPING FROM
SO. NORWALK, CONN.
SENTINEL

MAY 19 1939

SET CONCERTS FOR BERKSHIRE

Boston Symphony Orchestra To Give Concerts Early In August

Berkshire symphonic festival activities were on in earnest this week in anticipation of the concerts to be given the first two weeks in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Following a visit to the Berkshires, Dr. Koussevitzky announced that he had cancelled his plans to go to Europe this summer and, instead, will spend several weeks at Saratoga Springs, N. Y. It is likely that for a period before and after the festival he will take a house in Stockbridge or Lenox.

The advisory committee, comprising community chairman from all parts of the country met at the home of the president, Miss Gertrude Robinson Smith, in Stockbridge this week. The resignation of Mrs. George W. Edman of Pittsfield, Mass., as chairman was announced and it was decided to have the work of the chairman taken over by the office. Miss Robinson Smith will preside at the meetings of the committee. The committee also received instructions for opening the subscription campaign on June 15.

Although hundreds of music lovers have taken out memberships and many subscriptions have been received this spring, chairmen were advised that there are plenty of seats available in the new music shed at "Tanglewood" for those who wish to hear the concerts.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican

MAY 21 1939

Boston Symphony School

Announcement was made last summer, in connection with the annual Berkshire festival of the Boston Symphony orchestra, of a projected summer school of music, in connection with the festival, giving advanced students an opportunity to study composition, orchestration, conducting and the technic of orchestral instruments under the distinguished specialists of Boston's famous organization. This project has now been worked out in greater detail and some features of it are described by Dr Koussevitzky in an interview in the Boston Herald.

The plan will not take effect until the summer of 1940, but its scope has been enlarged by the lengthening of the session to six weeks and the inclusion of a general course in appreciation, material for which will be provided by orchestra, a chorus and soloists. This should appeal to many summer visitors in Berkshire and will not interfere with the special instruction for advanced students and professional musicians from all parts of the country which was the starting point of the project.

Both the summer festival, now housed in a weather-proof music shed, and the proposed school are in line with the movement to make fuller use of the talent and knowledge assembled in Boston through its symphony orchestra. This was the first permanent orchestra in the country, the previous practice having been to engage musicians who depended on other engagements for a living.

Though the munificence of its founder, Maj Higginson, the Boston orchestra put the playing of symphonies on a professional footing through the musical season, but there still remained the problem of the long summers. Some of the members used to go to Europe, others took jobs at summer hotels. But summer engagements are now scarce, and Dr Koussevitzky's decision to omit his annual visit to Europe shows that this avenue is also pretty well closed. The orchestra's beautiful summer home at Tanglewood not only solves the summer problem but gives a chance to expand the cultural mission of this long famous array of musicians.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAY 21 1939

Koussevitzky Outlines List For Berkshires

Nine Symphonies Will Be Played in Sixth Event of Series in August

The Berkshire Symphonic Festival has announced the principal works to be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the sixth annual festival next August in the Music Shed on the Tanglewood estate near Lenox, Mass. Works scheduled for the first series, Thursday and Saturday nights and Sunday afternoon, August 3, 5 and 6, include the following symphonies: Beethoven's seventh, Brahms's first, Mozart's thirty-ninth (E flat); Sibelius's fifth and Tchaikovsky's fourth. Other compositions announced are Walter Piston's concerto for orchestra, Bach's third Brandenburg Concerto, Prokofieff's "Peter and the Wolf" and Rimsky-Korsakoff's "Scheherazade."

The symphonies announced for the second series, August 10, 12 and 13, are Beethoven's second, Schumann's fourth and Sibelius's second. Other major works in this series will be Debussy' "Afternoon of a Faun," Ravel's "La Valse," Moussorgsky's "Pictures at an Exhibition," a Haydn symphony, Strauss's "Also sprach Zarathustra," Stravinsky's "Le Sacre du Printemps" and, from the Wagnerian repertoire, the preludes to "The Flying Dutchman," "Lohengrin" and "Die Meistersinger" and the Rhine Journey from "Götterdämmerung."

Richard Hale, who was the narrator in "Peter and the Wolf" this season here and in Boston, will again take part in this work at Lenox. This will be the fourth festival of the series to be played by the Boston Symphony under Dr. Koussevitzky, and the second to be held in the new Music Shed. Full information may be obtained from the Berkshire Festival office in Stockbridge, Mass.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAY 23 1939

PHS Students Would Rather "Swing" to a Goodman Tune Than Listen to Koussevitsky

Music addicts at Pittsfield High School would rather have a hot jam session with Benny Goodman furnishing musical inspiration than to delve into deeper stuff with Serge Koussevitsky and his Boston Symphony Orchestra.

At least that's the verdict rendered by 100 typical Pittsfield High students who chose between the delights of Goodman and Koussevitsky in an informal poll. Sixty-four chose the "King of Swing" while 36 cast their lot with the great interpreter of symphonies.

Goodmanites in all three classes favored him because they "understand swing." Koussevitsky's followers enjoyed his concerts because they felt his music is more lasting. Of course, this group added, "swing is all right. Were not against it at all." A few claimed that a choice between the two is all a matter of their prevailing mood at the moment.

Boys proved the most ardent swing fans while girls showed a greated liking for the classics. The boys' interest in concert music increased with their progress in school, and in the senior class trailed the girls by one in this group.

Interest in learning more about the classics came mostly from the junior class where most of the students evinced a desire to inform themselves. The sophomores showed the least desire to further their knowledge, while the senior class showed little more than mediocre interest in this line, claiming that senior activities kept them from taking music courses given by Miss Harriet Johnson at Central each Wednesday.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAY 29 1939

Festival Articles To Appear In Magazines

Illustrated articles about the Berkshire Symphonic Festival, Tanglewood, and the Boston Symphony Orchestra, are to appear in early issues of Town and Country, Vogue, Ladies' Home Journal, Yankee Magazine and the Hudson Valley Magazine, according to notices received by the Festival office. Already newspaper articles have been received from various parts of the country, including Florida, Montana and Canada.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

MAY 30 1939

Music Festival Starts June 15

The subscription campaign for the Berkshire Symphonic Festival, Stockbridge, will begin June 15. Announcements of the program, which always interest prospective purchasers of season or single concert tickets, have been announced. The Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will play in the first series, August 3, 5 and 6, Bach's "Brandenburg" Concerto, No. 3, Beethoven's seventh, Brahms' first, Mozart's Symphony in E flat, Piston's Concerto for orchestra, Prokofiess's "Peter and the Wolf" Rimsky-Korsakoff's "Scherezade," Sibelius' Symphony No. 5 and Tschaikowsky's Symphony No. 4.

In the second series will be Symphony No. 2, Beethoven; "Prelude a l'Apres d'un Faune," Debussy; a symphony by Haydn; "Pictures at an Exhibition," Moussorgsky-Ravel; "LaValse," Ravel; Symphony No. 4, Schumann; Symphony No. 2, Sibelius; "Also Sprach Zarathustra" Strauss; "LeSacre du Printemps," Stravinsky and from "Wagner, the overture to "The Flying Dutchman," prelude to "Lohengrin," prelude to "The Meistersingers" and "Siegfried's Rhine Journey."

All seats in the music shed will be reserved this season. Subchairmen will have tickets for sale and seats will be assigned in order of application. Mrs. Dudley M. Diggs is the subchairman for Schenectady.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

MAY 22 1939

BERKSHIRE FESTIVAL PREPARES FOR SUMMER

Berkshire Symphonic Festival activities were on in earnest this week in anticipation of the concerts to be given the first two weeks in August by the Boston Symphony orchestra under the direction of Serge Koussevitzky.

Following a visit to the Berkshires, Dr. Koussevitzky announced that he had cancelled his plans to go to Europe this summer and, instead, will spend several weeks at Saratoga Springs N. Y. It is likely that for a period before and after the Festival he will take a house in Stockbridge or Lenox.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

MAY 22 1939

Moment Musicale

By Maud L Welin

THE NOTT TERRACE A Cappella Choir, under the direction of Rufus Wheeler, gave a concert at Bennington College last week and the 90 young singers were entertained at dinner following. In the evening a student program was given by the college. Included on the Schenectady's singers' program was an arrangement of Robert McBride's for male voices, clarinet and piano, "Hot stuff." Mr. McBride, who played the clarinet part, will be remembered here by those who attended the Yaddo Festivals, for the modern spirit of his amusing "Workout for clarinet and piano," which was featured, among other of his compositions, on the Festival program.

BERKSHIRE Symphonic Festival activities were on in earnest this week in anticipation of the concerts to be given the first two weeks in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Following a visit to the Berkshires, Dr. Koussevitzky announced that he had cancelled his plans to go to Europe this Summer and will spend several weeks at Saratoga Springs. He is expected to take a house in Stockbridge or Lenox for a period before and after the Festival.

Although hundreds have taken memberships and many subscriptions have been received this Spring, there are plenty of seats available in the new music shed at Tanglewood for those who wish to hear the concerts. Trustees met last week to hear of the many improvements being made to the property. These include the laying of tile to drain the large parking area, hauling in hundreds of tons of gravel to fill in low spots in the field, improvements to roads, erection of a steel tower for improved lighting of the parking area and painting of the interior of the shed.

The gardens, which no one should miss who attends the Festival, are receiving their share of attention to be in readiness for the many visitors who flock to Tanglewood before the concerts. Complete information about programs or other details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

THE EIGHTH choir festival in Albany will climax a week of music in the Cathedral on Saturday, May 27. The programs starting on Monday, May 22, will include an orchestra night, a choral night, a chamber music night, an American Guild of Organists' night, and on Friday night there will be Festival organ recital by Thomas Matthews of St. Martin-in-the-Field, Philadelphia, formerly assistant to Norman Coke-Jephcott at the Cathedral of St. John the Divine, New York. Prominent Albany and Schenectady musicians are co-operating with J. William Jones, director of the Festival, in making this annual event representative of the Capital district's music life.

Ten choirs have registered for the Guild Service on Thursday evening at 8:30. These include the First Church, Reformed, Albany; First Presbyterian, Schenectady; Trinity Methodist Episcopal, Albany; the First Methodist Episcopal of Schenectady, Scotia, Delmar, Canajoharie and Catskill; the First Presbyterian of Albany and St. Luke's Episcopal, Albany.

The combined choirs will be directed by J. Stanley Lansing. The anthems and hyms will be played by Helen Henshaw. Mary Richards will offer the organ Prelude. The Offertory will be played by Frederick Chapman, the Postlude by Gerald Bliss.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION
MAY 28 1939

In The World of Music

By Edgar S. Van Olinda

Arrangements Begun for Berkshire Music Festival

BERKSHIRE Symphonic Festival activities were on in earnest last week in anticipation of the concerts to be given the first two weeks in August by the Boston Symphony orchestra under the direction of Serge Koussevitzky.

Following a visit to the Berkshires, Dr. Koussevitzky announced that he had cancelled his plans to go to Europe this summer and, instead, will spend several weeks at Saratoga Springs. It is likely that for a period before and after the Festival he will take a house in Stockbridge or Lenox.

The advisory committee, comprising community chairmen from all parts of the country, met at the home of the president, Miss Gertrude Robinson Smith, in Stockbridge, last week. The resignation of Mrs. George W. Edman, of Pittsfield, Mass., as chairman was announced, and it was decided to have the work of the chairman taken over by the office. Miss Robinson Smith will preside at the meetings of the committee. The committee also received instructions for opening the subscription campaign on June 15.

Although hundreds of music lovers have taken out memberships and many subscriptions have been received this spring, chairmen were advised that there are plenty of seats available in the new music shed at "Tanglewood" for those who wish to hear the concerts.

Trustees also met last week and heard about the many improvements being made to the physical property at Tanglewood. These improvements include the laying of hundreds of feet of tile to drain the large parking area, hauling in hundreds of tons of gravel to fill in low spots in the parking field, improvements to roads, erection of a steel tower for improved lighting of the parking area, painting of the interior of the shed.

The gardens, too, are receiving their share of attention, to be in readiness for the many visitors who flock to Tanglewood before the concerts. Complete information about programs and other details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

* * *

Berkshire Symphonic Festival

Berkshire Symphonic Festival activities are on in earnest in anticipation of the concerts to be given the first two weeks in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Dr. Koussevitzky, instead of going to Europe this summer, will spend several weeks at Saratoga Springs, N. Y. It is likely that for a time before and after the festival he will take a house in Stockbridge or Lenox.

The advisory committee, comprising community chairmen from all parts of the country, met at the home of the president, Miss Gertrude Robinson Smith, in Stockbridge last week. The resignation of Mrs. George W. Edman of Pittsfield, Mass., as chairman was announced and it was decided to have the work of the chairman taken over by the office. Miss Robinson Smith will preside at the meetings of the committee. The committee also received instructions for opening the subscription campaign on June 15.

Although hundreds of music lovers have taken out memberships and many subscriptions have been received this spring, chairmen were advised that there are plenty of seats available in the new music shed at "Tanglewood."

* * *

Members of the advisory committee who will be glad to furnish information about the concerts (Aug. 3, 5, 6, 10, 12, and 13) are: Mrs. Theodore R. Plunkett and Mrs. James Cashin of Adams; Mrs. S. D. Coding of Amherst; Mrs. Alan Craig, Bangor, Me.; Mr. and Mrs. E. C. Smith of Bennington, Vt.; Mrs. Otto Luening of Bennington College; Mrs. Carl Dreyfus, M. A. DeWitt Howe, Mrs. Henry K. White, Mrs. William Penn Cresson, Mrs. Robert Brandegee, and Mrs. Walter Atherton of Boston; Harlie E. Wilson of Burlington, Vt.; Miss Annabelle Terrell of Chatham, N. Y.; Mrs. Bruce Crane of Dalton; Mrs. Doris Adams Hunn of Des Moines, Iowa; Mrs. George L. Taylor of Great Barrington; Mrs. Mary Robbins Champney of Greenfield; Mrs. Blanchard W. Means of Hartford, Conn.; Mrs. Alexander Bloch of Hillsdale, N. Y.; Miss Alma Haydock of Hinsdale; Mrs. Charles Giddings of Housatonic; Mrs. Otis W. Bradley of Hudson, N. Y.; Mr. James E. Leath of Kinderhook, N. Y.; Mrs. Maurice M. Firuski of Salisbury, Conn.; Miss Margery Whiting of Lanesboro; Mrs. Harry Adams of Canaan; Miss Estelle Hutchinson of Lenox; Prof. Lewis J. Hathaway of Middlebury, Vt.; Miss Dorothea Wheaton of Millbrook, N. Y.; Mrs. Clifford W. Elling of Montclair, N. J.; Mrs. Earle Stafford of Monterey; Mrs. Norton Perkins of New Boston; Mrs. Edward T. Thaw of Dublin, N. H.; Mrs. Gorham Brooks of Keene, N. H.; Mrs. Justin Godchaux of New Orleans, La.; Mrs. David Goodnow of Norfolk; Mrs. Shelley W. Potter of North Adams; Miss Dorothy M. Bement of Northampton; Miss Rebecca H. Rider and Prof. George Dickinson of Poughkeepsie, N. Y.; Miss Inez Eldridge of Richmond; Mrs. Dudley Diggs of Schenectady, N. Y.; Mrs. Hollis Carlisle of Springfield; Mrs. John C. Lynch of Stockbridge; Mrs. Cornelia Colton Hollister of Toledo, Ohio; Sir Ernest MacMillan of Toronto; Mrs. Bertrand Peck of Torrington; Mrs. Archie Bray of Troy; Mrs. Harry C. Holloway of Turingham; Mrs. Noah Nason of Westboro; Mrs. Paul Mackie of Westfield; Elmer Smithies of Westfield River; Charles L. Safford and Roderick Danaher of Williamstown; Mrs. Elizabeth C. T. Miller of Windsor; Mrs. Frank London of Woodstock, N. Y.; Mrs. Frank C. Smith and Mrs. Frederick Williams of Worcester.

* * *

Trustees also met this week and heard about the many improvements being made to the physical property at Tanglewood. These improvements include the laying of hundreds of feet of tile to drain the large parking area, hauling in hundreds of tons of gravel to fill in low spots in the parking field, improvements to roads, erection of a steel tower for improved lighting of the parking area, and painting of the interior of the shed.

The gardens, too, are receiving their share of attention to be in readiness for the many visitors who flock to Tanglewood before the concerts.

Complete information about programs and other details may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

THIS CLIPPING FROM
BURLINGTON, VT.
FREE PRESS
MAY 31 1939

Downes To Lecture For Berkshire Symphonic Festival

STOCKBRIDGE, Mass., May 30.—Olin Downes, music editor of The New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, August 3, 5, 6, 10, 12 and 13.

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire county. There will be about 2,500 persons in the audience.

Both Mr. Downes and Dr. Koussevitzky are enthusiastic over the plan, convinced that it will be an interesting departure from other years and that music lovers will obtain more first hand information of the character of the symphonies to be played at the festival. The plan corresponds to one pursued by Mr. Downes at his course at the Brooklyn Academy.

As an added attraction at festival time, the Junior League of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles L. Safford, director of music at Williams College. Mr. Safford, graduate of Williams and member of the faculty 15 years, is a member of the festival's advisory committee. In charge of the lectures will be Mrs. Zenas Crane Colt, chairman of the league's arts and interest committee. There will be no admission fee for the lectures. The public is invited.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
JUN 2 - 1939

Music Reviewer to Lecture at This Year's Berkshire Festival.

Olin Downes, music reviewer for the New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony orchestra, Serge Koussevitzky, conductor, Aug. 3, 5, 6, 10, 12 and 13.

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire county. There will be about 2500 persons in the audience.

Both Mr. Downes and Dr. Koussevitzky are enthusiastic over the plan, convinced that it will be an interesting departure from other years and that music lovers will obtain more first hand information of the character of the symphonies to be played at the festival. The plan corresponds to one pursued by Mr. Downes at his course at the Brooklyn academy.

As an added attraction at Festival time, the Junior league of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles L. Safford, director of music at Williams college. Mr. Safford, graduate of Williams and a member of the faculty 15 years, is a member of the festival's advisory committee. In charge of the lectures will be Mrs. Zenas Crane Holt, chairman of the league's arts and interest committee. There will be no admission fee for the lectures.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR
JUN 3 - 1939

Downes to Lecture At Berkshire Festival

Olin Downes, music editor of the New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival whose concerts will be given at the new Tanglewood music shed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, August 3, 5, 6, 10, 12 and 13. This season Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire County. Both Mr. Downes and Dr. Koussevitzky are enthusiastic over the plan, convinced that it will give music lovers more first-hand information on the symphonies to be played at the Festival.

As an added attraction at festival time, the Junior League of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles I. Safford, director of music at Williams College. Mr. Safford, a graduate of Williams and member of the faculty for 15 years, is a member of the festival's Advisory Committee. There will be no admission fee for the Pittsfield lectures, which are open to the public.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News
JUN 3 - 1939

Downes Due At Music Festival

OLIN Downes, music editor of the New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival, whose concerts will be given at the new Tanglewood music shed, Stockbridge, Mass., by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, Aug. 3, 5, 10, 12 and 13.

This year, Mr. Downes will give his lectures at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire County. About 2,500 persons are expected to attend.

Both Mr. Downes and Dr. Koussevitzky are enthusiastic over the plan, convinced that it will be an interesting departure from other years and that music lovers will obtain more first-hand information of the character of the symphonies to be played at the Festival. The plan corresponds to one persued by Mr. Downes at his course at the Brooklyn Academy.

As an added attraction at Festival time, the Junior League of Pittsfield is arranging a series of lectures at the Berkshire Museum, Pittsfield, by Charles L. Safford, director of music at Williams College. Mr. Safford, graduate of Williams and member of the faculty 15 years, is a member of the Festival's advisory committee. In charge of the lectures will be Mrs. Zenas Crane Colt, chairman of the League's arts and interest committee. There will be no admission fee for the lectures. The public is invited.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

JUN 3 - 1939

OLIN DOWNES TO TALK AGAIN AT FESTIVAL

Olin Downes, music editor of the New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, Aug. 3, 5, 6, 10, 12 and 13.

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals, extended as a privilege to members and patrons as well as public high school pupils in Berkshire County. There will be about 2,500 persons in the audience.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

JUN [illegible]

OLIN DOWNES, music editor of the New York Times, will return for the third consecutive year as lecturer for the Berkshire Symphonic Festival, whose concerts will be given at the new Tanglewood music shed by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, August 3, 5, 6, 10, 12 and 13.

This year, Mr. Downes will give his lectures with the orchestra at the Tanglewood shed at the two Saturday morning rehearsals. Privileged to attend will be members and patrons as well as high school pupils in Berkshire county. There will be about 2,500 persons in the audience.

Both Mr. Downes and Dr. Koussevitsky are enthusiastic over the plan, convinced that it will be an interesting departure from other years and that music lovers will obtain more first hand information of the character of the symphonies to be played at the Festival. The plan corresponds to one pursued by Mr. Downes at his course at the Brooklyn academy.

As an added attraction at Festival time, the Junior League of Pittsfield is arranging a series of lectures to be given at the Berkshire Museum in Pittsfield by Charles L. Safford, director of music at Williams college. Mr. Safford, graduate of Williams and member of the faculty 15 years, is a member of the Festival's advisory committee. In charge of the lectures will be Mrs. Zenas Crane Colt, chairman of the league's arts and interest committee. There will be no admission fee for the lectures. The public is invited.

* * *

DR. ARTUR RODZINSKI, conductor of the Cleveland orchestra who has a summer home in the heart of the Berkshires just outside Stockbridge, will turn over his home to Dr. Koussevitsky, conductor of the Boston Symphony orchestra for the period of the festival. Dr. Koussevitsky was a recent guest of the Cleveland orchestra's leader and greatly admired "White Goat Farms," as it is called. Dr. Rodzinski immediately placed it at the disposal of the Boston orchestra's conductor while the owner acts as guest conductor at the Hollywood Bowl, California, Ravinia Park in Chicago and at Silvermine, Conn. Dr. Rodzinski, with his wife, has just completed the power-tractor-plowing of the land on his estate and on his return in September will have the experience of harvesting the results of this month's handiwork.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

JUN 1 8 1939

SERGE KOUSSEVITSKY

. . . conductor of the Boston Symphony orchestra who has been vacationing in this country leaves on the Normandie on Monday June 26 for a month in Europe. On his return he will begin rehearsals for the Boston Symphony's sixth annual appearance at the Berkshire Symphonic Festival. And at "Tanglewood" the scene of the festival there is great activity. The new music shed is complete and has been painted and the parking area is ready for the thousands of visitors. Hotels in Stockbridge and Lenox are booked to capacity for the duration of the festival the first two week-ends in August.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUN [illegible] - 1939

As a new departure at the Berkshire Symphonic Festival to be held in the Tanglewood music-shed near Stockbridge, Mass., Aug. 3, 5, 6, 10, 12 and 13, Olin Downes, music critic of THE NEW YORK TIMES, who has been engaged as lecturer for the third consecutive year, will present his lectures at the two Saturday morning rehearsals of the Boston Symphony Orchestra conducted by Serge Koussevitzky. It is believed that by this plan music lovers will obtain greater first-hand information of the symphonies scheduled for the festival. Attendance at this brace of events has been extended as a privilege to members and patrons as well as to public high school pupils in Berkshire County.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUN 11 1939

Downes and Safford Lecture in Berkshire

Talks To Be in Connection With August Festival

As in previous seasons of this series Olin Downes, music critic of "The New York Times," will lecture in connection with the Berkshire Symphonic Festival next August in the Music Shed at Tanglewood, Lenox, Mass., but, instead of giving separate talks, he will give his lectures with the Boston Symphony Orchestra under Serge Koussevitzky at its two Saturday morning rehearsals on Aug. 5 and 12 at Tanglewood. The lectures will be open to members and patrons of the festival and to pupils of public high schools in Berkshire County.

Charles L. Safford, who is retiring this month from the position of director of music at Williams College, which he has held since 1923, will give a free series of lectures during the festival period at the Berkshire Museum in Pittsfield under the auspices of the Pittsfield Junior League. The festival concerts will be held on Thursday and Saturday nights and Sunday afternoons, Aug. 3, 5, 6, 10, 12 and 13.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER

JUN 2 5 1939

American Salzburg To Open in August

BOSTON, June 24.—The Berkshire Symphonic Festival, an American Salzburg, will begin this summer at Stockbridge Aug. 3. All programs will be presented by the Boston Symphony Orchestra under the direction of its noted conductor, Sergei Koussevitsky. Divided into two sections, the Festival will hold Series A Aug. 3, 5 and 6 and Series B Aug. 10, 12 and 13.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUN 14 1939

RENOVATE SHED AT TANGLEWOOD

In Preparation for Concerts in August

GROUNDS DRAINED

Dr. Koussevitzky Will Return July 26 to Begin Rehearsals for Boston Symphony Orchestra.

Tanglewood, Berkshire hills home of the Boston Symphony orchestra between Lenox and Stockbridge, is undergoing a thorough renovating the Berkshire Symphonic Festival trustees announced today. Considerable interior painting at the new music shed has been completed and the huge parking area is being drained and groomed for the thousands of visitors who will gather there in August for the six concerts to be presented by the orchestra under the direction of Serge Koussevitsky.

Dr. Koussevitsky sailed on the Normandie today after a month's vacation spent at Saratoga Springs, N. Y. and Lake Memphramagog and will return from his annual trip to Europe about July 26 to begin rehearsals with his orchestra.

It was also announced today that subscriptions for the concerts are considerably ahead of last year but that there are still many good seats left. All 5,700 seats in the music shed will be reserved this year. Community chairmen met today with the Festival president, Miss Gertrude Robinson Smith, to plan the subscription campaign which will continue until the final concert.

Several hotels and inns in Stockbridge and Lenox are already booked to capacity for the concert period, but there are still accommodations to be had in these towns and the neighboring communities.

THIS CLIPPING FROM
Sun **REPUBLICAN**
Springfield Mass

JUN 1 8 1939

COMING FESTIVAL LATE IN AUGUST

Koussevitzky to Conduct Sixth Annual Series—Berkshire Workers Busy

Serge Koussevitzky, conductor of the Boston Symphony orchestra, rested and refreshed from his month's vacation at Saratoga Springs, N. Y., and Lake Memphremagog on the Vermont-Canadian border, sailed recently on the Normandie from New York. He will return on the Champlain July 26 to rehearse with the orchestra for the sixth annual Berkshire Symphonic festival.

The trip to Europe, long an annual custom for the maestro, was postponed in May because of the uncertainty of conditions abroad.

At Lake Memphremagog, Dr Koussevitzky was the guest of Prof Pitirin Sorokin of Harvard university.

Festival trustees have announced that there is much atcivity at Tanglewood, between Lenox and Stockbridge, where six concerts will be given by the orchestra the first two weekends in August. Considerable interior painting at the new music shed has been completed and the huge parking area is being drained and groomed for the thousands of visitors who will use it.

It was also announced that subscriptions for the concerts are considerably ahead of last year but there are plenty of good seats left. All 5700 seats in them usic shed will be reserved this year. Community chairmen have met with the president, Miss Gertrude Robinson Smith, to plan the subscription campaign which will continue until the final concert.

Many music lovers heeding the advice of the festival office made their hotel reservations early. Several hotels and inns at Stockbridge and Lenox are already booked to capacity but there are still accommodations to be had in these towns and the neighboring communities of Great Barrington, Pittsfield, Dalton, Lee, and West Stockbridge. Complete information about the concerts and accommodations may be obtained by writing to the festival office in Stockbridge.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

JUN 15 1939

Preparing Tanglewood For Berkshire Concerts

Special to Newark News.

STOCKBRIDGE, Mass.—There is a great deal of activity at Tanglewood, near here, where six concerts will be given the first two week-ends in August by the Boston Symphony Orchestra. The interior of the new music shed of the Berkshire Symphonic Festival is being painted and the parking area is being drained and groomed for the thousands of music lovers expected at the sixth annual festival.

Serge Koussevitzky, conductor of the orchestra, sailed this week for his annual trip to Europe and will return in July to rehearse the orchestra for the festival concerts.

All 5,700 seats in the music shed will be reserved this year.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

JUN 16 1939

Large Audiences Anticipated at Berkshire Music Festival.

Serge Koussevitzky, conductor of the Boston Symphony orchestra, rested and refreshed from his month's vacation at Saratoga Springs, N. Y., and Lake Memphremagog on the Vermont-Canadian border, sailed a few days ago on the Normandie from New York. He will return on the Champlain July 26 to rehearse with the orchestra for the sixth annual Berkshire Symphonic Festival. The trip to Europe, long an annual custom for the maestro, was postponed in May because of the uncertainty of conditions abroad. At Lake Memphremagog, Dr. Koussevitzky was the guest of Prof. Pitirin Sorokin of Harvard university.

Festival trustees announce that there is a great deal of activity at Tanglewood, between Lenox and Stockbridge, where six concerts will be given the first two week-ends in August. Considerable interior painting at the new music shed has been completed and the huge parking area is being drained and groomed for the thousands of visitors who will use it. It was also announced that subscriptions for the concerts are considerably ahead of last year but there are plenty of good seats left. All 5700 seats in the music shed will be reserved this year. Many music lovers heeding the advice of the festival office, made their hotel reservations early. Several hotels and inns in Stockbridge and Lenox are already booked to capacity but there are still accommodations to be had in these towns and the neighboring communities of Great Barrington, Pittsfield, Dalton, Lee, and West Stockbridge.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUN 18 1939

Berkshire Festival

Koussevitzky Back July 26 to Begin Rehearsals

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, sailed last [illegible] for a short stay abroad, and will return on the Champlain on July 26 to begin rehearsals with the Boston Symphony for its six concerts in the sixth annual Berkshire Symphonic Festival in the Music Shed at Tanglewood, Lenox, Mass. The concerts, as already announced, will be held on Thursday and Saturday nights and Sunday afternoons, Aug. 3, 5, 6, 10, 12 and 13.

Advance subscriptions have come in in larger numbers than at this time a year ago, but many good seats are still available. All of the 5,700 seats in the Music Shed will be reserved. The painting of the interior of the semi-outdoor auditorium has been completed and the parking area is being drained and groomed. The office of the Berkshire Symphonic Festival, advising intending visitors to make early reservations, reports that full information about the accommodations available in the district can be had by writing to this office at Stockbridge, Mass.

THIS CLIPPING FROM
NEWARK, N. J.
CALL

39

JUN 25 1939

Berkshire Symphonic Festival Time Is Set

BOSTON—The Berkshire Symphonic Festival. an American Salzburg, will begin this summer at Stockbridge August 3, according to Robert Mathews, manager of the American Express travel service, who reports that all programs will be presented by the Boston Symphony Orchestra under the direction of its noted conductor, Serge Koussevitsky. Divided into two sections, the festival will hold Series A August 3, 5 and 6, and Series B August 10, 12 and 13.

Programs will be selected from the works of the greatest composers, including Beethoven, Brahms, Mozart, Tchaikovsky, Debussy, Wagner and many others. All performances will be given in the Music Shed at Tanglewood, between Stockbridge and Lenox, Mass.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JUN 26 1939

Leaders in Music Visit 'Tanglewood'

Stockbridge, Mass. — Distinguished visitors are coming daily to "Tanglewood," between Lenox and Stockbridge, to inspect the permanent home of the Berkshire Symphonic Festival and the music shed dedicated last summer by the Boston Symprony Orchestra. Serge Koussevitzky, conductor.

Many of the visitors are coming to the Berkshires on a side trip from the New York World's Fair and plan to return for the six concerts to be given the first two weeks in August by the Boston Symphony.

The most distinguished guest recently was Arthur Bliss of London, England, well-known composer and conductor. He and his family are guests of Mrs. Bliss' uncle, Bernhard Hoffman, and Mrs. Hoffman in Stockbridge. Mr. and Mrs. Bliss expect to be here for the concerts.

Visiting Mr. and Mrs. Bliss over the weekend was Sir Adrian Cedric Boult, director of music for the British Broadcasting Corporation since 1930. He was accompanied by Dr. Davidson, director of music at Harvard.

Persons planning to attend the concerts in August are urged to communicate with the Festival office at Stockbridge as soon as possible to avoid disappointment in procuring tickets.

THIS CLIPPING FROM

News

Norwalk Wis.

JUN 30 1939

Hawthorne's Home

Tanglewood, the estate at Stockbridge, Mass, where Nathaniel Hawthorne lived, was deeded to the Boston symphony as a permanent home several years ago. It is here that the annual Berkshire Symphonic festivals are held.

THIS CLIPPING FROM

FORDS, N. J.
BEACON
6/30/39

Hawthorne's Home

Tanglewood, the estate at Stockbridge, Mass, where Nathaniel Hawthorne lived, was deeded to the Boston symphony as a permanent home several years ago. It is here that the annual Berkshire Symphonic festivals are held.

THIS CLIPPING FROM
SALEM, N. J.
WEEKLY SUNBEAM

JUL 12 1939

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JUL 1 - 1939

Music:

~~Why~~ Tanglewood Is a Festival

By **CARL E. LINDSTROM**

In a retrospect of the several years that the Boston Symphony Orchestra has been identified with the Berkshire Symphonic Festival, the element which stands out above all others is the number of criterion performances.

Literally there is no criterion in music or any of the arts, but with the symphonic masterpieces which are repeated so often in the concert halls, certain performances will always stand as peaks of artistic achievement. The words model and pattern will not do, for they signify nothing in so fluid a medium as music. These peak performances are experiences, not to be duplicated except as memory restores them.

All minds will not agree but each, at the mention of such a work as the Fifth Symphony, will recall a particular interpretation, perhaps Koussevitzky's, or Toscanini's or Stokowski's, and say: "That is the Fifth Symphony!"

It has been possible to exclaim at Tanglewood: That is the Daphnis and Chloe Suite—that is the Pathetique—and that is the Brahms First. Beethoven's Pastorale in two performances has not sounded either vacuous or long. In fact, its tones now conjure the sun-distilled aroma of the Hawthorne pines, and the drone of Berkshire locusts is as much a part of the score as though Beethoven had composed their pedal point.

There is no need to recite the outstanding performances at Stockbridge, but it is worth noting that the programs for the two series in August show a large number of works for which Dr. Koussevitzky is already famous. To hear the Boston Symphony Orchestra play the Fifty Symphony of Sibelius is worth traveling many more miles than Hartford finds itself from Tanglewood, and the same may be said of the Sibelius Second which is also to be given.

Prokofieff's amusing suite, "Peter and the Wolf," was the hit of the Pension Fund concert at Symphony Hall last winter and it was hailed with delight at New York concerts. Ravel's La Valse is almost the property of Koussevitzky and he makes of it a coruscating gem.

"Peter and the Wolf," by the way, was reviewed in The Times after its first Symphony Hall performance some time before even New York and Brooklyn discovered it. Whether it was written for children or not is something about which only those can be sure who have not yet made its acquaintance. The piece could very well be symbolical, especially the conclusion where you hear the live duck quacking in the wolf's belly. The big bad wolf, you see, mes enfants, is merely pretense and things which it attempts to swallow have a way of showing through.

Whether one's favorite be Mozart's E flat, Beethoven's Seventh or the Wagner standbys, experience warrants the expectation that they are to be recreated in forgettable lineaments. That, after all, is what makes a Festival of the Tanglewood concerts. It is not merely a lovely outdoor setting, not just a great orchestra repeating itself, not just an aesthetic snack between seasons, but a series of programs, comprising for the most part familiar classics, performed in such a way as to give us a new criterion.

The program by days are printed herewith:

Series A

THURSDAY, Aug. 3, at 8:30:

Brandenburg Concerto No. 3 in G major	Bach
"Scheherazade," Symphonic Suite	Rimsky-Korsakov
Symphony No. 1 in C minor, Op 68	Brahms

SATURDAY, Aug. 5, at 8:30:

Concerto for Orchestra	Piston
Symphony No. 5 in E flat major	Sibelius
Symphony No. 7 in A major	Beethoven

SUNDAY, Aug. 6, at 3:30:

Symphony in E flat major	Mozart
"Peter and the Wolf"	Prokofieff
Symphony No. 4 in F minor	Tschaikowsky

Series B

THURSDAY, Aug. 10, at 8:30:

Symphony No. 2 in D major	Beethoven
"Also Sprach Zarathustra," Tone Poem	Strauss
"Pictures at an Exhibition"	Moussorgsky-Ravel

SATURDAY, Aug. 12, at 8:30:

Symphony in B flat, No. 102	Haydn
"Le Sacre du Printemps"	Stravinsky
Overture to "Der Fliegende Hollander" Prelude to "Lohengrin" Bacchanale from "Tannhauser" Prelude to "Die Meistersinger von Nurnberg"	Wagner

SUNDAY, Aug. 13, at 3:30:

Symphony No. 4 in D minor	Schumann
Prelude a "L'Apres-midi d'un Faune"	Debussy
"LaValse"	Ravel
Symphony No. 2 in D major	Sibelius

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

JUL 2 - 1939

Berkshire Festival in August

The Berkshire symphonic festival announces that the Boston symphony orchestra under Dr. Serge Koussevitsky will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between Aug. 3 and 13. The aim of the festival is to create a musical center at Stockbridge in 1940.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUL 2 - 1939

BERKSHIRE FESTIVAL GIVES OUT PROGRAMS

Boston Symphony Announces Details for Six Concerts

Detailed programs of the six concerts of the Berkshire Festival to be given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at Stockbridge, Mass., beginning on Aug. 3, were announced yesterday as follows:

Thursday, Aug. 3, 8:30 P. M.: Bach's Brandenburg Concerto, No. 3, in G major; "Scheherazade," by Rimsky-Korsakoff, and Brahms's First symphony.

Saturday, Aug. 5, 8:30 P. M.: Concerto for Orchestra by Piston; the Sibelius Fifth symphony, and the Beethoven Seventh symphony.

Sunday, Aug. 6, 3:30 P. M.: Mozart E flat symphony, "Peter and the Wolf," by Prokofieff, and the Tchaikovsky Fourth symphony.

Thursday, Aug. 10, 8:30 P. M.: Beethoven's Second symphony, Strauss's "Also Sprach Zarathustra" and the Moussorgsky-Ravel "Pictures at an Exhibition."

Saturday, Aug. 12, 8:30 P. M.: Haydn's B flat symphony, No. 102; "Rites of Spring," by Stravinsky, and a final group by Wagner.

Sunday, Aug. 13, 3:30 P. M.: Schumann's Fourth symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse" and the Sibelius Second symphony.

Reservations for both series of concerts are being received at the festival offices in Stockbridge, and tickets for single seats will be on sale later in the month.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUL 2 - 1939

Subscriptions for the Berkshire Symphonic Festival, at which the Boston Symphony Orchestra under Serge Koussevitzky will give six concerts the first two week-ends in August at Tanglewood, near Stockbridge, Mass., are announced as considerably ahead of those of last year. But there are plenty of good seats left. This Summer all of the 5,700 seats in the Music Shed will be reserved. A considerable amount of painting has been completed in the Shed interior and the large parking area is being drained and groomed. Rehearsals will begin immediately after Mr. Koussevitzky's return on July 26 from his present trip abroad. The conductor sailed for Europe recently on the Normandie.

THIS CLIPPING FROM
TOLEDO, O.
TIMES

JUL 2 - 1939

Mrs. Cornelia Colton Hollister To Entertain At Music Festival

DISTINGUISHED visitors from all parts of the country are going daily to Tanglewood, between Lenox and Stockbridge, Mass., to inspect the sixth annual Berkshire Symphonic festival which will be given this summer by the Boston Symphony orchestra, Serge Koussevitsky conducting.

The music shed, seating almost 6,000 guests, was dedicated last summer, and Mrs. Cornelia Colton Hollister one of our prominent social leaders and music lovers, has been a patron from the beginning.

Six concerts to be given during the first two weeks of August comprise the program this year.

Mrs. Hollister will have as her guests at the opening concert Mrs. Zorah Bowman and Miss Katharine Geddes, who are at their summer home at Chappaqua, N. Y., for the season, and also Miss Leslie Leland, who will be a guest at the Curtis House at Lenox.

At other concerts Mrs. Hollister will entertain William Miles, director of the Berkshire Playhouse; Mr. and Mrs. Leroy V. Stransky, and her sister, Miss Olive Colton.

Ethel Barrymore Opens Drama Season

GUESTS in the Berkshires do not lack for entertainment. Miss Ethel Barrymore and her own company opened the Berkshire Playhouse Monday night for its 12th season. This is Miss Barrymore's first appearance there in four years, and her play was Mazo De La Roche's "White Oaks."

Among the many guests who attended were Mrs. Hollister and Miss Colton.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 3 - 1939

Koussevitzky Announces Programs For Festival

Works of Bach, Rimsky-Korsakov and Brahms Will be Played by Boston Symphony Orchestra in Opening Concert at Tanglewood on Tuesday, Aug. 3—Brandenburg Concerto is on List—Sibelius and Beethoven Symphonies at Second Concert—Wagnerian Music to be Heard at Second Concert in Second Series on Aug. 12.

Works by Bach, Rimsky-Korsakov and Brahms will provide variety as Serge Koussevitzky conducts the Boston Symphony orchestra in the opening concert of the sixth annual Berkshire Symphonic Festival at Tanglewood, Lenox, on Thursday, Aug. 3. The concert will begin at 8.30 o'clock.

Concerts in the first series will be presented at 8.30 on Aug. 3 and Aug 5, and at 3.30 Aug. 6. The same schedule will apply to the second series, which will start Thursday, Aug. 10. Reservations for both series are now on sale at the festival office, Stockbridge, and tickets for single concerts will be sold later in the month.

The Brandenburg Concerto No. 3 in G major, by Bach; the "Scheherazade" suite, by Rimsky-Korsakov, and Brahms' Symphony No. 1 in C minor comprise the program for the first concert. The second program includes Piston's Concerto for Orchestra, the Symphony No. 5 in E flat major by Sibelius, and Symphony No. 7 in A major by Beethoven. The first series will close with the Symphony in E Flat major of Mozart, "Peter and the Wolf," Prokofieff's musical fairy tale, and Tchaikowsky's Symphony No. 4 in F minor.

The second series will open with Beethoven's Symphony No. 2 in D major, "Also Sprach Zarathustra," by Richard Strauss, and the Moussorgsky-Ravel work, "Pictures at an Exhibition." In the second concert the orchestra will play the Symphony in B flat, No. 102, of Haydn, "Le Sacre du Printemps" by Stravinsky, and the following Wagner selections: Overture, "Der Fliegende Hollander," prelude to "Lohengrin," Bacchanale from "Tannhauser" and prelude to "Die Meistersinger von Nurnberg." The concluding program includes the Schumann Symphony No. 4 in D major, prelude, "L'Apres-midi d'un Faun," by Debussy; "La Valse," by Ravel, and Symphony No. 2 in D major by Sibelius.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JUL 6 - 1939

Brandenburg Concerto to Open Sixth Annual Berkshire Festival

Stockbridge, July 6—Bach's Brandenburg Concerto No 3 in G major will open the sixth annual Berkshire Symphonic festival at Tanglewood between Lenox and Stockbridge August 3. The opening concert by the Boston Symphony orchestra, conducted by Serge Koussevitzky, will begin at 8.30 and indications point to equally as large an audience as attended the dedicatory concert for the new shed last year.

Two moderns will be represented on the program for the second concert Saturday, August 5, at 8.30. The concert will open with Piston's Concerto for orchestra and it will also include the Fifth Symphony in E Flat major by Sibelius.

Sunday afternoon, August 6, at 3.30 the program will include Prokofieff's musical fairy tale, "Peter and the Wolf," with Richard Hale as narrator.

The second series of concerts will open August 10 at 8.30 with Beethoven's Symphony No 2 in D major, followed by Strauss's tone poem, "Also Sprach Zarathustra." On Saturday, August 12, at 8.30 the program will include Stravinsky's "Le Sacre du Printemps" and several operatic works by Wagner.

The festival will close the 13th at 3.30 and on the closing program will be works by Schumann, Debussy, Ravel and the Second Symphony by Sibelius.

Detailed Programs

The complete program follows:—

Thursday, August 3, at 8.30: Brandenburg Concerto No 3 in G Major, Bach; "Scheherazade," Symphonic suite, Rimsky-Korsakov; Symphony No 1 in C Minor, Brahms.

Saturday, August 5, at 8.30: Concerto for Orchestra, Piston; Symphony No 5 in E Flat Major, Sibelius; Symphony No 7 in A Major, Beethoven.

Sunday, August 6, at 3.30: Symphony in E Flat Major, Mozart; "Peter and the Wolf," Prokofieff; Symphony No 4 in F Minor, Tchaikowsky.

Thursday, August 10, at 8.30: Symphony No 2 in D Major, Beethoven; "Also Sprach Zarathustra," tone poem, Strauss; "Pictures at an Exhibition," Moussorgsky-Ravel.

Saturday, August 12, at 8.30: Symphony in B flat, No 102, Haydn; "Le Sacre du Printemps," Stravinsky; Overture "Der Fliegende Hollander," Prelude to "Lohengrin," Bacchanale from "Tannhauser," and Prelude "Die Meistersinger von Nurnberg," Wagner.

Sunday, August 13, at 3.30: Symphony No 4 in D Minor, Schumann; Prelude "L'Apres-midi d'un Faune," Debussy; "La Valse," Ravel; Symphony No 2 in D Major, Sibelius.

Reservations for both series of concerts are now being received by the Berkshire Symphonic festival office at Stockbridge and tickets for the single concerts will be put on sale later in the month. The office will also be pleased to supply information regarding accommodations in the Berkshires and listings of other attractions such as chamber music concerts, art exhibitions, dance recitals and historic and scenic drives.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 8 - 1939

Big Year for Festival

At this date there is every indication that the crowds attending the Berkshire Symphonic Festival at Tanglewood last year will be surpassed next month. Reservations are substantially ahead of 1939 and according to Festival authorities the most gratifying feature is, that many new reservations have come from distant places.

The encouraging reports this year are the more surprising because there can be no ballyhoo about a new building, no dedicatory ceremony, no Cecilia Chorus. The attraction is a great orchestra under a great conductor playing great music in beautiful surroundings.

But soon or late the limit of patronage for the kind of program offered will be reached. Undoubtedly Festival and orchestra authorities are shrewd enough to realize this. No doubt they are looking ahead to the time when Dr. Koursevitzky's academy is in full swing, when there will be local participation in some form or another, so that truly the Berkshire Festival will be more than a name. It will be a real Festival that is constantly growing and maturing in an American way, without any attempt to follow a pattern set down by European predecessors. It will be interesting, yes thrilling to watch, if spirit, imagination, and artistic talent are allowed a reasonable amount of play.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUL 6 - 1939

Berkshire Festival Varied Programs to Open on August 3rd

The first week's program of the Berkshire Symphonic festival which opens on Thursday evening, Aug. 3, at Tanglewood between Lenox and Stockbridge, and which will this year, as usual, be performed by the Boston Symphony orchestra under Serge Koussevitzky will include works by the following:

Bach, Rimsky-Korsakow and Brahms.

The Saturday, Aug. 5, concert, also in the evening, will present works by Piston, Sibelius and Beethoven.

The Sunday, Aug. 6 concert, will include Prokofieff's "Peter and the Wolf," which was played in Northampton by the orchestra at Smith college Mar. 7. Mr. Koussevitzky conducted on that occasion and Mr. Hale delightfully filled the difficult role of narrator for this orchestral fairy tale for children. The performance of this work here was one of the first occasions of its presentation and its immediate popularity is being recognized by placing it on the festival list. The complete program for Aug. 6 includes works of Mozart, Prokofieff and Tschaikowsky.

The evening concerts are at 8.30; the afternoon concert at 3.30.

Miss Dorothy Bement, co-principal of the Northampton School for Girls, is the Northampton chairman for the festival advisory committee and reservations for series seats are now being received at the Music House and will be filled in the order received.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

JUL 9 - 1939

THE BOSTON SYMPHONY . . . has announced its programs for the Berkshire festival next month. Serge Koussevitsky will direct the orchestra in Bach's Brandenberg concerto, No. 3, Rimsky Korsakof's "Scheherazade" and Brahms first Symphony on August 3. Concerto for Orchestra by Piston, Sibelius 5th Symphony and Beethoven's seventh will be heard on August 5; Sunday, August 6th, the Mozart E Flat Symphany. "Peter and the Wolf" by Prokofieff and Tschaikowsky's Fourth Symphony will be played. On August 10, Beethoven's second symphony, Strauss" "Also Sprach Zarathustra" and the Moussorgsky-Ravel "Pictures At An Exhibition" will be on the program. The last two programs on Saturday and Sunday, Aug. 12 and 13, will include Haydn's B Flat Symphony; "Rites of Spring," by Stravinsky, a group by Wagner, Schumann's Fourth, Debussy's "Afternoon of a Faun," Ravel's "La Valse" and the Sibelius Second Symphony.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 3 - 1939

Boston Symphony Plans ForBerkshires Published

New Works by Piston and Prokofieff To Be Played

Detailed programs for six concerts to be given by the Boston Symphony Orchestra under Serge Koussevitsky's direction in the music shed on the Tanglewood estate at Lenox, Mass., have been announced by the Berkshire Symphonic Festival. The recently composed works, a concerto for orchestra by Walter Piston, of Harvard University, and Serge Prokofieff's "Peter and the Wolf" will be heard for the first time in this series.

In the opening program, Thursday night, Aug. 3, Dr. Koussevitzky will conduct Bach's third Brandenburg Concerto, Rimsky Korsakoff's "Scheherezade" and Brahms's first symphony. The second program, Saturday night, Aug. 5, offers the Piston concerto, Sibelius's fifth symphony and Beethoven's seventh symphony. Mozart's symphony in E flat, Prokofieff's "Peter and the Wolf" and Tchaikovsky's fourth symphony will be heard Sunday afternoon, Aug. 6.

On the second Thursday evening, Aug. 10, the orchestra will play Beethoven's second symphony, Richard Strauss's "Also sprach Zarathustra" and Moussorgsky's "Pictures at an Exhibition." On Saturday night, Aug. 12, Haydn's symphony in B flat, No. 102, and Stravinsky's "Le Sacre du Printemps" will precede four Wagnerian excerpts. The closing program, Sunday afternoon, Aug. 13, includes Schumann's fourth symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse" and Sibelius's second symphony.

Information regarding tickets, accommodations and musical and other events in the Berkshires during the festival may be obtained from the Berkshire Symphonic Festival office in Stockbridge, Mass.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

JUL 3 - 1939

BERKSHIRE FESTIVAL TO BEGIN ON AUG. 3

Bach's Brandenburg Concerto No. 3 in G Major will open the sixth annual Berkshire Symphonic Festival at Tanglewood between Lenox and Stockbridge, Mass., on Aug. 3. The opening concert by the ~~Boston Symph~~ony Orchestra, conducted by Serge Koussevitzky, will begin at 8:30 and indications point to equally as large an audience as attended the dedicatory concert for the new shed last year.

Two moderns will be represented on the program for the second concent Saturday Aug. 5 at 8:30. The concert will open with Piston's Concerto for Orchestra and it will also include the Fifth Symphony in E. Flat Major by Sibelius.

Sunday afternoon Aug. 6 at 3:30 the program will include Prokofieff's musical fairly tale, "Peter and the Wolf," with Richard Hale as narrator.

The second series of concerts will open Aug. 10 at 8:30 with Beethoven's Symphony No. 2 in D Major, followed by Strauss' tone poem, "Also Sprach Zarathustra." On Saturday, Aug. 12, at 8:30 the program will include Stravinsky's "Le Sacre du Printemps" and several operatic works by Wagner.

The festival will close the 13th at 3:30 and on the closing program will be works by Schumann, Debussy, Ravel and the Second Symphony by Sibelius.

Reservations for both series of concerts are now being received by the Berkshire Symphonic Festival office at Stockbridge and tickets for the single concerts will be put on sale later in the month. The office will also be pleased to supply information regarding accommodations in the Berkshires and listings of other attractions such as chamber music concerts, art exhibitions, dance recitals, and historic and scenic drives.

THIS CLIPPING FROM
Freeman
Waukesha Wis

JUL 8 1939

SERGE KOUSSEVITZKY, who has been conducting in Europe, is due back in this country on July 26 to begin rehearsals for the Berkshire Festival in Massachusetts.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JUL 10 1939

Berkshire Symphonic Series In August

Reservations for single concerts in the Berkshire Symphonic Festival series at Tanglewood are being accepted now and will be filled on or after July 20, according to an announcement made today. The concert dates are Aug. 3, 5, and 6; and Aug. 10, 12, and 13, and all concerts will be given by the Boston Symphony orchestra under the direction of Serge Koussevitsky.

Other activities taking place at the same time include recitals by Ted Shawn and his men dancers at Jacob's Pillow, performances at the Berkshire Playhouse at Stockbridge, chamber music concerts at South Mountain, Pittsfield and Music Mountain at Falls Village, Conn., and art exhibits at the Berkshire museum in Pittsfield and at Heaton hall, Stockbridge.

In addition there are the Berkshire Garden center at Stockbridge, the Pleasant Valley Bird and Wild Flower Sanctuary in Lenox, and the Mission house at Stockbridge to visit.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
JUL 9 - 1939

41

Stockbridge Festival Features Six Concerts By Boston Symphony

Koussevitzky Will Return to Direct Programs—Hungarian Opera to Be Presented at Fair

By RALPH LEWANDO
Press Music Editor

Dr. Koussevitzky, who has been conducting a number of concerts in Europe, returns to the United States on July 28 to begin rehearsal of programs the Boston Symphony Orchestra will play at the sixth annual Berkshire Symphonic Festival at Stockbridge, Mass., Aug. 3, 5-6, and Aug. 10, 12-13.

This will be the second season for these concerts in the Festival's spacious music shed, seating 5700, which was built last year on the beautiful "Tanglewood" estate of 210 acres that Mrs. Gorham Brooks, Brookline, Mass., socialite and music patron, deeded to the Boston Symphony and Festival Assn. Mrs. Brooks' gift is a memorial to her mother and father. The site is ideal. Situated between Stockbridge and Lenox, it overlooks the mirror-like surface of Stockbridge Bowl (Lake Mahkeenac).

Mr. Lewando

With Miss Gertrude Robinson Smith and her board of directors ruling the destinies of the Festival, it has become the foremost of its kind in the world. Stockbridge has become a mecca for faithful devotees of music of high symphonic caliber performed in surpassing style.

Capacity audiences have become the rule. The business success of the venture fully approximates the artistic goals attained by Dr. Koussevitzky and the Boston Symphony.

The extent of the interest in this Festival is indicated by the fact that more than half the seats have been taken for the six concerts by subscribers from various parts of the country.

This year, for the first time, all seats will be reserved.

The dates, time of performance and the programs to be performed are as follows:

Aug. 3, 8:30 p. m.—Bach's Brandenburg Concerts, No. 3, in G-major; "Scheherazade," by Rimsky-Korsakoff, and Brahms' First symphony.

Aug. 5, 8:30 p. m.—Concerto for Orchestra by Walter Piston; the Sibelius Fifth symphony, and Beethoven's Seventh symphony.

Aug. 6, 3:30 p. m.—Mozart's E-flat symphony; "Peter and the Wolf," by Prokofieff, and Tschaikowsky's Fourth symphony.

Aug. 10, 8:30 p. m.—Beethoven's Second symphony; "Thus Spake Zarathustra," Richard Strauss; and the Moussorgsky-Ravel "Pictures at an Exhibition."

Aug. 12, 8:30 p. m.—Haydn's B-flat symphony, No. 102; "Rites of Spring," by Stravinsky; and a final group of Wagner works.

Aug. 13, 3:30 p. m.—Schumann's Fourth symphony; Debussy's "Afternoon of a Faun;" Ravel's "La Valse," and the Sibelius Second symphony.

In connection with the orchestral performances Olin Downes, distinguished music critic of the New York Times, will give two lectures at the morning rehearsals of the Boston Symphony Orchestra to be held in the music shed Aug. 5 and 12.

* * *

Books on music added to Carnegie Library loan department are as follows: "Your Child's Music," Mrs. S. N. B. Coleman; "Background Readings in Music," R. E. Bradley; "Holiday Musical Plays for Children," Federal Theater Project; "How to Memorize Music," C. F. Kenyon; "Aida, the Story of Verdi's Greatest Opera," Robert Lawrence; "Carmen, the Story of Bizet's Opera, Robert Lawrence; "Opera Cavalcade, the Story of the Metropolitan," Metropolitan Opera Guild; "How to Make Music on the Harmonica," P. V. Planta.

* * *

The Hungarian folk opera, "Hary Janos," by Zoltan Kodaly, will have 10 performances at the New York World's Fair during the first half of July. The composer will make his first American visit in connection with the production and will conduct at least one of the performances.

"Hary Janos" has been especially adapted for American listeners. The dialog will be spoken in English and the songs will be sung in Hungarian. Leading singers of the Budapest Opera will participate. The title role will be sung by Imre Pallo, Antal Nemeth will direct the staging and Laszlo Halasz of the St. Louis Opera Company, a Hungarian by birth, will conduct.

Juana de Laban will direct the dances and appear as solo dancer.

Composed in 1925-26, "Hary Janos" was premiered in Oct., 1926, at Budapest.

The comic opera deals with the incredible story of a humble soldier of Napoleonic days who meets with strange adventures, attains the rank of general, becomes a favorite at the Austrian court, and when the Emperor wishes to reward Janos' bravery with the hand of his daughter the soldier's old-time sweetheart appears and he decides to give up royal aspirations and return with her to the simple life in a Hungarian village.

* * *

Richard Kountz, for 10 years director of the standard and educational department of Music Publishers M. Witmark & Sons, has resigned his post to devote his time to musical composition. Mr. and Mrs. (Irma Carpenter) Kountz, both former Pittsburghers, will spend the summer at Sharon, Conn.

* * *

Horace Johnson has been appointed director of the New York WPA Federal Music Project, succeeding Chalmers Clifton, who resigned March 19.

Mr. Johnson is vice president of the National Association for American Composers and Conductors. For eight years he was managing editor of New York Musical Courier, and he has held positions with Musical Observer, Etude, The Musician, The Talking Machine Journal and The Delineator.

Born at Waltham, Mass., in 1893, Mr. Johnson studied composition with Crist and Marshall and studied four years in Italy, France and England. Many of his songs have been published in the United States and England, and his orchestral works have been played in the United States, Mexico, Canada and England. Some of these compositions are an orchestral suite: "Imagery;" a tone poem: "Astarte;" "Streets of Florence," and "In the American Manner."

As head of the N. Y. music project, Mr. Johnson will direct activities of its artistic and technical departments, including 27 instrumental and choral units and the division of music education.

* * *

Correction: Last Sunday this department stated that the famous pianist, Arthur Schnabel, would be a recitalist on the Friends of Music series next season. Instead Karl Ulrich Schnabel, Mr. Schnabel's gifted son, will be the pianist in collaboration with Elisabeth Schumann, soprano, and Leonard Shure, pianist.

Pianist

Walter Gieseking, noted pianist, will be featured in recital on the Art Society series next season.

* * *

With infrequent exception Pittsburghers seem disinterested and neglectful of musical talent within our gates. Too little, financially, is done to aid gifted boys and girls to further their aspirations. Teachers of such youngsters, try to do their share by awarding free or partial scholarships. But gifted children need other help such as special schooling, and oftimes certain necessities that contribute to normal living. Teachers cannot provide these items, nor can they always furnish the needed music which is costly over a long period of time.

Some fund should be set up and properly administered so that children of unusual musical endowment might be able to participate in its benefits. Much is being done for underprivileged children who possessed no particular natural endowments in the arts; and, also, the condition of subnormal and abnormal youngsters is being ameliorated. This is as it should be. But it is astonishing that the plight of children who are highly endowed in a musical way is given hardly any recognition. Perhaps all this may be changed for the better some day. But meanwhile youngsters of potential greatness are losing their rightful opportunity to develop.

* * *

Pittsburgh Musical Institute announces the following summer session faculty recitals: July 12, William H. Oetting, organ recital; Puly 19, Robert Topping, guest tenor; July 26, string ensemble program by Roy E. Shoemaker and Leo Allera, violinists; George H. Wilkins, cellist, and William H. Oetting and Dallmeyer Russell, pianists; Aug. 2, two-piano program by Frank Kennedy and Pauline Hopkins, assisted by Helen Young Kennedy, soprano. No admission cards are required.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR
JUL 1 0 1939

Berkshire Festival Interest Increases

Reservations for single concerts for the Berkshire Symphonic Festivl at Tanglewood will be filled on or after July 20. The demand for reservations for both series of concerts to be played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, continues brisk with a marked increase in the number of reservations from Canada and the Middle West. The concert dates are August 3, 5 and 6; 10, 12 and 13.

There will be many activities of interest to Berkshire visitors in addition to the festival. Ted Shawn and his men dancers will hold forth at their Summer headquarters in West Becket; the Berkshire Playhouse in Stockbridge will present Broadway stars every night and at two matinees; there will be chamber music at the South Mountain in Pittsfield and Music Mountain at Falls Village, Conn., and art exhibitions at the Berkshire Museum in Pittsfield. There will be the Berkshire Garden Center at Stockbridge, the Pleasant Valley Bird and Wild Flower Sanctuary at Lenox and the Mission House at Stockbridge among the many places of interest to visit.

THIS CLIPPING FROM
CITIZEN
Lowell Mass
JUL 1 0 1939

Berkshire Festival.

Bach's Brandenburg Concerto No. 3 in G Major will open the sixth annual Berkshire Symphonic Festival at Tanglewood between Lenox and Stockbridge, Aug. 3. The opening concert by the Boston Symphony orchestra, conducted by Serge Koussevitzky, will begin at 8.30 and indications point to equally as large an audience as attended the dedicatory concert for the new shed last year.

Two moderns will be represented on the program for the second concert Saturday, Aug. 5 at 8.30. The concert will open with Piston's Concerto for Orchestra and it will also include the Fifth Symphony in E Flat Major by Sibelius.

Sunday afternoon, Aug 6 at 3.30 the program will include Prokofieff's musical fairy tale, "Peter and the Wolf," with Richard Hale as narrator.

The second series of concerts will open Aug. 10 at 8.30 with Beethoven's Symphony No. 2 in D Major, followed by Strauss' tone poem, "Also Sprach Zarathustra." On Saturday, Aug. 12, at 8.30 the program will include Stravinsky's "Le Sacre du Printemps" and several operatic works by Wagner.

The festival will close the 13th at 3.30 and on the closing pro-

Debussy, Ravel and the Second Symphony by Sibelius.

Reservations may be made at the Berkshire Symphonic Festival office, Stockbridge, Mass. and single seats will be put on sale later in the month.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUL 1 2 1939

Tanglewood Architect Awarded Prize

Eliel Saarinen Honored in Competition

Eliel Saarinen, president of the Cranbrook Academy of Art, who made the original design for the Berkshire Symphonic Festival's shed at Tanglewood, with his son, Eero and his son-in-law Robert Swanson, all of Bloomfield Hills, Mich., have been awarded first prize of $7500 in the competition for a design for the proposed Smithsonian Institution Gallery of Art in Washington.

Eliel Saarinen

Frederic A. Delano, chairman of the National Capitol Park and Planning Commission headed the jury making the award. The Saarinens and Swanson submitted a design for a building in modern tyle, asymmetrical and distinguished by its dignity and simplicity. If funds are raised for the building, the architects will realize about $90,000.

Eliel Saarinen, internationally known, is a native of Finland. He was named architectural consultant in the construction of the model village at Norris Dam in Tennesssee and in 1936 was invited to be consulting architect in designing buildings for the New York World's Fair. At the recommendation of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, he was chosen architect for the Tanglewood shed.

In construction of the shed, the Festival trustees followed Mr. Saarinen's plans in their essentials as to size, proportions and form, with a number of minor changes recommended by Joseph Franz, engineer of Stockbridge, to meet the limited funds raised by the trustees. The shed is incomplete but trustees are hopeful as years go by, funds will be forthcoming to make completion possible.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST
JUL 1 2 1939

Berkshire Festival Tickets Go on Sale

Because of the interest of a number of music lovers coming from distances who wish to include one or more concerts of the Berkshire Symphonic Festival in their plans to combine a visit to New England with a visit to the New York World's Fair, reservations for single concerts are being accepted by the Festival office at Stockbridge, Mass. They will be filled on or after July 20. Tanglewood, home of the Festival, on Route 183 between Stockbridge and Lenox, is only three hours by motor from the Fair.

The demand for reservations for both series of concerts to be played by the Boston Symphony orchestra, Serge Koussevitzky, conductor, continues brisk with a marked increase in the number of reservations from Canada and the mid-west. The concert dates are Aug. 3, 5 and 6; Aug. 10, 12 and 13.

In addition to the festival, there will be many activities of interest to Berkshire visitors. Ted Shawn and his men dancers will hold forth at their summer headquarters in West Becket; The Berkshire Playhouse in Stockbridge will present Broadway stars every night and at two matinees; there will be chamber music at the South Mountain in Pittsfield and Music Mountain at Falls Village, Conn.; and art exhibitions at the Berkshire Museum in Pittsfield. There will be the Berkshire Garden Center at Stockbridge, the Pleasant Valley Bird and Wild Flower Sanctuary at Lenox, and the Mission House at Stockbridge among the many places of interest to visit.

42

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

UL 13 1939

Berkshire Music Festival Hartford Committee Named

Boston Orchestra, Koussevitzky Play 6 Concerts in August

Announcement of the Hartford Committee for the Berkshire Music Festival was made by its chairman. Mrs. Blanchard W. Means, Tuesday. The members are:

Mrs. Chester R. Seymour. Mrs. Walter H. Gray, Mrs. James Ellicott Hewes. Mrs. Jeremiah H. Bartholomew. Mrs. William H. Bissell. Mrs. Robert B. Ranson, Mrs. Edward N. Allen. Miss Elizabeth Knox. Dr. William O. Aydelotte. Arnold Goldstein. Arthur L. Shipman, Jr., Walter K. Schwinn and Dr. Blanchard W. Means.

The sixth annual Berkshire Festival will be played by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, on August 3. 5 and 6. and August 10. 12 and 13. when the following programs will be heard:

Thursday. August 3. at 8:30—Brandenburg Concerto No. 3 in G Major. Bach; "Scheherezade" Symphonic Suite. Rimsky Korsakov; Symphony No. 1 in C Minor. Brahms.

Saturday. August 5. at 8:30—Concerto For Orchestra. Piston: Symphony No. 5. E flat Major. Sibelius; Symphony No. 7. Beethoven.

Sunday. August 6. at 3:30—Symphony in E Flat Major. Mozart; "Peter and the Wolf." Prokofieff; Symphony No. 4 in F Minor. Tschaikowsky.

Thursday. August 10. at 8:30—Symphony No. 2 in G Major. Beethoven; "Asl Sprach Zarathustra," Strauss; "Pictures At An Exhibition." Moussorgsky-Ravel.

Saturday. August 12. at 8:30—Symphony in B Flat. No. 102. Haydn; "Sacre Du Printemps." Stravinsky; four Wagnerian Overtures

Sunday August 13 at 3:30—Symphony No. 4 in D Minor. Schumann; Prelude "L'Apres-midi d'un Faune" Debussy; "La Valse" Ravel, and Symphony No. 2 in D Major. Sibelius.

---

130 Attend Lecture on Symphony

Pittsfield Eagle
July 12

Analyze Form, Hear Records of August Programs

An audience of 130 heard the first lecture by Charles L. Safford of Williamstown on the first of the 1939 Berkshire Symphonic Festival programs at the Berkshire Museum yesterday afternoon.

With emphasis on the first symphony of Brahms, the lecture included a brief analysis of the form of symphony and the difference between a symphony and a symphonic poem or suite. Excerpts from the Brahms symphony, Rimsky-Korsakow's "Scheherazade" and Bach's "Brandenburg Concerto No. 3 in G Major," which will comprise the program that the Boston Symphony Orchestra will play at Tanglewood on the evening of August 3 were played on the piano by Mr. Safford and from the record library.

Miss Elise Blanchard and Mrs. Maurice Woolverton assisted at the door and Mrs. Zenas C. Colt, chairman of the committee on arrangements for the lectures for the Pittsfield Junior League, sponsor of the series, played the records.

The second program of the Festival to be played Aug. 5 at Tanglewood, will be heard tomorrow afternoon at 3 from records in the Ellen Crane Memorial Room of the Museum. Sibelius's Fifth Symphony and the Seventh of Beethoven will be played. The program will be shorter than the actual Festival program, as the "Concerto for the Orchestra," by Piston has not been recorded.

The second lecture by Mr. Safford will be given next Tuesday at 4.30. Lectures and recorded concerts are open to the public, with no charge.

THIS CLIPPING FROM
VOGUE
GREENWICH, CONN.

15 1939

MUSIC IN THE BERKSHIRES

Howard Taubman describes the informal life at the Boston Symphony Outdoor Festival

JUST as New England as pumpkin pie is the Berkshire Symphonic Festival at Stockbridge, Massachusetts. There the Boston Symphony Orchestra, led by great, stalwart Dr. Koussevitzky, plays six performances in August under a grey, fan-shaped music shed at Tanglewood, the spacious estate where Nathaniel Hawthorne once lived. The whole Festival is as American as the two-party system, and as heart-warming as Salzburg.

You may think back to delicious Salzburg *Würstl*, to the *Festspielhaus*, with the mountainside beginning its abrupt ascent directly behind it, to the narrow streets in the old part of the town, where the eaves of houses on opposite sides of the street meet each other like the friendly branches of neighbouring oaks, and to the grey-walled, whitewashed halls of the house where a little fellow named Wolfgang Amadeus Mozart was born. Salzburg was quaint Old World, and it filled you with a nostalgic warmth. But Tanglewood has a tingling pulse, with the sweep and audacity of the New World; there is a lift in a place and a people whose eyes seem to range boldly to the future.

Waitresses, bus-boys, and chefs go to the concerts in the Berkshires, and some hotels close their dining-rooms early so that they may get there on time. In Salzburg, the townsfolk used to line up outside the *Festspielhaus*, just as they do in front of Grauman's Chinese Theatre in Hollywood, to watch the celebrities enter; only the Burgomaster and a few local dignitaries heard the performances. The Salzburg Festival was for the Toscanini worshippers, the Mozart devotees and the foot-loose and wealthy citizens of the world who liked to be where excitement was thick. The Berkshire Festival, like the Gettysburg Address, is of, by, and for the community.

When Koussevitzky enters on the platform, with his slow, measured gait, he looks as if he were in a solemn, mediæval procession, except that he wears white tie and tails. But the moment he begins to conduct, his shoulders are thrust back, his body is tense, his face becomes crimson; it is as if he were himself physically operating every one of the hundred instruments in his band. Salzburg or Bayreuth never had an orchestra to match the Boston Symphony, now the greatest orchestra in America, and Sergei Koussevitzky is perhaps the length of a baton behind Toscanini. At Salzburg, two thousand men and women stood for ten minutes after a concert and cheered Toscanini. In the Berkshires, more than six thousand men, women, and children remained and shouted for half an hour at the end of last year's Festival.

Salzburg had its Mozart, the Berkshires have Tanglewood—Nathaniel Hawthorne's home for several happy years. In the early

SCHAAL-PIX

CONDUCTOR SERGEI KOUSSEVITZKY (LEFT) AT REHEARSAL

42

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

JUL 13 1939

Berkshire Music Festival Hartford Committee Named

Boston Orchestra, Koussevitzky Play 6 Concerts in August

Announcement of the Hartford Committee for the Berkshire Music Festival was made by its chairman, Mrs. Blanchard W. Means, Tuesday. The members are:

Mrs. Chester R. Seymour, Mrs. Walter H. Gray, Mrs. James Ellicott Hewes, Mrs. Jeremiah H. Bartholomew, Mrs. William H. Bissell, Mrs. Robert B. Ransom, Mrs. Edward N. Allen, Miss Elizabeth Knox, Dr. William O. Aydelotte, Arnold Goldstein, Arthur L. Shipman, Jr., Walter K. Schwinn and Dr. Blanchard W. Means.

The sixth annual Berkshire Festival will be played by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, on August 3, 5 and 6, and August 10, 12 and 13, when the following programs will be heard:

Thursday, August 3, at 8:30—Brandenburg Concerto No. 3 in G Major, Bach; "Scheherezade" Symphonic Suite, Rimsky Korsakov; Symphony No. 1 in C Minor, Brahms.

Saturday, August 5, at 8:30—Concerto For Orchestra, Piston; Symphony No. 5, E flat Major, Sibelius; Symphony No. 7, Beethoven.

Sunday, August 6, at 3:30—Symphony in E Flat Major, Mozart; "Peter and the Wolf," Prokofieff; Symphony No. 4 in F Minor, Tschaikowsky.

Thursday, August 10, at 8:30—Symphony No. 2 in G Major, Beethoven; "Asl Sprach Zarathustra," Strauss; "Pictures At An Exhibition," Moussorgsky-Ravel.

Saturday, August 12, at 8:30—Symphony in B Flat, No. 102, Haydn; "Sacre Du Printemps," Stravinsky; four Wagnerian Overtures.

Sunday August 13 at 3:30—Symphony No. 4 in D Minor, Schumann; Prelude "L'Apres-midi d'un Faune" Debussy; "La Valse" Ravel, and Symphony No. 2 in D Major, Sibelius.

THIS CLIPPING FROM
VOGUE
GREENWICH, CONN.

JUL 15 1939

---

130 Attend Lecture on Symphony

Pittsfield Eagle July 12

Analyze Form, Hear Records of August Programs

An audience of 130 heard the first lecture by Charles L. Safford of Williamstown on the first of the 1939 Berkshire Symphonic Festival programs at the Berkshire Museum yesterday afternoon.

With emphasis on the first symphony of Brahms, the lecture included a brief analysis of the form of symphony and the difference between a symphony and a symphonic poem or suite. Excerpts from the Brahms symphony, Rimsky-Korsakow's "Scheherazade" and Brandenburg Concerto No. 3 in G Major, which will compose the program that the Boston Symphony Orchestra will play at Tanglewood on the evening of August 3 were played on the piano by Mr. Safford and from the record library.

Miss Elise Blanchard and Mrs. Maurice Woolverton assisted at the door and Mrs. Zenas C. Colt, chairman of the committee on arrangements for the lectures for the Pittsfield Junior League, sponsor of the series, played the records.

The second program of the Festival to be played Aug. 5 at Tanglewood, will be heard tomorrow afternoon at 3 from records in the Ellen Crane Memorial Room of the Museum. Sibelius's Fifth Symphony and the Seventh of Beethoven will be played. The program will be shorter than the actual Festival program, as the "Concerto for the Orchestra," by Piston has not been recorded.

The second lecture by Mr. Safford will be given next Tuesday at 4.30. Lectures and recorded concerts are open to the public, with no charge.

MUSIC IN THE BERKSHIRES

Howard Taubman describes the informal life at the Boston Symphony Outdoor Festival

SCHAAL-PIX

CONDUCTOR SERGEI KOUSSEVITZKY (LEFT) AT REHEARSAL

JUST as New England as pumpkin pie is the Berkshire Symphonic Festival at Stockbridge, Massachusetts. There the Boston Symphony Orchestra, led by great, stalwart Dr. Koussevitzky, plays six performances in August under a grey, fan-shaped music shed at Tanglewood, the spacious estate where Nathaniel Hawthorne once lived. The whole Festival is as American as the two-party system, and as heart-warming as Salzburg.

You may think back to delicious Salzburg *Würstl*, to the *Festspielhaus*, with the mountainside beginning its abrupt ascent directly behind it, to the narrow streets in the old part of the town, where the eaves of houses on opposite sides of the street meet each other like the friendly branches of neighbouring oaks, and to the grey-walled, whitewashed halls of the house where a little fellow named Wolfgang Amadeus Mozart was born. Salzburg was quaint Old World, and it filled you with a nostalgic warmth. But Tanglewood has a tingling pulse, with the sweep and audacity of the New World; there is a lift in a place and a people whose eyes seem to range boldly to the future.

Waitresses, bus-boys, and chefs go to the concerts in the Berkshires, and some hotels close their dining-rooms early so that they may get there on time. In Salzburg, the townsfolk used to line up outside the *Festspielhaus*, just as they do in front of Grauman's Chinese Theatre in Hollywood, to watch the celebrities enter; only the Burgomaster and a few local dignitaries heard the performances. The Salzburg Festival was for the Toscanini worshippers, the Mozart devotees and the foot-loose and wealthy citizens of the world who liked to be where excitement was thick. The Berkshire Festival, like the Gettysburg Address, is of, by, and for the community.

When Koussevitzky enters on the platform, with his slow, measured gait, he looks as if he were in a solemn, mediæval procession, except that he wears white tie and tails. But the moment he begins to conduct, his shoulders are thrust back, his body is tense, his face becomes crimson; it is as if he were himself physically operating every one of the hundred instruments in his band. Salzburg or Bayreuth never had an orchestra to match the Boston Symphony, now the greatest orchestra in America, and Sergei Koussevitzky is perhaps the length of a baton behind Toscanini. At Salzburg, two thousand men and women stood for ten minutes after a concert and cheered Toscanini. In the Berkshires, more than six thousand men, women, and children remained and shouted for half an hour at the end of last year's Festival.

Salzburg had its Mozart, the Berkshires have Tanglewood—Nathaniel Hawthorne's home for several happy years. In the early

10 +

1850's, he wandered along the wooded height and down the paths that paralleled the stream on its way to Lake Makheenac. There is a great clearing now on Tanglewood's high plateau, but the woods are still thick along the grounds that fall away suddenly to the lake. The big house—where "the mild, shy, gentle, melancholic, exceedingly sensitive, and not very forcible man" (as Hawthorne wrote of himself while at Tanglewood) romped with the children and told them the tales that grew into *The Wonder-Book*—is now the ground superintendent's home and, at Festival time, headquarters for press and first aid. The serenity of Tanglewood and the breadth of the good American landscape, "rough, broken, rugged, headlong Berkshire," quickened Hawthorne's imagination, and he wrote *The House of Seven Gables* there, as well as *The Wonder-Book*. Later, fondly, he gave the estate its bit of immortality with *Tanglewood Tales*.

Covering an acre and a half, the music shed dominates the height. It is open at the sides, delicately poised on the lean shanks of bare steel girders; it has the grace and calm strength of Beethoven's "Pastoral" Symphony. From the closely shaved lawn, the visitor looks out on a dramatic vista of mountains; Hawthorne spoke of them as "the mighty hills of Berkshire." There is a formal English garden, with hedges of hemlock and pine fastidiously cropped, and a fountain plays in the centre. But it is still America, for beside the garden, there is a canvas tent under which the ladies of the Thursday Morning Club of Great Barrington, Massachusetts, sell ham and Swiss cheese sandwiches, orangeade and soda pop.

Festival time raises the beat of every one's pulse in the Berkshires. For the Festival is a communal enterprise, with no Ministry of Fine Art and no State Treasury to organize and maintain it. Committees have been meeting all winter and spring for the sixth holding of the Festival next month. Volunteers have been selling subscriptions; volunteers have tended the gardens; volunteers will serve as ushers and will take charge of parking. At the moment, volunteers are overseeing the grading of roads.

The Berkshire Festival people do not go wrong twice the same way. Last year, the parking area became soft after a heavy rain, and some limousines were stuck like flies on flypaper. It won't happen this August. Even last year, there was a remedy at hand, for the Berkshire Festival was in New England. After a downpour, a canny Yankee farmer drove up to the Festival grounds in his tractor. "Reckoned," he said, "folks would git stuck in the mud; kin haul 'em out fer a dollar a piece." But this was not a Festival where you could gouge the customer. The Festival management paid the farmer a flat rate for the tractor's use.

Volunteers draw up a list of inns, tourist houses, and eating places, all prices stated. A stranger in the Berkshires can obtain advice as to where to stay; wherever he goes he will have hot water, electric light, and bath. You recall your hopeless wanderings the first day in Salzburg. You remember that, in despair, you finally took a room that looked like a blocked capital I, that you didn't know it was morning because your room was so dark, and that you gashed your chin as you shaved with cold water in the gloom. You remember that you spent the next day hunting for another room and landed a prize in a *Gasthof* that was only two hundred years old; that there was no bath, and the washroom was on another landing; and that you paid five shillings a day extra because its window looked out on the grave of Mozart's sister.

The Berkshire fête has accumulated a reservoir of tradition. The veterans at the sixth Festival in the first fortnight of this August can conjure up past Festivals. The first, in 1934, was held in a horse-show ring on an estate in the village of Interlaken. It was suggested by the late Henry Hadley, who conducted a pick-up orchestra, with two thousand listeners sitting on rough benches under the stars. A canvas tent, set up as rain insurance in 1935, saved the final concert that year when a deluge soaked the horse-show ring. The Festival acquired the cooperation of Dr. Koussevitzky and the Boston Symphony in 1936, and it took place at another estate. Then Tanglewood was deeded to the Boston Symphony in 1937 on condition that it play at the Festival each year.

Most of all, veterans will talk of the night of the storm, as Noah and his crew must have reminisced. The Boston Symphony was playing under a huge circus tent to five thousand people. As Koussevitzky began "The Siegfried Idyl," the storm broke. While the rain poured in at the sides, people huddled toward the heart of the tent. A leak developed, rain pouring in on the box-holders. Streaks of lightning lit up the faces. The thunder blotted out Wagner. Koussevitzky stopped, tried again, and then stopped. There was a long wait. In the rear of the tent, a group of young people began singing college songs. Afraid of panic, Dr. Koussevitzky came out to conduct "The Ride of the Valkyries." Never will this savage, elemental music be heard again in such a setting. As the Valkyrs' wild horses whinnied fiercely in the strings, as the defiant calls of the heroic maidens poured from the brasses, the rain, the lightning, the thunder set the stage.

At last, the rain stopped. The concert was finished. Beautifully gowned women waded through the mud in bare feet, carrying their spattered shoes.

(Continued on page 73)

THE ORCHESTRA REHEARSES

HEADQUARTERS: HAWTHORNE'S OLD HOME

COOKING AT A MUSICIAN'S COTTAGE

MUSIC IN THE BERKSHIRES

(Continued from page 31) Box-holders told of the mice that entertained them during the height of the storm. Strangers offered to drive home people whose cars were stuck for the night. And through it all, the crowd talked and laughed.

But in the conductor's quarters, Koussevitzky was still tense; now he was livid instead of red-faced. He told several Board members that he never liked the tent, that he had agreed to it this year against his judgment and would only finish out this Festival because so many people were in the Berkshires for it. The next day, however, a decision was taken to build a shed, and a campaign was launched. In a short time, eighty thousand dollars were raised, and the shed was ready for 1938. During the Festival of 1938, incidentally, it did not rain.

Because so many workers give their services, the Festival (this year, the concerts are given on August third, fifth, sixth, tenth, twelfth, and thirteenth) pays for itself. There was a deficit in the first two years, made up by private guarantors. But when the Boston Symphony Orchestra came in, the Festival paid its costs. The budget for this year, for example, is about fifty thousand dollars, which pays for the orchestra and for a small administrative and ground staff.

There is the rivalry between townships to absorb a greater share of the Festival's glory. Although the Festival office is in Stockbridge, the neighbouring town of Lenox offered to turn over its Town Hall to the Festival for its year-round offices, rent free. But Stockbridge people bettered that offer, and gave the Festival its present offices not only rent free, but threw in a little lagnappe.

People who attend the Berkshire Festival, especially the Sunday-afternoon concerts, come *en famille*, taking a picnic lunch and making a day of it. Some drive two hundred miles for one concert, and they come from towns and farms where music of this calibre is to be heard only on the radio. Many people follow scores. And when the sun is warm, young couples sprawl on the grass outside the shell. The acoustics are wonderful, and the music can be heard clearly a hundred yards away.

The subscribers love it. They are invited to a rehearsal on Friday mornings, and two thousand of them watch orchestra and conductor practise. Koussevitzky stops the men from time to time, and once or twice he bawls them out. An instrumentalist once told me that nothing had gone wrong during the rehearsal and that you could see, if you looked closely, a twinkle in the conductor's eye as he bawled out the men. There is no twinkle when Koussevitzky is really mad.

The orchestra players look forward to the annual pilgrimage to Tanglewood. A number of them set up tents on the edge of Lake Makheenac, cook their own meals, and rough it for the fortnight. Apparently they think of Tanglewood in the off-season. Visitors one Sunday morning recently heard the notes of a flute coming from the garden. They discovered that a member of the Orchestra had driven from Boston to visit Tanglewood. There he sat on a bench amid the spring blooms, tooting away, wanting only the costume of Pan and perhaps dryads to make the scene look like a painting by Fragonard.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUL 16 1939

ANNUAL BERKSHIRE FESTIVAL

Forthcoming Season Promises to Maintain High Standards of The Past—Academy Proposed for Next Year

By OLIN DOWNES

ADVANCE information of the forthcoming Berkshire Music Festival held annually at Stockbridge, Mass., and given by Serge Koussevitzky and the Boston Symphony, under the presidency of Gertrude Robinson, is significant of the remarkable development of this institution and its place in American culture.

From the practical point of view—a consideration that must profoundly affect any artistic undertaking—there is the certainty that the festival will again balance its budget, with a margin to spare, as it has in each of the past three seasons since the ministrations of the festival have been in the hands of the famous conductor and orchestra.

This is apparently the one American music festival which has a consistent record of fully paying its way. Its expenses, last season, were about fifty-nine thousand dollars. This season they will be approximately sixty-one thousand, partly on account of improvement of the grounds at Tanglewood for the convenience of patrons of the concerts.

The Boston Symphony Orchestra is more than fortunate in the noble gift of these grounds, which it received from Mrs. Gorham Brooks in 1936. Requisite space and permanence of a home for the festival would in themselves have been a princely boon, but the beauty of the festival's surroundings constitutes a setting well-nigh ideal for its traditions and purposes. Against this background the conditions for performance are improved with each season that passes. In the first two years of the Boston Symphony's incumbency the concerts were given under a tent. Last year the Music Shed, open at the sides, but provided with shutters for use in event of bad weather, was erected and proved eminently suitable for requirements. The Shed seats 5,726 people. It is now evident, from advance subscriptions proportionately greater than those of the same time last year, that again the festival will be able to accommodate late comers only with standing room.

* * *

Statistics such as these are ordinarily reserved for financial reports or final paragraphs of newspaper articles. They are advanced here because they demonstrate so strikingly the development of artistic standards and of public taste for music in America. They show that it is perfectly possible to institute a series of performances of the highest quality and the most serious purpose, and find for them a public and a method of self-maintenance. In this undertaking there is no element of cheapness, sensationalism or misleading press-agentry. There is no "concession," as it is often put, to popular taste. The public taste is consulted in so far as the body of a repertory consisting chiefly of masterworks of proved popularity is concerned, but this does not preclude the occasional orchestral novelty, or the prevailingly modern tone of the programs. The only thing offered is great orchestral music, greatly performed. Very seldom has a soloist appeared with the orchestra, and then only as a component part of a symphonic ensemble, or as Mr. Richard Hale will appear this coming season as the Narrator in the delicious whimsy of Prokofieff, "Peter and the Wolf"; a humorous masterpiece in childlike vein which has proved an ornament in the past two seasons of the Boston Symphony's Winter programs. The Berkshire Festival performances give added and conclusive evidence that the greatest soloist is the modern orchestra in the hands of a master musician and interpreter. No other attractions have been necessary. No orchestral series has offered truer evidence of the evolution of the taste of American audiences from the days, still within memory, when an orchestral season without great soloists was an impossibility. Indeed, it seems still an impossibility, under certain conductors, with certain orchestras.

* * *

It can justly be said that the symphonic audiences of today are learning to listen to great music and love it for its own sake and not for the sake of some glittering personality among conductors. At the same time it pays not to underestimate—indeed, one can hardly overrate—the importance of a master interpreter. A "practical" manager, or press-agent, will state cynically that one thing, and one thing only, will bring the great public to the support of a symphonic organization—namely, a virtuoso leader of international glamour and fame. The other school of thought will express its scorn of this kind of exhibitionism and savagely take to task those who eye a conductor instead of listening solely for the sake of the music. Does not the truth lie between the two extremes? Cheap and pretentious virtuosity, playing to the gallery, etc., are pernicious. But great interpretation is utterly essential to music's complete realization.

* * *

This is not a point upon which we can afford to fool ourselves. When the music really speaks, when, in a word, it is really itself, is when the performance reveals the true intensity and beauty of the composer's thought, which is never done except by masterly and inspired presentation. With a detail of such interpretation, or the technical superiority of this over that performance, or with profounder matters regarding a conductor's conception of a score, there can well be differences of opinion. But not concession where quality enters. The standards of the Berkshire Festival are of the highest. The public knows this and is correspondingly generous with its patronage.

Another aspect of the Berkshire Music Festival, a proposed future phase of its activities, should prove to be of unprecedented importance. This is the "academy" of music which Dr. Koussevitzky has been planning for years as an adjunct of the performances of the orchestra. Details of the conception have yet to be put in final form. The extent to which this academy or—as it might be proper to describe it—institution for post-graduate work in music will be developed in its first season is yet to be determined, but ground has been broken for activities next Summer, and definite announcement of its plans may be expected before the end of this one.

* * *

The courses will be devoted in considerable part to the complete training of young conductors who have talent and substantial studies already to their credit. But the academy will have broader aims than these, and it will be extremely interesting to discover their development in terms of practical instruction and training in ensemble and musicianship. The conception of the school involves the establishment, from the student body, of a chorus to be trained in sight-singing and interpretation, with a sound theoretical background, and experience in actual performance with the orchestra. There will be lessons for advanced orchestral players by first-desk members of the Boston Symphony. There will be study of repertory, lectures upon these and related subjects, "laboratory" work under the direct supervision of the leader. The school will not compete with the work done by established Summer schools of music in America, but will present certain rounded plans for the specialized development of young musicians.

This project would appear as a logical step in the development of the Berkshire Music Festival. It is planned to begin three weeks in advance of the three-week season of the Boston Symphony performances. It has unique possibilities for the development of musicians and music in America.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 16 1939

Berkshire Festival

Single Ticket Sale Opens Next Thursday

The Berkshire Symphonic Festival announces that reservations for single concerts in this summer's series by the Boston Symphony Orchestra at [redacted], Lenox, Mass., are being accepted at the festival office in Stockbridge, Mass., and will be filled beginning next Thursday. As already announced, the concerts under Serge Koussevitzky's direction will be held on Thursday and Saturday evenings and Sunday afternoons, Aug. 3, 5, 6, 10, 12 and 13.

Among artistic events in the Berkshire region during the festival period are programs by Ted Shawn and his men dancers in [redacted], Mass., plays at the Berkshire Playhouse in Stockbridge, chamber music at South Mountain, Pittsfield, Mass and Falls Village, Conn., and art exhibitions in the Berkshire Museum in Pittsfield. Other points of interest include the Berkshire Garden Center in Stockbridge, the Pleasant Valley Bird and Wild Flower Sanctuary in Lenox and the Mission House at Stockbridge.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JUL 17 1939

THREE EXHIBITIONS AT BERKSHIRE MUSEUM SET FOR AUGUST

In line with the general policy of art museums to show "topical" ex-[redacted] particularly in the summer time, when the turnover of shows is slower than in other seasons, the Berkshire museum, under the direction of Miss Laura Bragg, will hold three exhibitions during the period of the Berkshire symphonic festival, August 3-13.

One of the three will comprise 40 of the paintings and wash-drawings of the Boston symphony orchestra and Serge Koussevitzky while in rehearsal, [redacted]ason. The exhibition will open the 26th, with two others, at the midsummer reception given annually by the director and trustees.

The other shows will be the annual Berkshire national photographic exhibition, held under the auspices of the Berkshire Museum Camera club, and a collection of oils, water colors and drawings by New York artists, assembled under the heading, "The World of Today."

Other summer exhibitions in New England include a "utilitarian art" show of early New England work at the George Walter Vincent Smith gallery in this city, and the following galleries are also exhibiting special collections: Addison Gallery of American Art, Andover; Institute of Modern Art, Boston; Fogg Art museum, Cambridge; Yale Gallery of Fine Arts; Rhode Island School of Design (Providence) and the Worcester Art museum. At the latter may be seen prints from the Goodspeed collection of American prints which was acquired by the museum in 1910.

THIS CLIPPING FROM ✓
SPRINGFIELD, MASS.
MORNING UNION

JUL 17 1939

CITY NEWS

40 SKETCHES OF SYMPHONY STARS WILL BE SHOWN

Berkshire Museum to Have Greason Exhibit; Camera Club Show

One of the three large exhibitions of national importance to be held during the period of the Berkshire Symphonic Festival, Aug. 3 to Aug. 13, at the Berkshire Museum in Pittsfield, will be 40 of the ~~paintings~~ and wash drawing of the Boston Symphony Orchestra and Serge Koussevitzky while in rehearsa[redacted] Greason.

Delighted Boston

This exhibition, which delighted Boston when shown in Symphony Hall the past winter, opens July 26, with two others, at the midsummer reception given annually by the trustees and the director of the museum, Miss Laura Bragg. The museum is open weekdays from 10 to 5, except Monday, and on Sundays from 2 to 5. The public is invited. There is no admission fee.

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the Festival will be the second annual Berkshire National Photographic Exhibition, held under the auspices of the Berkshire Museum Camera Club.

Largest Exhibition

The largest exhibition, and in a way the most memorable ever held at the museum, will continue until after Labor Day. It is "The World of Today," oils, water colors, gouaches, drawings and prints by New York artists. The exhibition was organized by Elizabeth McCausland of New York City.

Visitors may have the thrill of registering on a mahogany writing desk used by Nathaniel Hawthorne while he lived at Tanglewood, another Festival contact. If of literary inclination, they may see the "One-Hoss Shay," immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing the great novel "Moby Dick." "Moby Dick," by the way, is pictured on a wall of the biology room.

THIS CLIPPING FROM
LAWRENCE, MASS.
EAGLE

JUL 17 1939

BERKSHIRE MUSEUM PLANS EXHIBITION

One of the three large exhibitions of national importance to be held during the period of the Berkshire Symphonic Festival, August 3 to 13, at the Berkshire Museum in Pittsfield, will be 40 of the paintings and wash-drawings of the Boston [redacted]phony Orchestra and [redacted] Koussevitzky while in rehearsal, by Donald Greason.

Delighted Boston

This exhibition, which delighted Boston when shown in Symphony Hall the past winter, opens July 26, with two others, at the mid-summer reception given annually by the trustees and the director of the museum, Miss Laura Bragg. These three exhibitions are another evidence of the cooperative spirit of the Berkshire region in an effort to provide interesting, entertaining and cultural attraction for the hundreds of visitors who will be here for the sixth annual Festival. The museum is open week days from 10 to 5, except Monday, and on Sundays from 2 to 5. The public is invited. There is no admission fee.

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the Festival will be the second annual Berkshire National Photographic Exhibition, held under the auspices of the Berkshire Museum Camera Club, an affiliated organization where experienced photographers not only work together but maintain teaching courses for beginners.

Largest Exhibition

The largest exhibition, and in a way the most memorable ever held at the museum, will continue until after Labor Day. It is "The World of Today," oils, water-colors, gouaches, drawings, and prints by New York artists. The exhibition was organized by Elizabeth McCausland of New York City, who is recognized as without a superior in her power to discriminate and evaluate among the works of contemporary artists.

The museum is now completing a reorganization. Students are sent to see it from the far reaches of the world—South Africa, Australia, New Zealand, China, Europe and the islands. Its art collections are distinguished and its science exhibitions have features not to be seen elsewhere in the world, for example, the Biology Room, just completed, where the walls have been painted in unique fashion by Helen Damrosch Tee-Van, of the musical Damrosch family.

Hawthorne Desk at Museum

Visitors may have the thrill of registering on a mahogany writing desk used by Nathaniel Hawthorne while he lived at Tanglewood—another Festival contact. If of literary inclination, they may see the "One-Hoss Shay," immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing the great novel "Moby Dick." "Moby Dick," by the way, is pictured on a wall of the Biology room.

Information concerning the exhibitions or the concerts to be given by the Boston Symphony Orchestra will be supplied gladly by the Festival office at Stockbridge.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

JUL 17 1939

BOSTON SYMPHONY PAINTINGS TO BE EXHIBITED SOON

One of the three large exhibitions of national importance to be seen during the period of the Berkshire Symphonic Festival, August 3 to August 13 at the Berkshire Museum, will be 40 of the paintings and wash-drawings of the Boston Symphony Orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason.

This exhibition which delighted Boston when shown in Symphony Hall the past winter opens July 26 with two others at the mid-summer reception given annually by the trustees and the director of the Museum, Miss Laura Bragg. These three exhibitions are another evidence of the co-operative spirit of the Berkshire region in an effort to provide interesting, entertaining and cultural attractions for the hundreds of visitors who will be here for the sixth annual Festival. The Museum is open week days from 10 to 5 except Monday and on Sundays from 2 to 5. The public is invited. There is no admission fee.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JUL 18 1939

Berkshire Exhibits To Include Boston Symphony Drawings

One of the three large exhibitions during the Berkshire Symphonic Festival, Aug. 3 to Aug. 13, at the Berkshire Museum in Pittsfield, will be 40 of the paintings and wash-drawings of the Boston Symphony Orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason.

This exhibition, which delighted Boston when shown in Symphony Hall the past winter, opens July 26, with two others will open at the mid-summer reception given annually by the trustees and the director of the museum, Miss Laura Bragg. These three exhibitions are another evidence of the co-operative spirit of the Berkshire region to Berkshire region in an effort to provide attractions for the hundreds of visitors who will be here for the sixth annual Festival. The museum is open week days from 10 to 5, except Monday, and on Sundays from 2 to 5. The public is invited. There is no admission fee.

Photographic Exhibit

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the Festival will be the second annual Berkshire National Photographic Exhibition, held under auspices of the Berkshire Museum Camera Club, an affiliated organization where experienced photographers not only work together but maintain teaching courses for beginners.

The largest exhibition will continue until after Labor Day. It is "The World of Today," oils, water-colors, gouaches, drawings and prints by New York artists. The exhibition was organized by Elizabeth McCausland of New York City.

Museum Reorganized

The museum is now completing a reorganization. Students are sent to see it from the far reaches of the world.

Its art collections are distinguished and its science exhibitions have features not to be seen elsewhere in the world, for example, the biology room, just completed, where the walls have been painted by Helen Damrosch Tee-Van, of the musical Damrosch family.

Visitors may register on a mahogany writing desk used by Nathaniel Hawthorne while he lived at Tanglewood, another Festival contact. If of literary inclination, they may see the "One-Hoss Shay", immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing "Moby Dick".

Information concerning the exhibitions or the concerts to be given by the Boston Symphony Orchestra will be supplied by the Festival office at Stockbridge, Mass.

THIS CLIPPING FROM
JOURNAL

JUL 20 1939

FESTIVAL TICKETS TO BE SOLD SINGLY

Because of the interest of a number of music lovers coming from distances who wish to include one or more concerts of the Berkshire Symphonic Festival at Tanglewood in their visit to New England and the New York World's Fair, reservations for single concerts are being accepted by the festival office at Stockbridge, Mass.

They are now being filled. Tanglewood, home of the festival, on Route 183 between Stockbridge and Lenox, is only three hours by motor from the Fair.

The demand for reservations for both series of concerts to be played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, continues brisk with a marked increase in the number of reservations from Canada and the mid-west. The concert dates are August 3, 5 and 6; August 10, 12 and 13.

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER

JUL 18 1939

Three Art Exhibits Planned During Berkshire Festival

One of the three large exhibitions of national importance to be held during the period of the Berkshire Symphonic festival, August 3 to August 13, at the Berkshire museum in Pittsfield, Mass., will be 40 of the paintings and wash-drawings of the Boston Symphony orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason. This exhibition opens July 26, with two others, at the midsummer reception given annually by the trustees and the director of the museum, Miss Laura Bragg. The museum is open week days from 10 to 5, except Monday, and on Sundays from 2 to 5. The public is invited.

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the festival will be the second annual Berkshire National Photographic exhibition, held under the auspices of the Berkshire Museum Camera club, an affiliated organization where experienced photographers not only work together but maintain teaching courses for beginners.

The largest exhibition which will continue until after Labor Day is "The World of Today," oils, watercolors, gouaches, drawings and prints by New York artists.

The walls of the museum's biology room, just completed have been painted by Helen Damrosch Tee-Van, of the musical Damrosch family.

Visitors may register on a mahogany writing desk used by Nathanial Hawthorne while he lived at Tanglewood, may view the "One-Hoss Shay" immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing the great novel "Moby Dick." "Moby Dick" is pictured on a wall of the biology room.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

JUL 21 1939

To Display Paintings and Drawings At Berkshire Music Festival.

One of the three large exhibitions of national importance to be held during the period of the Berkshire Symphonic Festival, Aug. 3 to Aug. 13, at the Berkshire Museum in Pittsfield, Mass., will be 40 of the paintings and wash-drawings of the Boston Symphony orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason. This exhibition, which delighted Boston when shown in Symphony hall the past winter, opens July 26, with two others, at the midsummer reception given annually by the trustees and the director of the museum, Miss Laura Bragg

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the festival will be the second annual Berkshire National Photographic exhibition, held under the auspices of the Berkshire Museum Camera club, an affiliated organization where experienced photographers not only work together but maintain teaching courses for beginners. The largest exhibition, and in a way the most memorable ever held at the museum, will continue until after Labor day. It is "The World of Today," oils, water colors, gouaches, drawings, and prints by New York artists.

Visitors may have the thrill of registering on a mahogany writing desk used by Nathaniel Hawthorne while he lived at Tanglewood—another festival contact. If of literary inclination, they may see the "One Hoss Shay," immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing the great novel "Moby Dick." "Moby Dick," by the way, is pictured on a wall of the Biology room.

Information concerning the exhibitions or the concerts to be given by the Boston Symphony orchestra will be supplied gladly by the festival office at Stockbridge, Mass.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

JUL 21 1939

All Walks of Life Go to Berkshire Festival

New England Towns All Send Quota to Williamstown

By WINSOR FRENCH

WILLIAMSTOWN, Mass., July 21—The annual Berkshire Festival takes place at Stockbridge, Mass., at Tanglewood, once upon a time the impressive estate of that great man of letters, Nathaniel Hawthorne.

Nothing quite like it happens anywhere else in the country and regardless of the fact it is only about to commence its sixth season it has already assumed its traditions, rich anecdotage and is every bit as important as the musical magnets that draw thousands of people to Central Europe every summer.

The Berkshire Festival takes place during the first two weeks in August with the great Serge Koussevitzky conducting the Boston Symphony Orchestra in a series of six concerts.

Stories Legend

Originally, the concerts used to be held in a vast circus tent and the stories of those historic evenings are now legend—nights when the musicians could hardly be heard above the rain and when sudden and terrific thunderstorms threatened real panic.

Now, however, the festival has become a communal enterprise. Tanglewood has been given to the Boston Orchestra as a permanent home, and if the good people of Stockbridge are still unable to curb the elements, at least they have erected a proper theater, eliminated the parking problem and done everything within their power to make the music lovers as comfortable as possible. Make no mistake, however, these musical evenings are not patterned solely for the entertainment of the moneyed, or anything like it.

Gingham and Silk

Koussevitzky conducts wearing tails and a white tie, station wagons, sleek, silent town cars and snappy roadsters emerge from the secluded gates of large estates and the wealthy and fashionable are in evidence but it is still far from their show. Men, women and children come from miles around—farmers in overalls and their wives in crisp, clean gingham. The hotels literally push the dinner hour forward so the waitresses and bus boys can be on time and the ladies of the town try to swell their club's coffers by selling soft drinks and various homemade delicacies at roadside stands.

From a musical standpoint, however, the concerts are in no sense popular. Far from aloof, Koussevitzky even allows subscribers to attend rehearsals but once he raises his baton and an almost magic hush falls over some 5000 people, the music that pours forth into the warm, kinetic summer evening is not for those who believe the ultimate was achieved when Victor Herbert dashed off "Kiss Me Again."

Unfortunately there is no space here for detailed descriptions of Tanglewood, what has already been achieved or the plans for the future. Plans there are, however, and they include a school for conductors and advanced, highly specialized students of music.

Success Seems Assured

Personally, I don't see how it can possibly fail. Determined New Englanders are in back of the project for all they are worth and just try and cross a New Englander.

The citizens of Stockbridge and the other neighboring towns don't merely give it their attention during the summer season, but throughout the year. Volunteer workers tend the grounds, contact the press and solicit subscribers for miles around. To describe their efforts as successful is putting it mildly.

There is a bicycle for every station wagon that goes forth on the evenings when Koussevitzky is about to go to work and the man or woman on the bicycle, you will discover, usually carries a score.

This year the concerts will take place on Aug. 3, 5, 6, 10, 12 and 13.

Reservations for seats for the concerts, individual or for the two series, may be made by writing to the Berkshire Symphonic Festival at Stockbridge, Mass., and the prices will hardly disturb your budget.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

JUL 22 1939

Summer Set to Music

On August 3rd the Berkshires will usher in their sixth Symphonic Festival at Tanglewood, halfway between Stockbridge and Lenox.

There will be two series of concerts—the first (Series A) on August 3rd, 5th, and 6th; the second (Series B) on the 10th, 12th, and 13th. The weekday concerts will be in the evenings at 8:30, and the Sunday concerts at 3:30 in the afternoon—an excellent arrangement for those who can go up for a long weekend, get plenty of favorite sport, and be back in New York Monday morning if necessary.

The concerts are given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and are held in the new music shed, designed by Finnish Eliel Saarinen. All the seats are reserved, so that you don't have to rush from dinner to secure a good place. The prices for each series are $3, $4.50, $6, and $7.50, depending on the location of the seat.

Stay for both series if you can, for you'll be sure of a delightful Summer holiday. The big hotels in the immediate vicinity are Heaton Hall and the Red Lion Inn, with its famous collection of antiques, at Stockbridge; the Berkshire Inn at Great Barrington, and the Curtis House at Lenox. The prices at these hotels range from $6 to $7 a day and up per person, American plan. There are two smaller, but perfectly delightful old inns three miles from Great Barrington—the Olde Egremont Tavern and the Egremont Inn, both at South Egremont. The rates are a little less than at the hotels, and the inns are quaint and intimate with a nice blending of Colonial atmosphere and modern plumbing.

For a place that is original and unconventional in a smart, sophisticated manner we recommend the Jug End Barn, also at South Egremont. It is an enormous stock barn made over into an unique hostelry. Non-members' reservations must be accompanied by a letter of introduction from a member or former guest. The rates for them are $3.50 and $4.50.

There is a quite simple but very comfortable hotel at Stockbridge, the Oak Lawn Inn. Not many of the rooms have private baths, but all of them have running water and the rates are extremely reasonable—from $3 a day, American plan. At Hillsdale, N. Y., a few miles from South Egremont, is a very beautiful old Colonial house, the Elmwood Inn. It takes only a few guests, but if you're interested in fine old houses you'll enjoy staying there. Rates on application (about $4 a day).

At Stockbridge, Lenox, Great Barrington, and South Egremont there is plenty of golf, from the semi-public 9-hole course at Stockbridge where you can play for 50c a day, to the 18-hole Club course, open to hotel guests, with greens fees of $1.50 and $2 a day. Swimming is in the Stockbridge Bowl, lakes, and abandoned quarries. Bicycles rent for 25c an hour or $2 a week—it's a fine free wheeling country. The rates for riding horses range from $1 to $2 an hour depending on where you're staying. Tennis is on dirt or clay courts, usual charge $1 for two hours. There's no charge at all for the dirt court at Oak Lawn.

The Berkshires are about 125 miles from New York and there are two excellent motor routes. You can take the Hutchinson River and Merritt Parkways to Norwalk, and Route 7 straight through to Great Barrington, Stockbridge, and Lenox. Or you can take the Eastern States Parkway to Arthursburg, No. 82 from Arthursburg to Milbrook, No. 44 from Milbrook to Canaan, and No. 7 from Canaan onward. For Hillsdale and South Egremont use the Eastern States Parkway, Routes 82 and 44 to Millerton, 22 to Hillsdale, and 23 from Hillsdale to South Egremont. Part of the Parkway is under construction, but it's passable.

By train you take the Berkshire Division of the New Haven Railroad. The fare is $2.98 to Great Barrington, $3.19 to Stockbridge, and $3.60 to Lenox. There is a station at Hillsdale (fare $2.75) near the Elmwood Inn and only two miles from South Egremont.

—PAMELA PRATT FORBES

Editorial Note: To make sure of accommodations, make reservations ahead and send references. Many inns and hotels require them. Or make your reservations through your travel bureau.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JUL 18 1939

Berkshire Exhibits To Include Boston Symphony Drawings

One of the three large exhibitions during the Berkshire Symphonic Festival, Aug. 3 to Aug. 13, at the Berkshire Museum in Pittsfield, will be 40 of the paintings and wash-drawings of the Boston Symphony Orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason.

This exhibition, which delighted Boston when shown in Symphony Hall the past winter, opens July 26, with two others will open at the mid-summer reception given annually by the trustees and the director of the museum, Miss Laura Bragg. These three exhibitions are another evidence of the co-operative spirit of the Berkshire region to Berkshire region in an effort to provide attractions for the hundreds of visitors who will be here for the sixth annual Festival. The museum is open week days from 10 to 5, except Monday, and on Sundays from 2 to 5. The public is invited. There is no admission fee.

Photographic Exhibit

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the Festival will be the second annual Berkshire National Photographic Exhibition, held under auspices of the Berkshire Museum Camera Club, an affiliated organization where experienced photographers not only work together but maintain teaching courses for beginners.

The largest exhibition will continue until after Labor Day. It is "The World of Today," oils, water-colors, gouaches, drawings and prints by New York artists. The exhibition was organized by Elizabeth McCausland of New York City.

Museum Reorganized

The museum is now completing a reorganization. Students are sent to see it from the far reaches of the world.

Its art collections are distinguished and its science exhibitions have features not to be seen elsewhere in the world, for example, the biology room, just completed, where the walls have been painted by Helen Damrosch Tee-Van, of the musical Damrosch family.

Visitors may register on a mahogany writing desk used by Nathaniel Hawthorne while he lived at Tanglewood, another Festival contact. If of literary inclination, they may see the "One-Hoss Shay", immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing "Moby Dick".

Information concerning the exhibitions or the concerts to be given by the Boston Symphony Orchestra will be [illegible] by the Festival office at Stockbridge, Mass.

THIS CLIPPING FROM
JOURNAL
Rockville Conn
JUL 20 1939

FESTIVAL TICKETS TO BE SOLD SINGLY

Because of the interest of a number of music lovers coming from distances who wish to include one or more concerts of the Berkshire Symphonic Festival at Tanglewood in their visit to New England and the New York World's Fair, reservations for single concerts are being accepted by the festival office at Stockbridge, Mass.

They are now being filled. Tanglewood, home of the festival, on Route 183 between Stockbridge and Lenox, is only three hours by motor from the Fair.

The demand for reservations for [illegible] series of concerts to be played [illegible] Boston Symphony Orchestra, [illegible] conductor, con[illegible] a marked increase in [illegible] reservations from Canada [illegible] concert dates are A[illegible] August 10, 12 and 13.

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER
JUL 18 1939

Three Art Exhibits Planned During Berkshire Festival

One of the three large exhibitions of national importance to be held during the period of the Berkshire Symphonic festival, August 3 to August 13, at the Berkshire museum in Pittsfield, Mass., will be 40 of the paintings and wash-drawings of the Boston Symphony orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason. This exhibition opens July 26, with two others, at the midsummer reception given annually by the trustees and the director of the museum, Miss Laura Bragg. The museum is open week days from 10 to 5, except Monday, and on Sundays from 2 to 5. The public is invited.

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the festival will be the second annual Berkshire National Photographic exhibition, held under the auspices of the Berkshire Museum Camera club, an affiliated organization where experienced photographers not only work together but maintain teaching courses for beginners.

The largest exhibition which will continue until after Labor Day is "The World of Today," oils, watercolors, gouaches, drawings and prints by New York artists.

The walls of the museum's biology room, just completed have been painted by Helen Damrosch Tee-Van, of the musical Damrosch family.

Visitors may register on a mahogany writing desk used by Nathanial Hawthorne while he lived at Tanglewood, may view the "One-Hoss Shay" immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing the great novel "Moby Dick." "Moby Dick" is pictured on a wall of the biology room.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
JUL 21 1939

To Display Paintings and Drawings At Berkshire Music Festival.

One of the three large exhibitions of national importance to be held during the period of the Berkshire Symphonic Festival, Aug. 3 to Aug. 13, at the Berkshire Museum in Pittsfield, Mass., will be 40 of the paintings and wash-drawings of the Boston Symphony orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason. This exhibition, which delighted Boston when shown in Symphony hall the past winter, opens July 26, with two others, at the midsummer reception given annually by the trustees and the director of the museum, Miss Laura Bragg

Another exhibition of national importance to be viewed privately at the reception and then open for a period extending through the festival will be the second annual Berkshire National Photographic exhibition, held under the auspices of the Berkshire Museum Camera club, an affiliated organization where experienced photographers not only work together but maintain teaching courses for beginners. The largest exhibition, and in a way the most memorable ever held at the museum, will continue until after Labor day. It is "The World of Today," oils, water colors, gouaches, drawings, and prints by New York artists.

Visitors may have the thrill of registering on a mahogany writing desk used by Nathaniel Hawthorne while he lived at Tanglewood—another festival contact. If of literary inclination, they may see the "One Hoss Shay," immortalized by Oliver Wendell Holmes, and a trundle bed which held little Melvilles during nights when father Herman Melville was writing the great novel "Moby Dick." "Moby Dick," by the way, is pictured on a wall of the Biology room.

Information concerning the exhibitions or the concerts to be given by the Boston Symphony orchestra will be supplied gladly by the festival office at Stockbridge, Mass.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS
JUL 21 1939

All Walks of Life Go to Berkshire Festival

New England Towns All Send Quota to Williamstown

By WINSOR FRENCH

WILLIAMSTOWN, Mass., July 21—The annual Berkshire Festival takes place at Stockbridge, Mass., at Tanglewood, once upon a time the impressive estate of that great man of letters, Nathaniel Hawthorne.

Nothing quite like it happens anywhere else in the country and regardless of the fact it is only about to commence its sixth season it has already assumed its traditions, rich anecdotage and is every bit as important as the musical magnets that draw thousands of people to Central Europe every summer.

The Berkshire Festival takes place during the first two weeks in August with the great Serge Koussevitzky conducting the Boston Symphony Orchestra in a series of six concerts.

Stories Legend

Originally, the concerts used to be held in a vast circus tent and the stories of those historic evenings are now legend—nights when the musicians could hardly be heard above the rain and when sudden and terrific thunderstorms threatened real panic.

Now, however, the festival has become a communal enterprise. Tanglewood has been given to the Boston Orchestra as a permanent home, and if the good people of Stockbridge are still unable to curb the elements, at least they have erected a proper theater, eliminated the parking problem and done everything within their power to make the music lovers as comfortable as possible. Make no mistake, however, these musical evenings are not patterned solely for the entertainment of the moneyed, or anything like it.

Gingham and Silk

Koussevitzky conducts wearing tails and a white tie, station wagons, sleek, silent town cars and snappy roadsters emerge from the secluded gates of large estates and the wealthy and fashionable are in evidence but it is still far from their show. Men, women and children come from miles around—farmers in overalls and their wives in crisp, clean gingham. The hotels literally push the dinner hour forward so the waitresses and bus boys can be on time and the ladies of the town try to swell their club's coffers by selling soft drinks and various homemade delicacies at roadside stands.

From a musical standpoint, however, the concerts are in no sense popular. Far from aloof, Koussevitzky even allows subscribers to attend rehearsals but once he raises his baton and an almost magic hush falls over some 5000 people, the music that pours forth into the warm, kinetic summer evening is not for those who believe the ultimate was achieved when Victor Herbert dashed off "Kiss Me Again."

Unfortunately there is no space here for detailed descriptions of Tanglewood, what has already been achieved or the plans for the future. Plans there are, however, and they include a school for conductors and advanced, highly specialized students of music.

Success Seems Assured

Personally, I don't see how it can possibly fail. Determined New Englanders are in back of the project for all they are worth and just try and cross a New Englander.

The citizens of Stockbridge and the other neighboring towns don't merely give it their attention during the summer season, but throughout the year. Volunteer workers tend the grounds, contact the press and solicit subscribers for miles around. To describe their efforts as successful is putting it mildly.

There is a bicycle for every station wagon that goes forth on the evenings when Koussevitzky is about to go to work and the man or woman on the bicycle, you will discover, usually carries a score.

This year the concerts will take place on Aug. 3, 5, 6, 10, 12 and 13.

Reservations for seats for the concerts, individual or for the two series, may be made by writing to the Berkshire Symphonic Festival at [illegible] prices [illegible]

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.
JUL 22 1939

Summer Set to Music

On August 3rd the Berkshires will usher in their sixth Symphonic Festival at Tanglewood, halfway between Stockbridge and Lenox.

There will be two series of concerts—the first (Series A) on August 3rd, 5th, and 6th; the second (Series B) on the 10th, 12th, and 13th. The weekday concerts will be in the evenings at 8:30, and the Sunday concerts at 3:30 in the afternoon—an excellent arrangement for those who can go up for a long weekend, get plenty of favorite sport, and be back in New York Monday morning if necessary.

The concerts are given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and are held in the new music shed, designed by Finnish Eliel Saarinen. All the seats are reserved, so that you don't have to rush from dinner to secure a good place. The prices for each series are $3, $4.50, $6, and $7.50, depending on the location of the seat.

Stay for both series if you can, for you'll be sure of a delightful Summer holiday. The big hotels in the immediate vicinity are Heaton Hall and the Red Lion Inn, with its famous collection of antiques, at Stockbridge; the Berkshire Inn at Great Barrington, and the Curtis House at Lenox. The prices at these hotels range from $6 to $7 a day and up per person, American plan. There are two smaller, but perfectly delightful old inns three miles from Great Barrington—the Olde Egremont Tavern and the Egremont Inn, both at South Egremont. The rates are a little less than at the hotels, and the inns are quaint and intimate with a nice blending of Colonial atmosphere and modern plumbing.

For a place that is original and unconventional in a smart, sophisticated manner we recommend the Jug End Barn, also at South Egremont. It is an enormous stock barn made over into an unique hostelry. Non-members' reservations must be accompanied by a letter of introduction from a member or former guest. The rates for them are $3.50 and $4.50.

There is a quite simple but very comfortable hotel at Stockbridge, the Oak Lawn Inn. Not many of the rooms have private baths, but all of them have running water and the rates are extremely reasonable—from $3 a day, American plan. At Hillsdale, N. Y., a few miles from South Egremont, is a very beautiful old Colonial house, the Elmwood Inn. It takes only a few guests, but if you're interested in fine old houses you'll enjoy staying there. Rates on application (about $4 a day).

At Stockbridge, Lenox, Great Barrington, and South Egremont there is plenty of golf, from the semi-public 9-hole course at Stockbridge where you can play for 50c a day, to the 18-hole Club course, open to hotel guests, with greens fees of $1.50 and $2 a day. Swimming is in the Stockbridge Bowl, lakes, and abandoned quarries. Bicycles rent for 25c an hour or $2 a week—it's a fine free wheeling country. The rates for riding horses range from $1 to $2 an hour depending on where you're staying. Tennis is on dirt or clay courts, usual charge $1 for two hours. There's no charge at all for the dirt court at Oak Lawn.

The Berkshires are about 125 miles from New York and there are two excellent motor routes. You can take the Hutchinson River and Merritt Parkways to Norwalk, and Route 7 straight through to Great Barrington, Stockbridge, and Lenox. Or you can take the Eastern States Parkway to Arthursburg, No. 82 from Arthursburg to Milbrook, No. 44 from Milbrook to Canaan, and No. 7 from Canaan onward. For Hillsdale and South Egremont use the Eastern States Parkway, Routes 82 and 44 to Millerton, 22 to Hillsdale, and 23 from Hillsdale to South Egremont. Part of the Parkway is under construction, but it's passable.

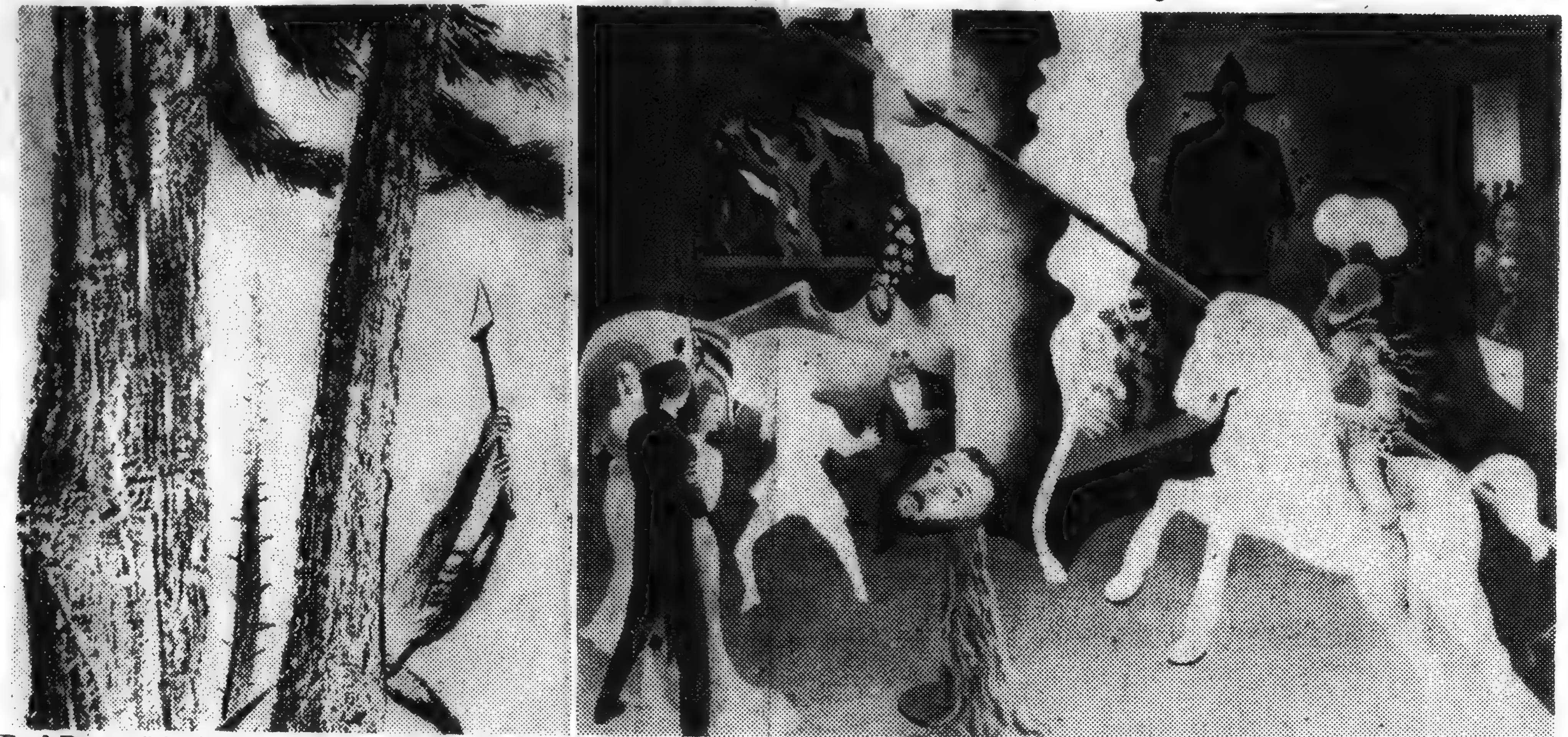
By train you take the Berkshire Division of the New Haven Railroad. The fare is $2.98 to Great Barrington, $3.19 to Stockbridge, and $3.60 to Lenox. There is a station at Hillsdale (fare $2.75) near the Elmwood Inn and only two miles from South Egremont.

—PAMELA PRATT FORBES

Editorial Note: To make sure of accommodations, make reservations ahead and send references. Many inns and hotels require them. Or make your reservations through your travel bureau.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUL 22 1939

Three Exhibits To Open at Museum Wednesday



"Paul Bunyan" is title of crayon cartoon at left by William Gropper, depicting the felling of forest giants, loaned through the ACA Gallery, New York. At right, is ultra-modernistic conception, "Death Rides the Horse of Uccello," by James Guy, from the Boyer Galleries, New York, which will be in the "World of Today" exhibit.

Photographs, Paintings To Be Displayed

Formal Reception Will Be Held Wednesday Night

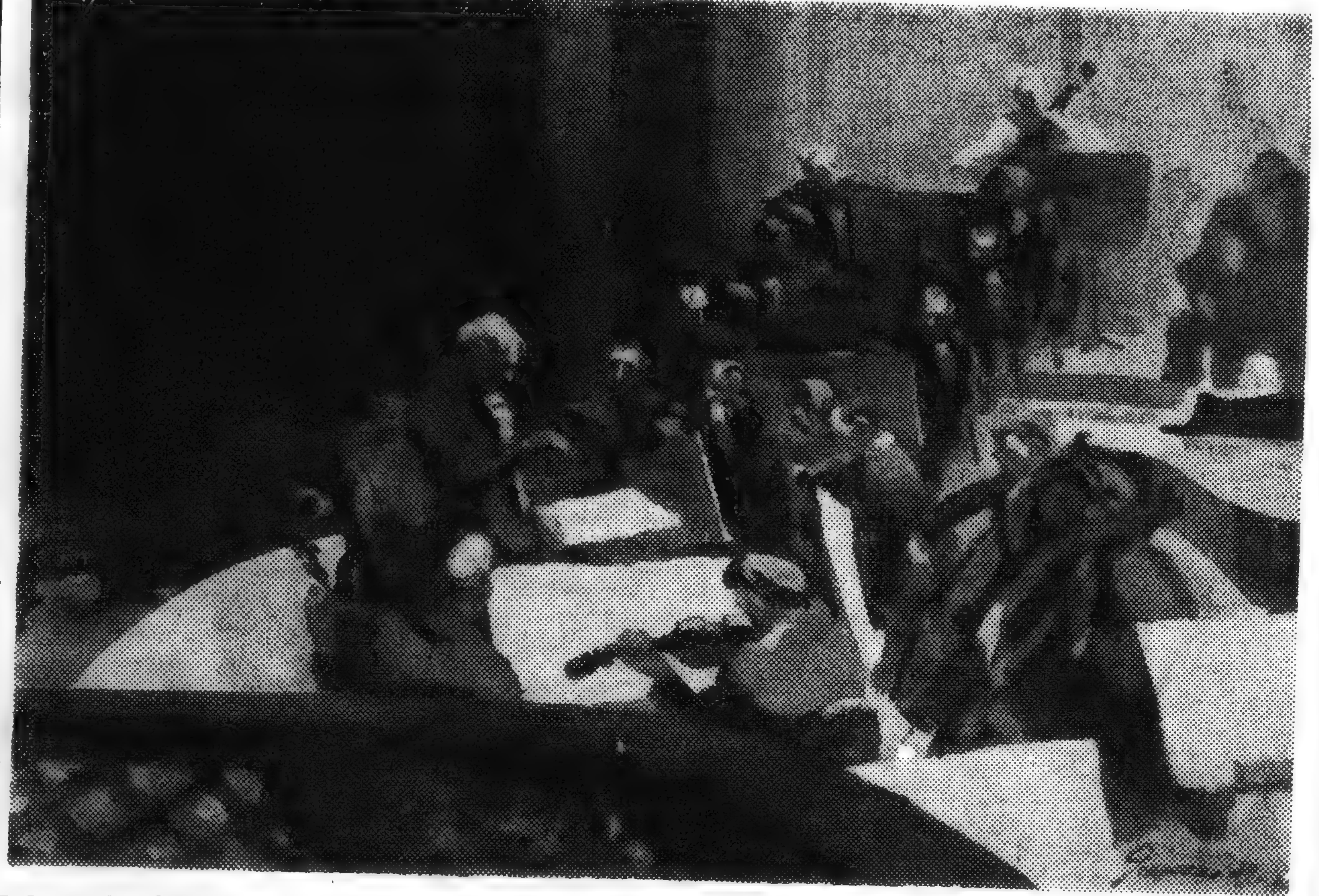
The season's principal art show at the Berkshire Museum, to open formally with a public view at the annual mid-summer reception Wednesday evening from 9 to 12, will consist of three major exhibitions, occupying several of the main picture galleries and covering an exceptionally wide range of media, subject matter and interest.

Included are a critic's selection of oils, water colors, gouaches, drawings and prints by more than 100 contemporary New York artists, called "The World of Today," arranged and hung under the supervision of Miss Elizabeth McCausland of Springfield, in the Ellen Crane Memorial room, the upper front hall and the two green-blue rooms; the Second Berkshire National Photographic Exhibition, consisting of a selection of about 100 prints from among 600 submitted by exhibition photographers throughout the country, arranged and hung by the Berkshire Museum Camera Club, in the Chinese room and modern gallery, and a large group of oil paintings, pen and wash drawings of the Boston Symphony Orchestra, which is to perform at the Sixth Berkshire Symphonic Festival during the next two weeks, by Donald Carlisle Greason, Boston artist, arranged and hung by the museum staff in the 19th century gallery.

New Media Included

"The World of Today" collection is given the major emphasis and will remain in place until Sept. 5, whereas the other two exhibitions will close Aug. 13. Besides the conventional media listed, there are several new ones in this group of pictures, and these are expected to attract interest. The entire collection is evocative, commensurate with its attempted scope representing typically modern trends in painting and related art. Some of the artists are well known in the contemporary advanced fields, while their works to be shown are regarded as offering unusual opportunity for study. They will bear special explanatory labels prepared by Miss McCausland.

The local showing of the Greason exhibit is important, not only because of the Boston Symphony's coming appearances here in an internationally spotlighted musical concert series, but as the first fully public exhibition of the significant group of paintings and drawings made by the artist in a year's attendance at morning rehearsals of the orchestra in darkened Symphony Hall. Heretofore, the Greason exhibit has been viewed only by concert goers at the Boston center, where they have elicited the commendation of metropolitan critics, all of whom have lamented that the pictures could not be placed on public display.



Balcony furnished the perspective for this painting of a section of the Boston Symphony under conductor's baton, by Donald C. Greason, lent by the Goodman-Walker Gallery, Boston.

Varied Impressions

The Greason pictures represent graphically recorded impressions of the moods and physical forms of the musicians in their outstanding performances of great symphonies. There are sketches of the conductor, the orchestra en masse, separate players, groups of players and soloists, from many viewpoints and in many lights. Mr. Greason, an overseas World War cavalryman, has attended the Academic Colarossi in Paris, painted in many countries of Europe, as well as at home, and in 1932 and 1933 was resident instructor of painting at the Addison Gallery of American Art, Phillips Academy, Andover.

Members of the Museum will receive at the Wednesday opening, as their initial participation in formal activities of the institution which they support. Besides the large general reception committee comprising the members, there is a refreshment committee consisting of Mrs. Lawrence K. Miller, assisted by Mrs. Alan Blau, Mrs. Laurence R. Connor and Mrs. Elmer A. Euston, while flowers for the opening will be arranged by Miss Emma Robbins.

Reception Group

The members forming the general reception committee are:

Dr. and Mrs. I. M. Altaraz, Mrs. William Felton Barrett, Miss Edith Bartlett, Mrs. Newton H. Bates, Mr. and Mrs. Alan J. Blau, Miss Marion H. Bryant, Mrs. William Norton Bullard, Miss Mabel Choate, Mrs. J. H. C. Church, Mr. J. H. Cox, Mrs. William Penn Cresson, Mrs. William E. Cushing, Mrs. David T. Dana, Miss Marion S. Davies, Mr. George H. Denison, Miss Mary Dewey, Mrs. Lucy W. Dodge, Mrs. George W. Edman, Dr. and Mrs. Albert C. England, Mr. Simon England, Miss Caroline C. Helm.

Mrs. Shaun Kelly, Miss Florence L. Lattimore, Miss Alice L. Lewis, Mr. and Mrs. J. W. McClaren, Miss Lizzie Lake MacNeil, Miss Dora J. Malcolm, Mrs. Ralph B. Marean, Mrs. Edwin Payson Merwin, Mrs. D. Percy Morgan, Mrs. George A. Newman, Mrs. Brace W. Paddock, Dr. Frank K. Paddock, Miss Mary Parsons, Miss Clara B. Beck, Mr. and Mrs. G. Franklin Pierce, Mr. Theodore M. Pomeroy, Miss Mary E. Porter, Mr. Edward D. Renouf, Dr. and Mrs. Austen Fox Riggs, Miss Emma R. Robbins, Miss Frances D. Robbins, Mr. Henry E. Robbins, Mr. and Mrs. John L. Robbins.

Dr. Nathan Finklestein, Mrs. Philip Freeman, Mrs. William H. Hall, Bernhard Hoffmann, Mrs. Carl B. Lindholm, Miss Anna McGowan, Mr. Gardner S. Morse, Miss Isabella T. Redfield, Mrs. Charles F. Sawyer, Mr. and Mrs. H. Severance Sawyer, Miss Gertrude Robinson Smith, Miss Nellie M. Smith, Mrs. William A. Whittlesey, Dr. George S. Wickham.

Mr. and Mrs. James D. Colt, Mrs. Bruce Crane, Mr. Henry A. Francis, Mrs. E. Griswold Hollister, Mrs. William A. Pike, Mrs. Rodney Procter, Dr. and Mrs. George H. Thompson, Mr. and Mrs. Charles J. Kittredge.

Miss Anna R. Alexandre, Mr. and Mrs. John Barker, Mrs. Thomas H. Blodgett, Miss Elizabeth Campbell, Mr. and Mrs. Sheridan R. Cate, Mr. and Mrs. Laurence R. Connor, Mr. Winthrop M. Crane 3rd, Mr. and Mrs. W. Murray Crane Jr., Mrs. Carl A. de Gersdorff, Mrs. Michael L. Eisner, Mr. and Mrs. Daniel England, Mr. and Mrs. Monroe England, Mr. Giraud Foster, Mr. Robert T. Francis, Mrs. Irving H. Gamwell, Mr. and Mrs. Richard H. Gamwell, Miss Margaret H. Hall, Lt. Col. and Mrs. John C. Hoag, Miss Mary R. Kennedy, Miss Isabella C. King.

Mrs. John Bross Lloyd, Mr. and Mrs. C. F. Martin, Mr. and Mrs. Leon Mohill, Rev. and Mrs. G. Gardner Monks, Mr. Donald B. Miller, Mr. and Mrs. Frederick Pease, Mrs. William Prall, Mrs. Charles Rockhill, Dr. and Mrs. George S. Reynolds, Mrs. Jay C. Rosenfeld, Mrs. Edwards Spencer.

Rev. Anson Phelps Stokes, Mrs. Grace C. Van Norden, Mrs. Henry K. White, Miss Jane Wilcox, Mrs. Samuel G. Colt, Mrs. W. Murray Crane, Mrs. Zenas Crane Colt, Mrs. J. Arthur Crane, Mr. and Mrs. Charles W. Power, Mrs. Loring Robbins, Miss Judith Colt.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JUL 22 1939

Boxholders List For Stockbridge Music Festival

The list of boxholders for the sixth annual Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra, Aug. 3, 5, 6, 10, 12 and 13 at Tanglewood, between Lenox and Stockbridge, Mass., includes Mrs. Samuel Gilbert Colt, Mrs. Stanley P. Benton, Mrs. Harley E. Jones, Mrs. Edward A. Jones, Mr. and Mrs. Laurence R. Connor, all of Pittsfield; Mrs. Bruce Crane, Mrs. Winthrop M. Crane Jr. of Dalton; Mrs. E. Parmelee Prentice, Dr. Harry A. Garfield and Prof. and Mrs. Philip Marshall Brown of Williamstown; Mr. and Mrs. Walter Atherton, Mrs. Arthur D. Budd of Windsor; Princess Diane R. Eristavi of Lebanon Springs, N. Y.; Mrs. W. Rockwood Gibbs of Richmond.

Mrs. William Felton Barrett, Mrs. Thomas H. Blodgett, Mr. and Mrs. Robert K. Wheeler, Miss Gertrude Walker of Great Barrington; Mrs. John Bross Lloyd, Mrs. N. H. Busey Jr. of Lee.

Miss M. Symphorosa Bristed, Mr. and Mrs. Charles Dougles Jackson, Miss Anna Remsen Alexandre, Miss Ellen Bullard; Mr. and Mrs. R. Jay Flick, Mr. and Mrs. Leonard Clark Feathers, Giraud Foster, Mr. and Mrs. Lester Roberts, E. Griswold Hollister, Miss Mary Parsons, Mrs. Henry Hollister Pease, Mrs. Arthur F. Schermerhorn, Mr. and Mrs. John Shepard Jr., Grenville Lindall Winthrop, Mrs. Edward Spencer of the Lenox colony.

Miss Gertrude Robinson Smith, Mr. and Mrs. Heaton I. Treadway, Mr. and Mrs. Henry Ivison Parsons, Miss Mabel Choate, Mr. and Mrs. Norman H. Davis, Mr. and Mrs. Carl A. de Gersdorff, Mrs. Carlos M. de Heredia, Mrs. Charles C. Griswold, Mrs. Ramsay C. Hoguet, Mr. and Mrs. Owen Johnson, Mr. and Mrs. Arthur Horton Lippincott, Mr. and Mrs. John Barry Ryan, Mr. and Mrs. Rodney Proctor, James Lawson Karrick and Mrs. William Marshall Bullitt, all of Stockbridge.

Miss Alice J. Clapp of Washington, Mrs. John C. Breckinridge of Santa Barbara, Calif., Mrs. Charles Sumner Bird of Walpole, Mr. and Mrs. Edward Davis of Philedalphia and Paradise Farm, North Adams; Mrs. Arthur W. Ewell of Rowley, Mrs. Alvan T. Fuller, Ernest B. Dane, Bentley Wirt Warren, Mrs. Franklin W. Hobbs, Mr. and Mrs. Henry B. Sawyer, Edward Taft, all of Boston; Mrs. Frank C. Smith of Worcester.

Mrs. Edward S. Harkness, Mrs. William E. S. Griswold, Mr. and Mrs. William C. Cannon, Mrs. Evelyn W. Adams, Mrs. Harry Adams, Mrs. E. E. Whitney, the Misses Caroline R. and Adeline F. Wing, Dr. C. R. Barker, all of New York.

Mrs. Arnold Whitridge, Mrs. Donald J. Warner, Miss Edith Scoville of the summer colony at Salisbury, Mrs. Walter Jennings of Cold Spring Harbor, L. I., Mrs. William J. Knapp of Millbrook, N. Y.; Dr. William Mather Lewis, president of Lafayette College at Easton, Pa., and Mrs. Lewis Gordon Mendelssohn of Millbrook, N. Y.; Mrs. James W. Packard of Lakewood, N. Y.; Mrs. John S. Newberry of Grosse Point Farms, Mich.; Mrs. F. N. Southam of Montreal.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

47 JUL 22 1939

Art Exhibits Planned at Festival

ONE of three large exhibitions of national importance to be held during the period of the Berkshire Symphonic Festival, Aug. 3 to Aug. 13, at the Berkshire Museum, Pittsfield, Mass., will be 40 of the paintings and wash-drawings of the Boston Symphony Orchestra and Serge Koussevitzky while in rehearsal, by Donald Greason.

This exhibition, which delighted Boston when shown in Symphony Hall last winter, opens July 26, with two others, at the midsummer reception given annually by the trustees and the director of the museum, Miss Laura Bragg. The museum is open week days from 10 to 5, except Monday, and on Sundays from 2 to 5. The public is invited. There is no admission fee.

Another exhibition to be viewed during the festival will be the second annual Berkshire National Photographic Exhibition, held under the auspices of the Berkshire Museum Camera Club.

The largest exhibition, and in a way the most memorable ever held at the museum, will continue until after Labor Day. It is "The World of Today," oils, water colors, gouaches, drawings and prints by New York artists. The exhibition was organized by Elizabeth McCausland, New York City.

Visitors may have the thrill of registering on a mahogany writing desk used by Nathanial Hawthorne while he lived at Tanglewood.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 26 1939

DR. KOUSSEVITZKY OPENS REHEARSALS

Begins Preparation for Berkshire Festival

HOME FROM FRANCE

Boston Symphony Conductor Returns to Start Final Preparations for Lenox Concerts.

Serge Koussevitzky, conductor of the Boston Symphony orchestra, returned today from a brief vacation in France to enter into rehearsals in preparation for the sixth annual Berkshire Symphonic festival at Tanglewood, Lenox, which opens a week from tomorrow.

The orchestra will rehearse at Symphony hall in Boston several days and then will arrive in the Berkshires the first of the month and have more rehearsals at the music shed at Tanglewood.

Dr. and Mrs. Koussevitzky will occupy the summer home of their friends, Dr. and Mrs. Artur Rodzinski in Stockbridge during their stay in the Berkshires. Members of the orchestra will be scattered all over the county. Some of them will pitch tents on the Tanglewood shores of Stockbridge Bowl.

George E. Judd, manager of the orchestra arrived in the Berkshires yesterday for a brief stay.

According to the Festival office at Stockbridge there has been a marked acceleration in subscription and single ticket sales this week but there are still a number of good seats available. Reservations may be made through local chairmen or at the office.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

JUL 23 1939

Mrs. Arnold Whitridge, Mrs. Donald J. Warner and Miss Elizabeth Scoville of Salisbury are among the boxholders for the sixth annual Berkshire Symphonic Festival concerts by the Boston Symphony orchestra to be [redacted] Tanglewood, between Lenox and Stockbridge, Mass., Aug. 3, 5, 6, 10, 12 and 13.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUL 25 1939

Realism With Hope, Theme Of Art Group

Psychological Topics Seen Brighter at Museum Show

Many of the paintings, drawings and prints in the "World of Today" exhibit by some 60 New York artists, which features the three-part show opening at the Berkshire Museum with a reception tomorrow night, are very modern and very realistic. Some persons undoubtedly will find them starkly repulsive in their emphasis upon social ills and psychological themes.

But the keynote of the collection, according to Miss Elizabeth McCausland, noted critic who has arranged this section of the show, is the emergence of realistic painting and drawing from the state of depression hopelessness to one perceptibly tempered by growing hopelessness to one perceptibly tempered by growing hopefulness. Many of the realistic pieces show this trend. So Miss McCausland has chosen as the key picture a 6 by 10 foot painting entitled "Music," which portrays a swing band, the rather motley musicians evidently responsive to the rhythm of the score. The piece will be hung in the hall.

Tell Stories

Besides the purely realistic pictures, there are others in allegorical, surrealistic, abstract and stylized traditional modes. Miss McCausland admits that none of the psycholiogical pictures is "Pollyanna," or near it, in cheerfulness. The work, however, represents the latest production of a leading group of young artists. Nineteen are under 30 years of age, 37 under 50 and three over 50. Many have been in the Federal Arts Project. Because Miss McCausland was determined to select only modern pictures which "tell a story," she has spent more than a year in the consideration and selection of these pictures, representing the advanced trends in modern art as it is being produced in the New York centers.

Augmenting the conventional media in the "World of Today" group, there are several new, revived or little known media. Two important revivals are the colored wood cuts and lithographs, brought back by the Federal Arts Project after their virtual abandonment by independent artists due to prohibitive production costs involved. There are several experimental media, such as silk-screen stencilled color prints, baked enamel paintings on steel and lacquer paintings on various backings. Line engravings, tempera and oils-on-paper are a few samples of the unusual media represented.

The "World of Today" exhibit is in sharp contrast to the excellently drafted, somewhat classical pen and wash drawings of the Boston Symphony Orchestra by Donald C. Greason in another section of the show. Mr. Greason has produced more than 100 of these drawings, following rather closely the same style conceived by Stuart C. Henry, art curator of the museum, in several drawings of the orchestra sketched two and three years ago at the Berkshire Symphonic Festival, where the orchestra will again perform next week and the week following.

Rooms Cooler

Several changes in the blower ventilating system have been made by Willard Gray, local engineer who has been working on the air equipment at the Museum, with the result that the exhibition rooms will be cooled and airy on the night of the opening, according to Miss Laura M. Bragg, director.

Arrangements have been made for the presence of members of the board of trustees, as well as Museum contributing members, in the various display rooms for the opening. In the Ellen Crane Memorial room, with Miss Bragg, Stuart C. Henry, art curator, Mrs. Henry and Miss McCausland, will be Henry A. Francis, president of the board, Mrs. Francis, Mr. and Mrs. Samuel G. Colt, Mr. and Mrs. Richard H. Gamwell, Mr. and Mrs. Charles W. Power, Mr. and Mrs. John Barker and Mrs. Loring G. Robbins.

Assisting the members of the Berkshire Museum Camera Club with the reception of visitors to the second Berkshire National Photographic Exhibition, will be Mr. and Mrs. Charles J. Kittredge.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival Corporation will be among those to receive in the room filled with the third exhibit comprising drawings and sketches of the Boston Symphony Orchestra by Donald C. Greason. Mrs. Zenas Crane Colt, who has charge of the Junior League record library and Mr. Colt will be there, as will Mrs. James D. Colt, representing the Community Concert Association, and Mr. Colt.

The reception, from 9 to 12, will be open to the public.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
JUL 25 1939

Many Get Tanglewood Preview Before 1939 Festival Starts

More and more visitors are daily flocking to Tanglewood, between Lenox and Stockbridge, to obtain a preview of the gardens, the shed, and the view across Stockbridge bowl before the sixth annual Berkshire Symphonic Festival concerts by the Boston Symphony orchestra and Serge Koussevitzky.

The concerts open on Thursday of next week and will continue through the following week-end. Already there has been a tremendous advance demand for tickets, exceeding the demand for 1938. The festival office announced today, however, that there are still a number of good seats available for the six concerts.

At Tanglewood, one of the beauty spots is the evergreen garden planted by the Tappan family, former owners of the 200-acre estate. At the end of the garden, backed by a hemlock hedge extending along Hawthorne street, is a stone seat of simple design. On the seat, Mrs. Gorham Brooks, who gave the estate to the orchestra in 1937, had inscribed last year these words to describe the gift:

"Tanglewood given to the Boston Symphony orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, Arthur Sturgis Dixey, who lived here for many years. MCMXXXVII."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JUL 26 1939

Berkshire Festival Opens Next Week

More and more visitors are flocking to Tanglewood, between Lenox and Stockbridge, Mass., daily to obtain a preview of the gardens, the shed, and the view across Stockbridge Bowl before the sixth annual Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra and Serge Koussevitzky.

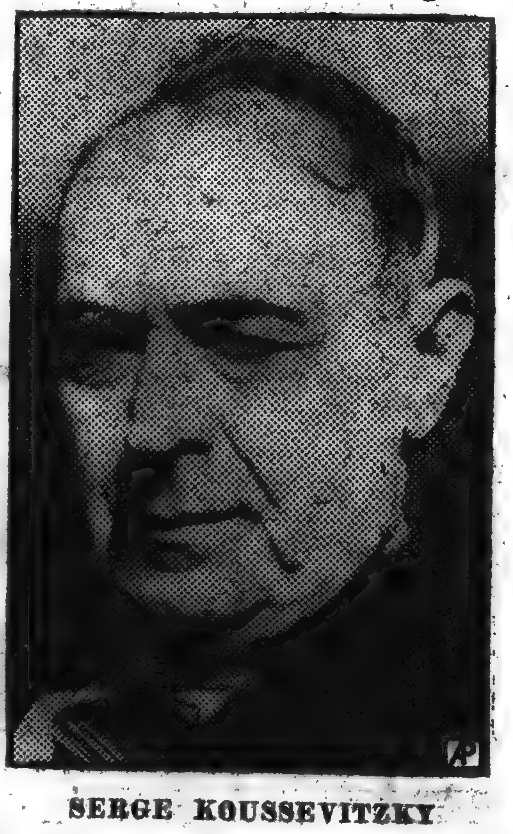
The concerts open next week, Aug. 3, and will continue through the following weekend. Already there has been a tremendous advance demand for tickets, exceeding the demand for 1938. The festival office announced today, however, that there are still a number of good seats available for the six concerts.

At Tanglewood, one of the beauty spots is the evergreen garden planted by the Tappan family, former owners of the 200-acre estate. At the end of the garden, backed by a hemlock hedge extending along Hawthorne Street, is a stone seat of simple design. On the seat, Mrs. Gorman Brooks, who made the magnificent gift of the estate to the orchestra in 1937, had inscribed last year these words to describe the gift:

"Tanglewood given to the Boston Symphony Orchestra by Mary Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, Arthur Sturgis Dixey, who lived here for many years."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
JUL 27 1939

Arrives to Rehears Berkshire Program



SERGE KOUSSEVITZKY

New York, July 26—(AP)—Serge Koussevitzky, conductor of the Boston [redacted] orchestra, arrived today on the Champlain to begin rehearsals for the sixth Berkshire symphonic festival, which opens August 3 at Tanglewood near Stockbridge, Mass.

Dr Koussevitzky sailed late in June for a vacation in Paris. Mrs Koussevitzky accompanied him.

This year's festival embraces six programs, all conducted by Dr Koussevitzky and given in the festival "music shed" on August 3, 5, 6, 10, 12 and 13. The orchestra will rehearse in its winter home, Symphony hall, through Wednesday, and then migrate from Boston to the Berkshires.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 27 1939

Voyager

Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, pictured as he arrived aboard the liner Champlain.

SPRINGFIELD, MASS.
NEWS

JUL 27 1939

Berkshire Music Festival At Historic Tanglewood Prepares for 6th Season

Stockbridge Expects Busiest Year Yet, as Parking Facilities Are Vastly Improved; Visitors Throng To Shell Which Was Dedicated Last Year by Dr Koussevitzky and Boston Orchestra; Balanced Program Offered

To the west of Springfield, an hour and a half by automobile, lies one of the most beautiful musical centers in the world. At Tanglewood in Stockbridge, called "The Salzburg of America," preparations are humming for the sixth annual Berkshire Music festival to be held there during the first and second weekends of August, with music provided by Dr Serge Koussevitzky and the Boston Symphony orchestra.

Last year, the completion of the music shell insured friends of the festival of protection against inclement weather during the actual performances, and this year, work has been concentrated on the improvement of the grounds, lest the quagmires that remain after torrential Berkshire rains again plague the homeward-bound motorists.

Under the direction of Joseph Franz, the engineer, the 10½-acre parking field has been drained. More than 900 feet of 12-inch and 18-inch tile have been installed and more than 7000 cubic yards of gravel spread over the low areas thus drained, to give double protection.

To further aid parkers, a steel tower with 12 huge floodlights has been erected to make the area for cars as light as day, no matter what the hour.

Of esthetic merit is the removal of the old ticket office from a location near the music shed to the north side of the Hawthorne pines where it is more accessible to the public and less of an eyesore in the vicinity of the shell, air conditioned by the clear Berkshire air. The hurdle fence has also been removed from near the shell.

Mecca for Many

Visitors to Tanglewood where Hawthorne wrote his immortal Tanglewood Tales now find the shell in its natural setting, amid the pines, maples and birches, with no discordant note in the immediate vicinity. And visitors aplenty are flocking to the home of the festival. As many as 500 persons come on a good Sunday, according to a list compiled of those who are willing to register as they stroll about the beautiful estate which Mrs Gorham Brooks made to the orchestra in 1937. Through the week, scores of visitors come from near and far either to see the festival setting for the first time or to check on progress. Attendants declare that only about half of the visitors are willing to register, but already this year the shell has been visited by travelers from 30 states, not to mention interested journeyers from The Netherlands, Belgium, Switzerland, and Honolulu.

Last year the festival drew from 44 states, and this year the festival committee is aiming to get the missing four states on the books. The huge shell, 42 feet high and seating 5726 people is little changed itself, except for a new coat of aluminum paint on the gigantic girders that brace the structure. The principal girder of the building is 96½ feet long and weighs 16½ tons.

The "Big Top"

The festival which started six years ago in a tent has, despite the construction of the new shell, been able to remain out of the red for several years. The festival remained under the "big top" until one night during the 1937 festival the Berkshire heavens dropped on the canvass. Even the rugged measures of Wagner could not prevail against the elements, and the concert had to be halted several times and rearranged so that the loudest music was pitted against the storm, and the more idyllic selections were reserved for the lulls in the storm.

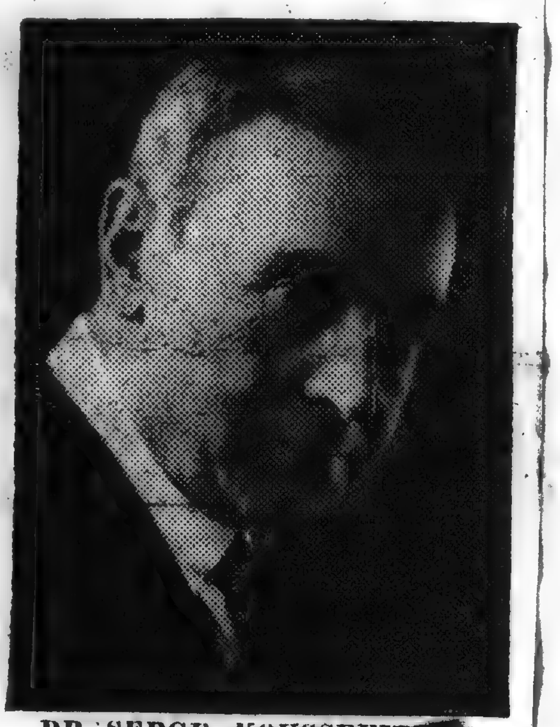
That storm and the muddy consequences that interfered with exit from the grounds decided the trustees to act, whereas their plans had previously been only in the hopeful stage.

Under the forceful direction of Miss Gertrude Robinson Smith, the trustees immediately started a campaign for funds that found the shell ready for dedication last August. Welcomed throughout the country, the shell revealed the acoustical perfection that the virtuosity of the Boston orchestra demanded. Not only those under the great roof could hear perfectly, but those who chose to loll about outside on the long grassy slope that stretches down toward the Stockbridge bowl were able to hear the softest of pianissimos.

Seats All Reserved

The expenses last year ran to about $59,000. This year, due to the improvements made about the grounds, they will be about $61,000. To help meet this added expense, the trustees have decided to have all seats reserved. Tickets may be purchased for individual concerts, for the first series August 3, 5 and 6; the second series August 10, 11 and 13; or for both series.

Reservations, according to George W. Edman, who directs publicity for the festival, have been running well ahead of last year, and the "S. R. O." sign will greet most of the late comers this year.



DR SERGE KOUSSEVITZKY

'Academy' Plans

Festival goers this year will be anxious to hear plans for next year, for it is almost certain that some report will be given on the proposed "academy," so dear to the heart of Dr Koussevitzky. Details have yet to take definite form, but Dr Koussevitzky believes that the Berkshire center is the proper place for post graduate work in music, not only for the training of young conductors, but also the development of more mature artists. There will be lessons for advanced orchestral players under the direction of first desk men of the symphony. There will be a study of reprertory, lectures upon related subjects, and a chance to work with the orchestra itself for a chorus to be developed from the student body. Present indications point to a start about three weeks in advance of the festival itself and the most optimistic are hoping for an announcement of a 1940 start.

The festival shell has a potential capacity of 8100 seats and it is no secret that the trustees hope to realize this possibility within another year or two. Extension to this point will enable the trustees to provide sides for the shell to be dropped in the event of a driving rain. The size of the shell in proportion to the number of seats now enables subscribers to remain dry in the event of almost any storm. Should a driving rain come, however, shuttered sides would enable a concert to proceed with no rearrangement of seats.

The Program

The program this year follows the usual Koussevitzky pattern, plenty of the tried and true, and just enough of the good and new. The "three B's" receive their due, and as defiance to the weather, Dr Koussevitzky again has arranged one program drawn entirely from the works of Wagner.

Walter Piston is the sole American composer represented, but modern music has one of its most capable exponents in Prokofieff, whose "Lieutenant Kije" was a hit at the festival last season and since then as a recording by the orchestra. This year, the Soviet composer is represented by "Peter and the Wolf," whimsical fairy tale in which different instruments of the orchestra take the part of animals in the story. Richard Hale will again be the narrator.

The complete program follows:—

Thursday, August 3, 15 8.30

Brandenburg Concerto No 3 in G-major	Bach
"Scheherazade," symphonic suite	Rimsky-Korsakov
Symphony No 1 in C-minor	Brahms

Saturday, August 5, at 8.30

Concerto for orchestra	Piston
Symphony No 5 in E-flat major	Sibelius
Symphony No 7 in A-major	Beethoven

Sunday, August 6, at 3.30

Symphony in E-flat major	Mozart
"Peter and the Wolf"	Prokofieff
Symphony No 4 in F-minor	Tchaikowsky

Thursday, August 10, at 8.30

Symphony No 2 in D-major	Beethoven
"Also Sprach Zarathustra," tone poem	Strauss
"Pictures at An Exhibition"	Moussorgsky-Ravel

Saturday, August 12, at 8.30

Symphony in B-flat, No 102	Haydn
"Le Sacre du Printemps"	Stravinsky
Overture "Der Fliegende Hollander"	Wagner
Prelude to "Lohengrin"	Wagner
Baccanale from "Tannhauser"	Wagner
Prelude "Die Meistersinger"	Wagner

Sunday, August 13, at 3.30

Symphony No 4 in D-minor	Schumann
Prelude "L'Apres-midi D'un Faune"	Debussy
"La Valse"	Ravel
Symphony No 2 in D-major	Sibelius

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

JUL 27 1939

World of Lively Arts

By T. H. PARKER

Before The Doctor Comes.

If you are planning to arrive in Stockbridge some time before Dr. Serge Koussevitzky takes the podium, you might be interested to hear of other esthetic activities in and around the village.

Three exhibitions which the Berkshire Museum at Pittsfield assures are of "national importance," will be held at this institution between August 3 and 13. The first will include 40 paintings and wash drawings of the Boston Symphony Orchestra and Dr. Koussevitzky, made during rehearsals by Donald Greason, and previously shown at Symphony Hall in the orchestra's home port.

For camera fanciers, and I daresay this includes the entire American population with the exception of myself, there will be the second annual Berkshire National Photographic Exhibition, under auspices of the museum Camera Club.

Finally, there will be the exhibition "World of Today," offering oils, water colors, gouaches, drawings and prints by New York artists. This array will continue up through Labor Day.

The nostalgic minded will have an opportunity to register on a mahogany desk used by Nathaniel Hawthorne while he lived at Tanglewood, where the festival is held. Also on view are the one-hoss shay of which Oliver W. Holmes wrote, and the trundle bed in which the little Melvilles were kept quiet while daddy harpooned himself a literary fame, writing "Moby Dick."

By Easy Stages.

Devotees of summer theater will find their needs also provided for in Stockbridge during the two festival weeks. The Berkshire Playhouse there is offering from July 31 through August 5, "The Petrified Forest," by Robert E. Sherwood, incidentally the last play ever to have its premiere in Hartford. John Beal will take the lead role. Starting August 7, audiences will have the opportunity to see Dennis King in Mark Reed's established perennial, "Petticoat Fever."

Incidental Music.

In addition to the grand fanfares of the Boston, it will also be possible to hear chamber music concerts on Friday afternoons, August 4 and 11, at South Mauntain, Pittsfield, with Willem Willike in the line-up. Admission is free, my pets, if you will communicate with Mr. Willike in advance. He'll send you tickets. What do you say to the nice man?

Workaday Intelligence.

If you were snagged out of the mire by tractors at the festival last year, you will be relieved to know that while Dr. Koussevitzky and his men have been preparing the rarified delights of Beethoven and the other great masters for you, the more down-to-earth Joseph Franz, Stockbridge architect, has seen to it that the 10 and a half acre parking field has been drained and topped with 7000 cubic feet of gravel. Also, a steel tower with 12 floodlights has been erected and permanent lighting installed at the Tanglewood entrances. All you've got to think about is not running over any of the Massachusetts state policemen who will be frisking about.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

JUL 27 1939

Tanglewood Rehearsals Under Way

Koussevitzky Home After Vacation Spent in Europe

Serge Koussevitzky arrived in New York today from a brief vacation spent in Europe and went directly to Boston to rehearse with the Boston Symphony Orchestra in anticipation of the opening concert at Tanglewood in the Berkshires on August 3. Wednesday the orchestra will arrive at the site of the Berkshire Festival to prepare for the Summer series.

In keeping with the festival spirit, Henry Wigeland, youthful organist of the Great Barrington Congregational Church, has scheduled a performance of Verdi's "Requiem" with New York soloists for next Wednesday evening. Many early arrivals for the festival concerts will attend the performance.

Charles L. Safford, retired director of music at Williams College, will give his final lecture on the symphonies to be played at the festival, at the Berkshire Museum in Pittsfield Tuesday afternoon. These lectures have been sponsored by the Junior League of Pittsfield and are open to the public at no cost.

Invalids or others temporarily incapacitated need not remain away from the festival concerts. A fleet of wheel chairs has been assembled from Berkshire County hospitals and will be available for those who wish them. By writing to the festival office at Stockbridge, a special invalid's card may be obtained, permitting automobiles to enter the box parking area and drive to the corner of the music shed. A. L. Bliss, General Electric engineer, is in charge of this service.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUL 27 1939

A TRIPLE EXHIBITION HELD IN PITTSFIELD

Midsummer Reception Given by Berkshire Museum

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass., July 26.—The annual midsummer Berkshire Museum reception was held tonight to mark the opening of three exhibitions—the second annual Berkshire National Photographic Display, "The World of Today," organized by Miss Elizabeth McCausland, and Donald Greason's wash-drawings of the Boston Symphony Orchestra.

Two thousand invitations were sent out. On the reception committee were Mrs. Samuel Gilbert Colt, daughter of the late Zenas Crane, founder of the museum; Miss Judith Colt, Mr. and Mrs. Zenas Crane Colt, Miss Laura M. Bragg, director of the museum; Mrs. Edwards Spencer, Mr. and Mrs. Charles James Kittredge, Mr. and Mrs. Allan B. Hendriks, Mrs. William Felton Barrett, Mrs. William Penn Cresson, Mrs. Edward Payson Merwin, Mr. and Mrs. Stuart C. Henry, the Misses Anna Remsen Alexandre, Margaret H. Hall, Mr. and Mrs. George W. Edman, Mr. and Mrs. John Barker, Mr. and Mrs. Richard H. Gamewell, Dr. George S. Reynolds, Winthrop M. Crane Jr., and Mr. and Mrs. Henry A. Francis.

At the refreshment tables were Mrs. Alan J. Blau, Mrs. Samuel G. Colt Jr., Mrs. Elmer A. Euston and Mrs. Lawrence K. Miller.

Mr. and Mrs. Harris Fahnestock have returned to Eastover, Lenox, after spending two months in Europe.

Mr. and Mrs. William Ellery Sedgwick have Mrs. Sedgwick Delafield as a guest at Sedgwick Mansion, Stockbridge. Mrs. Sedgwick Marquand and her two children, Miss Christian Marquand and John P. Marquand Jr., left today to spend six weeks on a ranch in Colorado.

Mrs. Arthur Murray Sherwood is entertaining at Stockbridge Mr. and Mrs. Arthur M. Sherwood Jr., Miss Virginia C. Sherwood of New York and Miss Julia Townsend of St. James, L. I. Robert Emmet Sherwood, the playwright, and Mrs. Sherwood, who had been visiting his mother, left for Hollywood, Calif.

With Mr. and Mrs. John Barry Ryan at The Old Place in Stockbridge are Mr. and Mrs. Thomas Ludlow Clarke Jr. of New York.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 27 1939

TANGLEWOOD BUSY ON ARRANGEMENTS

Preparations for Festival go Forward

MANY INQUIRIES

Patrons Seek Accommodations— Orchestra Comes to Lenox Next Wednesday for First Concert.

With the orchestra already engaged in its rehearsals in Boston, preparations for the Berkshire Symphonic festival at Tanglewood between Lenox and Stockbridge are going forward rapidly.

The opening concert by the Boston Symphony orchestra and Serge Koussevitzky will be given a week from tonight. The others in the first series will be on Saturday night and Sunday afternoon.

Requests for information about rooms and other attractions are pouring into the Festival office which urges everyone who wishes to avoid disappointment to communicate with it at once. The ticket sales are substantially ahead of 1938, it is stated, indicating a capacity audience for the opening concert.

Next Wednesday the orchestra comes to Tanglewood for its final rehearsals and the opening concert. One member of the orchestra, Roger Voison, has already pitched his tent on the shores of the Stockbridge bowl at Tanglewood and before the week is out others will do the same.

Arrangements have been made by the Festival office whereby invalids or others temporarily incapacitated need not remain away from the concerts. A fleet of wheelchairs has been assembled from Berkshire county hospitals and will be available for those who wish them. By writing to the Festival office at Stockbridge, a special "invalid's" card may be obtained, permitting automobiles to enter the box parking area and drive to the corner of the music shed.

THIS CLIPPING FROM

CHICOPEE, MASS.
HERALD
7/27/39

The Berkshire Festival.

One more week must elapse until the opening of the Koussevitsky-conducted Music Festival of the Boston Symphony orchestra at Tanglewood.

One more week, but already from Canada, from our far West, from the deep South and up from Mexico, cars and streamlined trains are rushing and from Europe the great liners are ploughing the seas, bringing eager passengers whose goal is the Berkshire hills and the Festival.

At the end of the first series last year, twenty thousand people had been thrilled by the music under the stars. The indications this year are for greater crowds, and there are also, greater provisions made for their comfort.

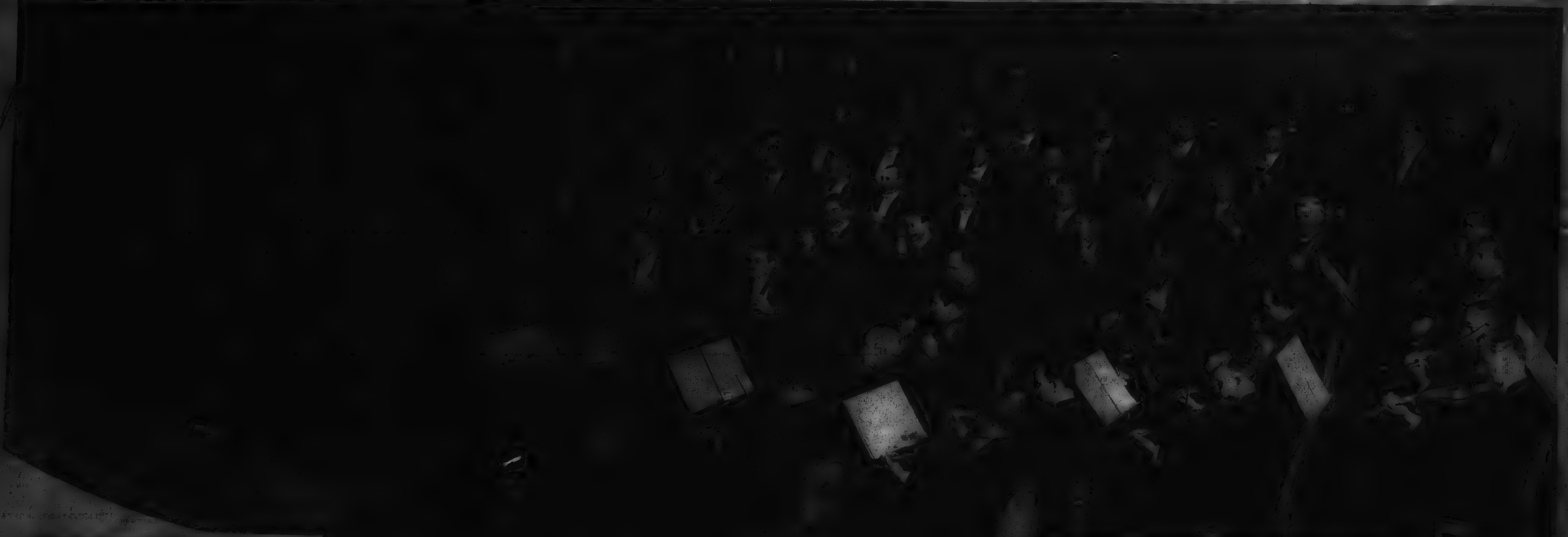
By far the greater number of patrons secure series tickets but there will be hundreds every night who will secure in advance tickets for single concerts.

The music of Brahms and of Rimsky-Korsokov will feature the first concert. In the concerts of August 3-4-5 and August 10-11-12 fifteen great composers will have their works performed in the world's most ideal setting. According to many who have been to European musical events, not even Salzburg, at least Salsburg of today, can provide the atmosphere, the perfect acoustics, the charm of this great American artistic event. Here Dr. Koussevitsky as presiding genius, supported by expert management, attended by the most sympathetic of audiences, brings annually to our Western hills the most notable, most unforgettable event in which music lovers anywhere can hope to participate.

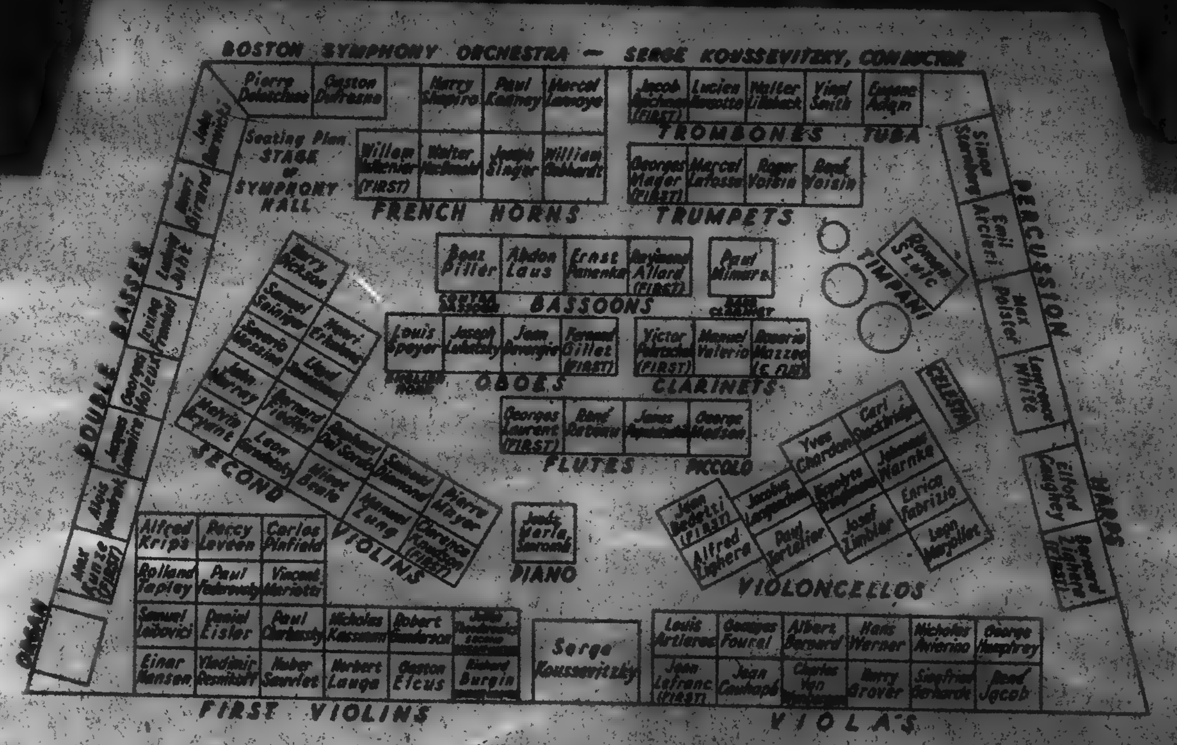
No one able to make the trip to Stockbridge—only a little more than one hour's ride from here—can afford to lose the experience.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
JUL 26 1939

2



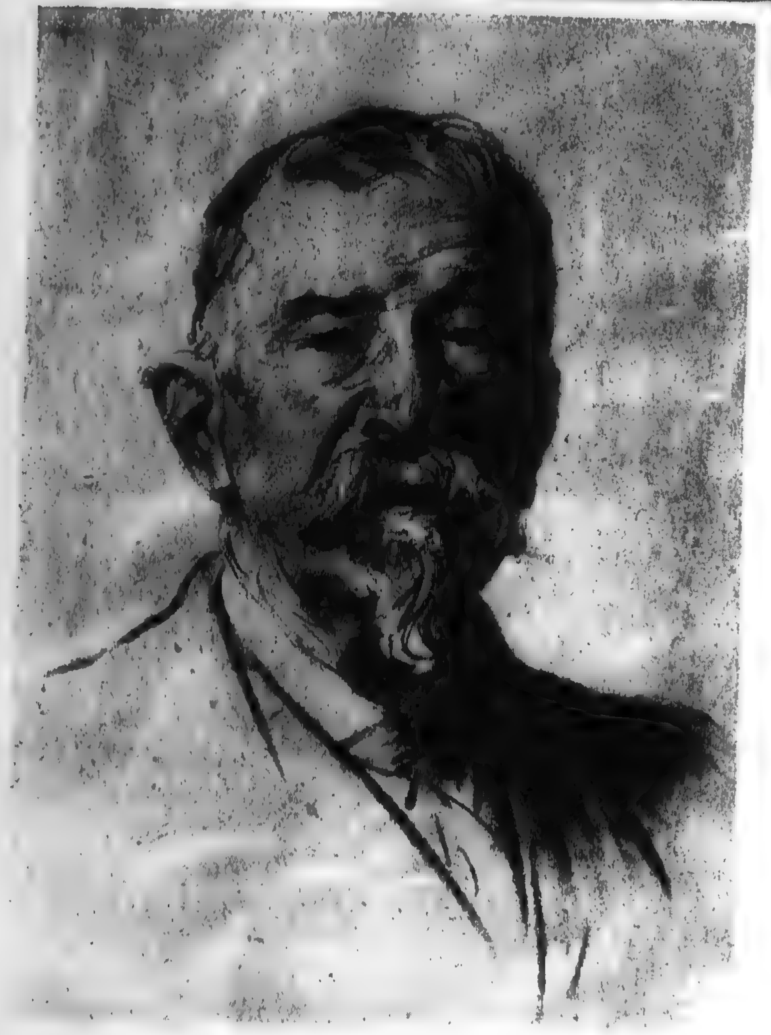
The Boston Symphony Orchestra is more than half a century old, but more notable than the span of its years is its place in the growth of musical America. In 1881, Major Henry L. Higginson (left) realized the foremost dream of his life when he founded in Boston the first permanent orchestra in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony to the world. He engaged the finest musicians and brought to this country a succession of the greatest conductors of their time, to whom he gave entire artistic freedom. Today, under the baton of Serge Koussevitzky, the orchestra (above) is universally ranked among the greatest ensembles in the world.


BOSTON SYMPHONY ORCHESTRA — SERGE KOUSSEVITZKY, CONDUCTOR
Seating Plan STAGE of SYMPHONY HALL
Pierre Delaschaux
Gaston Dufresne
Harry Shapiro
Paul Kadney
Marcel Lannoye
Willem Valkenier (FIRST)
Walter Macdonald
Joseph Singer
William Gebhardt
FRENCH HORNS
Jacob Raichman (FIRST)
Lucien Hansotte
Walter Lillebach
Vinal Smith
Eugene Adam
TROMBONES
TUBA
Georges Mager (FIRST)
Marcel Lafosse
Roger Voisin
René Voisin
TRUMPETS
Boaz Piller
Abdon Laus
Ernst Panenka
Raymond Allard (FIRST)
CONTRA BASSOON
BASSOONS
Paul Mimart
BASS CLARINET
Louis Speyer
Joseph Lukatsky
Jean Devergie
Fernand Gillet (FIRST)
ENGLISH HORN
OBOES
Victor Polatschek (FIRST)
Manuel Valerio
Rosario Mazzeo
(E FLAT)
CLARINETS
Georges Laurent (FIRST)
René Pollain
James Pappoutsakis
George Madsen
FLUTES
PICCOLO
Roman Szulc
TIMPANI
Simon Sternburg
Emil Arcieri
Max Polster
Lawrence White
PERCUSSION
CELESTA
Elford Caughey
Bernard Zighera (FIRST)
HARPS
Jesús María Sanromá
PIANO
Jean Bedetti (FIRST)
Alfred Zighera
Jacobus Langendoen
Paul Tortelier
Yves Chardon
Hippolyte Droeghmans
Josef Zimbler
Carl Stockbridge
Johannes Warnke
Enrico Fabrizio
Leon Marjollet
VIOLONCELLOS
Harry Dickson
Samuel Gerhardt
Henri Erkelens
Lloyd Stonestreet
John Murray
Bernard Fiedler
Melvin Bryant
Leon Gorodetzky
Stanley Del Sordo
Samuel Diamond
Minot Beale
Clarence Knudson (FIRST)
Pierre Mayer
Manuel Zung
SECOND VIOLINS
Max Kunze (FIRST)
Alois Mondroch
Georges Moleux
Irving Frankel
Ludwig Juht
Henry Girard
John Barwicki
DOUBLE BASSES
ORGAN
Alfred Krips
Percy Leveen
Carlos Pinfield
Rolland Tapley
Paul Fedorovsky
Vincent Mariotti
Samuel Leibovici
Daniel Eisler
Paul Cherkassky
Nicholas Kassman
Robert Gundersen
Julius Theodorowicz
Einar Hansen
Vladimir Resnikoff
Hubert Sauvlet
Norbert Lauga
Gaston Elcus
Richard Burgin
FIRST VIOLINS
Serge Koussevitzky
Louis Artières
Georges Fourel
Albert Bernard
Hans Werner
Nicholas Avierino
George Humphrey
Jean Lefranc (FIRST)
Jean Cauhapé
Charles Van Wynbergen
Harry Grover
Siegfried Gerhardt
René Jacob
VIOLAS

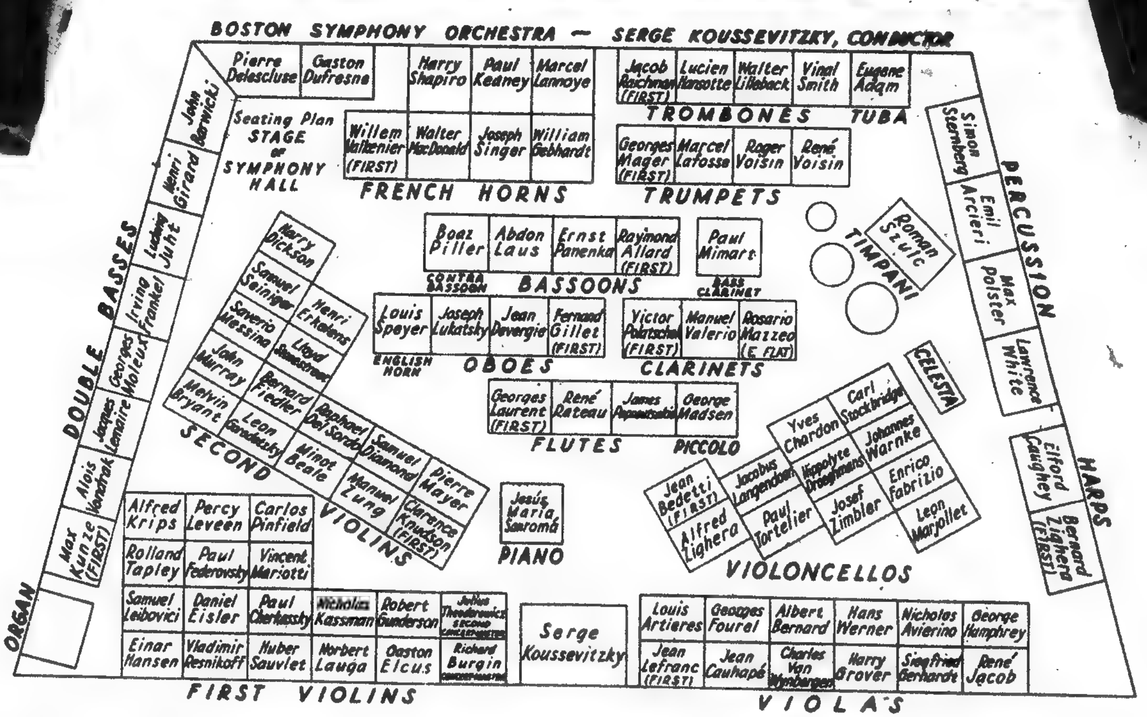
THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 26 1939

2



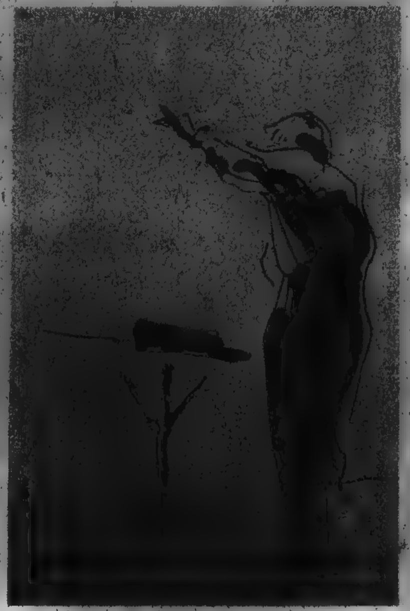
The Boston Symphony Orchestra is more than half a century old, but more notable than the span of its years is its place in the growth of musical America. In 1881, Major Henry L. Higginson (left) realized the foremost dream of his life when he founded in Boston the first permanent orchestra in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony to the world. He engaged the finest musicians and brought to this country a succession of the greatest conductors of their time, to whom he gave entire artistic freedom. Today, under the baton of Serge Koussevitzky, the orchestra (above) is universally ranked among the greatest ensembles in the world.


BOSTON SYMPHONY ORCHESTRA — SERGE KOUSSEVITZKY, CONDUCTOR
Seating Plan STAGE of SYMPHONY HALL
Pierre Delescluse
Gaston Dufresne
Harry Shapiro
Paul Keaney
Marcel Lannoye
Willem Valkenier (FIRST)
Walter MacDonald
Joseph Singer
William Gebhardt
FRENCH HORNS
Jacob Raichman (FIRST)
Lucien Hansotte
Walter Lillaback
Vinal Smith
TROMBONES
Eugene Adam
TUBA
Georges Mager (FIRST)
Marcel Lafosse
Roger Voisin
René Voisin
TRUMPETS
Boaz Piller
CONTRA BASSOON
Abdon Laus
Ernst Panenka
Raymond Allard (FIRST)
BASSOONS
Paul Mimart
BASS CLARINET
Louis Speyer
ENGLISH HORN
Joseph Lukatsky
Jean Devergie
Fernand Gillet (FIRST)
OBOES
Victor Polatschek (FIRST)
Manuel Valerio
Rosario Mazzeo (E FLAT)
CLARINETS
Georges Laurent (FIRST)
René Rateau
James Pappoutsakis
FLUTES
George Madsen
PICCOLO
Roman Szulc
TIMPANI
Simon Sternberg
Emil Arcieri
Max Polster
Lawrence White
PERCUSSION
CELESTA
Elford Caughey
Bernard Zighera (FIRST)
HARPS
John Barwicki
Henri Girard
Ludwig Juht
Irving Frankel
Georges Moleux
Jacques Lemaire
Alois Vondrak
Max Kunze (FIRST)
DOUBLE BASSES
ORGAN
Harry Dickson
Samuel Seiniger
Henri Erkelens
Saverio Messina
Lloyd Stonestreet
John Murray
Bernard Fiedler
Melvin Bryant
Leon Gorodetzky
Raphael Del Sordo
Minot Beale
Samuel Diamond
Manuel Zung
Pierre Mayer
Clarence Knudson (FIRST)
SECOND VIOLINS
Jesús María Sanromá
PIANO
Alfred Krips
Percy Leveen
Carlos Pinfield
Rolland Tapley
Paul Fedorovsky
Vincent Mariotti
Samuel Leibovici
Daniel Eisler
Paul Cherkassky
Nicholas Kassman
Robert Gunderson
Julius Theodorowicz SECOND CONCERTMASTER
Einar Hansen
Vladimir Resnikoff
Huber Sauvlet
Norbert Lauga
Gaston Elcus
Richard Burgin CONCERTMASTER
FIRST VIOLINS
Serge Koussevitzky
Jean Bedetti (FIRST)
Alfred Zighera
Jacobus Langendoen
Paul Tortelier
Yves Chardon
Hippolyte Droeghmans
Josef Zimbler
Carl Stockbridge
Johannes Warnke
Enrico Fabrizio
Leon Marjollet
VIOLONCELLOS
Louis Artieres
Georges Fourel
Albert Bernard
Hans Werner
Nicholas Avierino
George Humphrey
Jean Lefranc (FIRST)
Jean Cauhapé
Charles Van Wynbergen
Harry Grover
Siegfried Gerhardt
René Jacob
VIOLAS

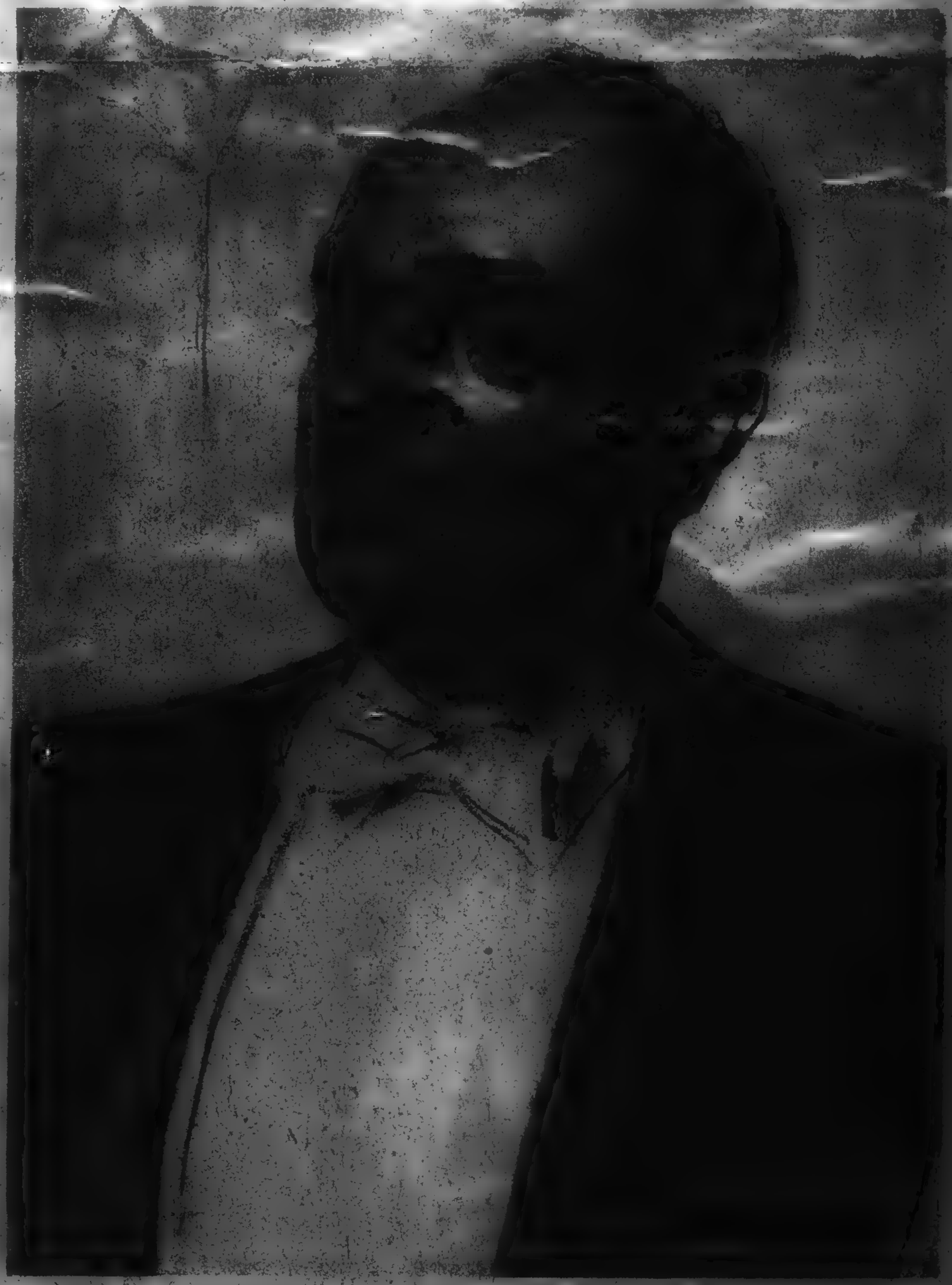
The Boston Symphony Orchestra

At a regular Boston Symphony Orchestra concert in Symphony Hall last November.

George Henschel was the Boston Symphony's first conductor, to be followed by Wilhelm Gericke, who moulded it into its now traditional degree of perfection. Arthur Nikisch next took the baton and after him, Dr. Karl Muck, who kept the orchestra at a high peak of virtuosity and beauty. Serge Koussevitzky (right) has just completed his 15th season, the longest tenure of a conductor in the 58 years of the Boston Symphony. To the orchestra he has brought new beauty, a fresh importance and distinction reflected in a greatly enlarged public. The broadened repertory of the regular concerts, the festivals and special choral concerts, are tangible results of his regime. The regular season in Symphony Hall, Boston, ending in April, is augmented by two months of nightly pop concerts and there is a month of free concerts on the Charles River Esplanade in July. The season to come, opening Oct. 13, will include the four series in Boston, 50 concerts in New England cities, New York and as far west as Chicago.

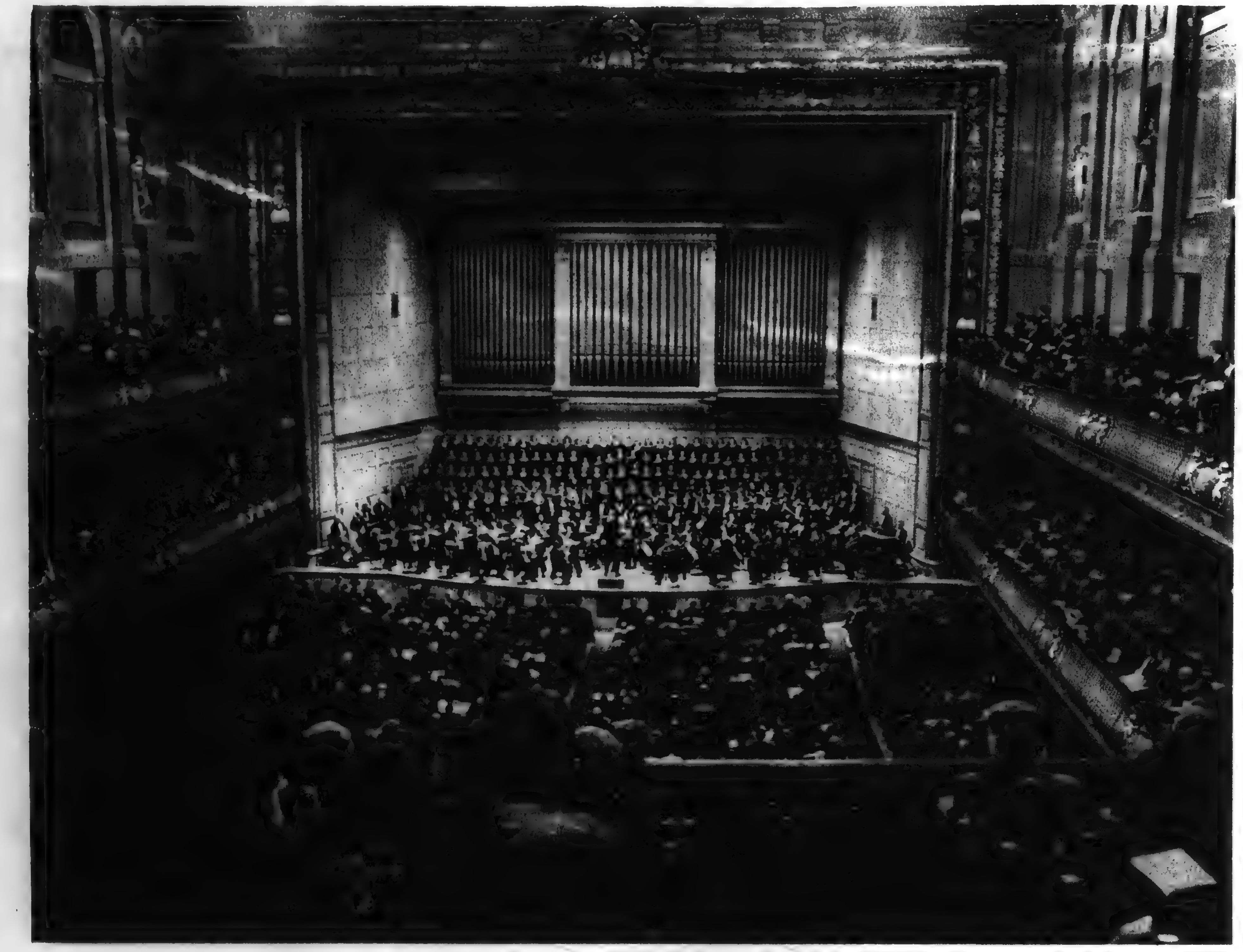


The ink sketches of Dr. Koussevitzky and members of the orchestra on this page are the work of Donald C. Greason, a Rockport, Mass. artist. The original sketches have been on exhibition at Symphony Hall, the orchestra's home in Boston, and will be seen this summer at the Berkshire Museum in Pittsfield.



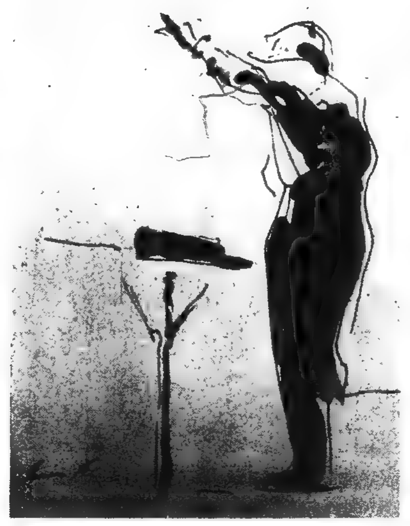
A portrait of Dr. Koussevitzky by the late Alexandre Iacovleff.

The Boston Symphony Orchestra as pictured in its second season (1882) in the old Music Hall. Conductor Henschel stands on the center platform.

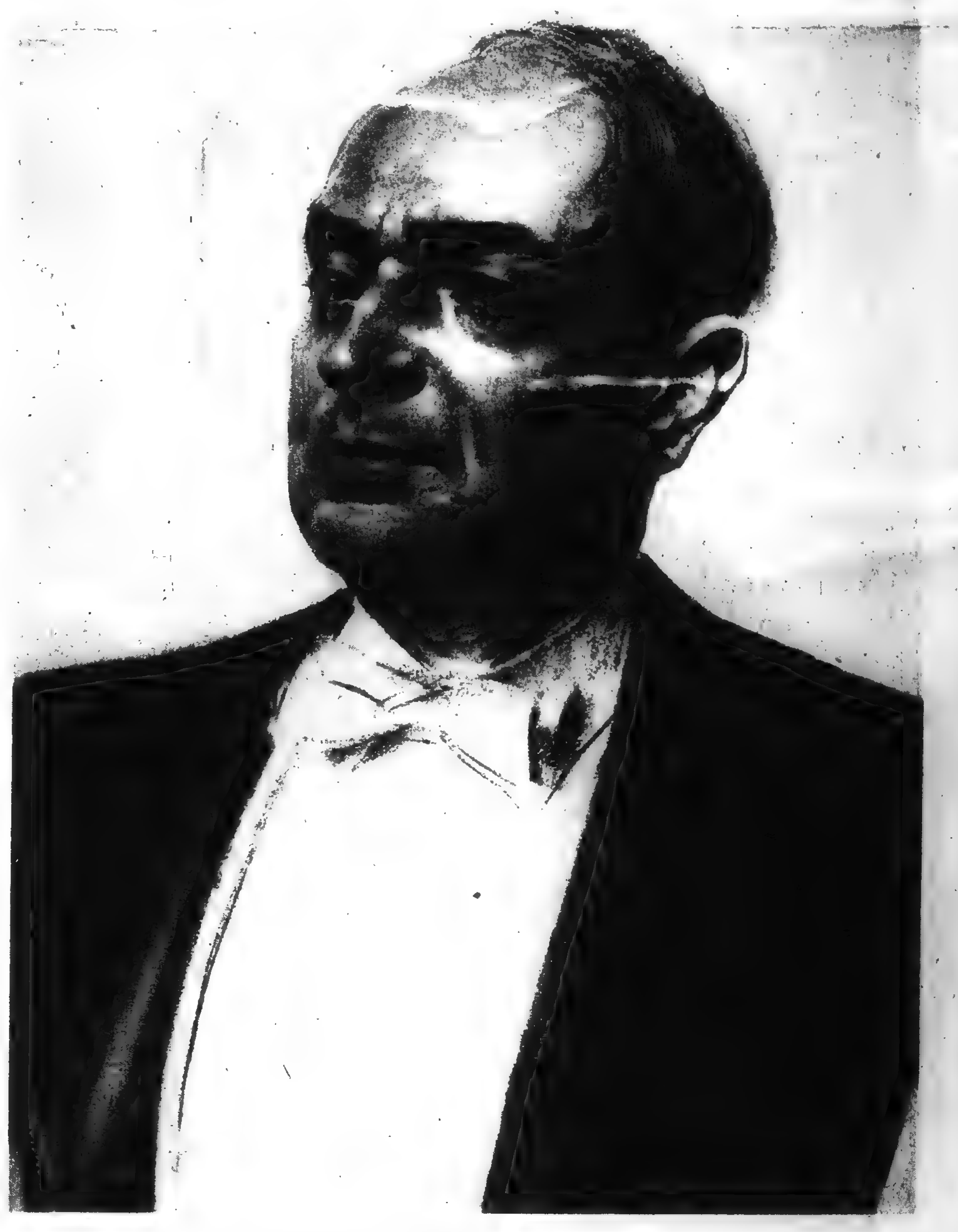


At a regular Boston Symphony Orchestra concert in Symphony Hall last November.

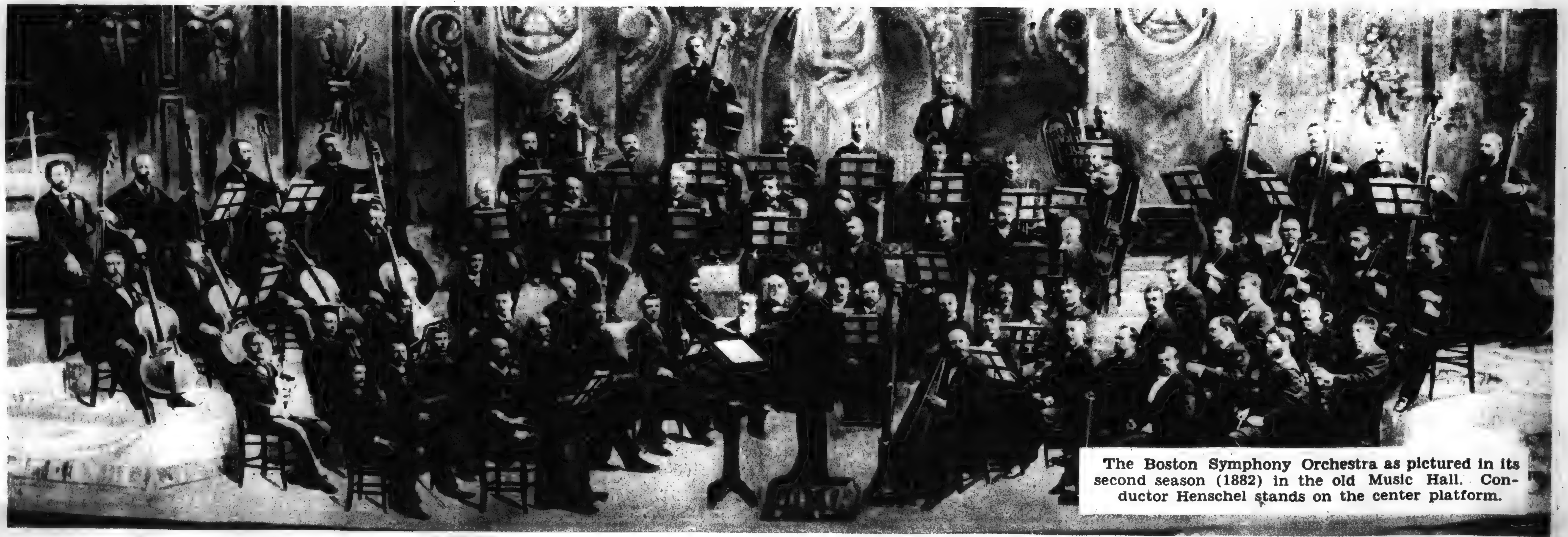
George Henschel was the Boston Symphony's first conductor, to be followed by Wilhelm Gericke, who moulded it into its now traditional degree of perfection. Arthur Nikisch next took the baton and after him, Dr. Karl Muck, who kept the orchestra at a high peak of virtuosity and beauty. Serge Koussevitzky (right) has just completed his 15th season, the longest tenure of a conductor in the 58 years of the Boston Symphony. To the orchestra he has brought new beauty, a fresh importance and distinction reflected in a greatly enlarged public. The broadened repertory of the regular concerts, the festivals and special choral concerts, are tangible results of his regime. The regular season in Symphony Hall, Boston, ending in April, is augmented by two months of nightly pop concerts and there is a month of free concerts on the Charles River Esplanade in July. The season to come, opening Oct. 13, will include the four series in Boston, 50 concerts in New England cities, New York and as far west as Chicago.



The ink sketches of Dr. Koussevitzky and members of the orchestra on this page are the work of Donald C. Greason, a Rockport, Mass. artist. The original sketches have been on exhibition at Symphony Hall, the orchestra's home in Boston, and will be seen this summer at the Berkshire Museum in Pittsfield.



A portrait of Dr. Koussevitzky by the late Alexandre Iacovleff.



The Boston Symphony Orchestra as pictured in its second season (1882) in the old Music Hall. Conductor Henschel stands on the center platform.

The Berkshire Symphonic Festival

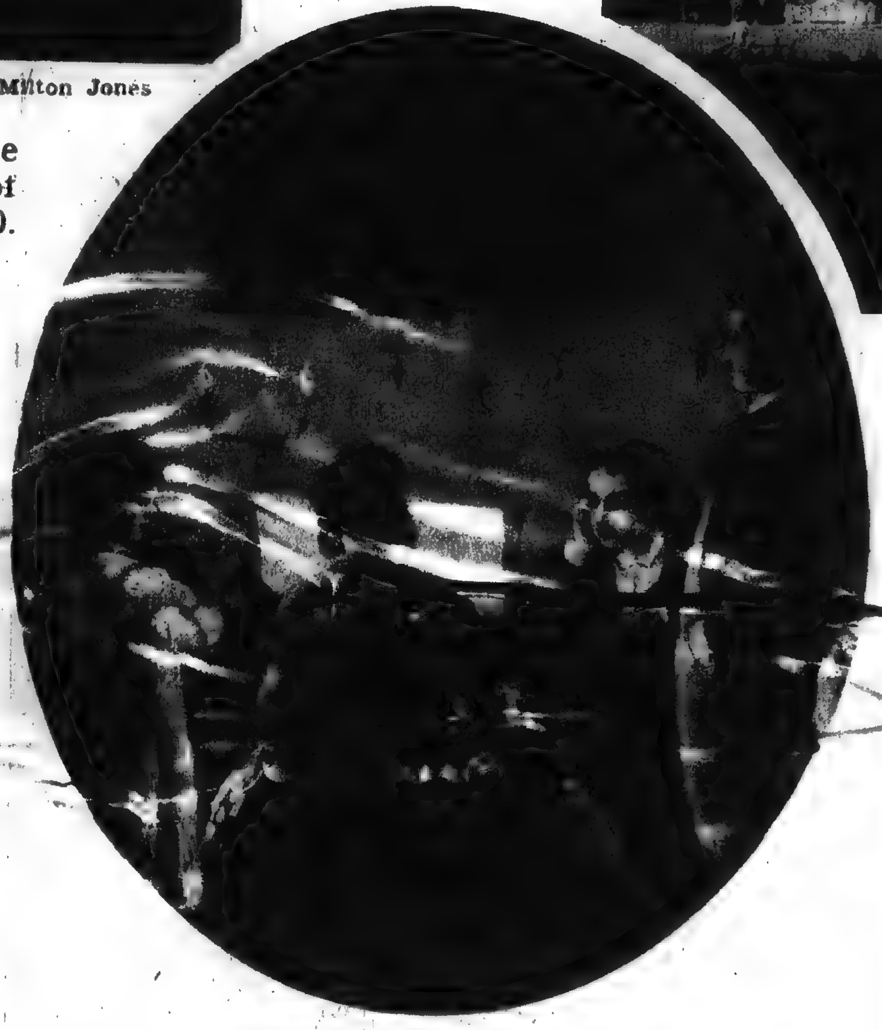
1934 To 1939

David Milton Jones

The Berkshire Symphonic Festival had its inaugural series at historic Dan Hanna Farm in the Interlaken hills of Stockbridge the summer of 1934. The late Henry Hadley and members of the New York Philharmonic Orchestra played three concerts before audiences totalling 7000.

David Milton Jones

After two seasons at Hanna Farm, the Festival moved in 1936 to Holmwood, the Lenox estate of Mrs. Margaret Emerson, where Serge Koussevitzky and the Boston Symphony Orchestra made their debut in three concerts under the canvas of a half-acre tent.



Early association of Tanglewood with music is reflected in this painting of the Tappan family. It was found in the house attic.

David Milton Jones

The Festival's music shed, built with public contributions, was dedicated last summer by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. Above is the shed as it looks during a matinee concert; below, as it is during "music under the moon."

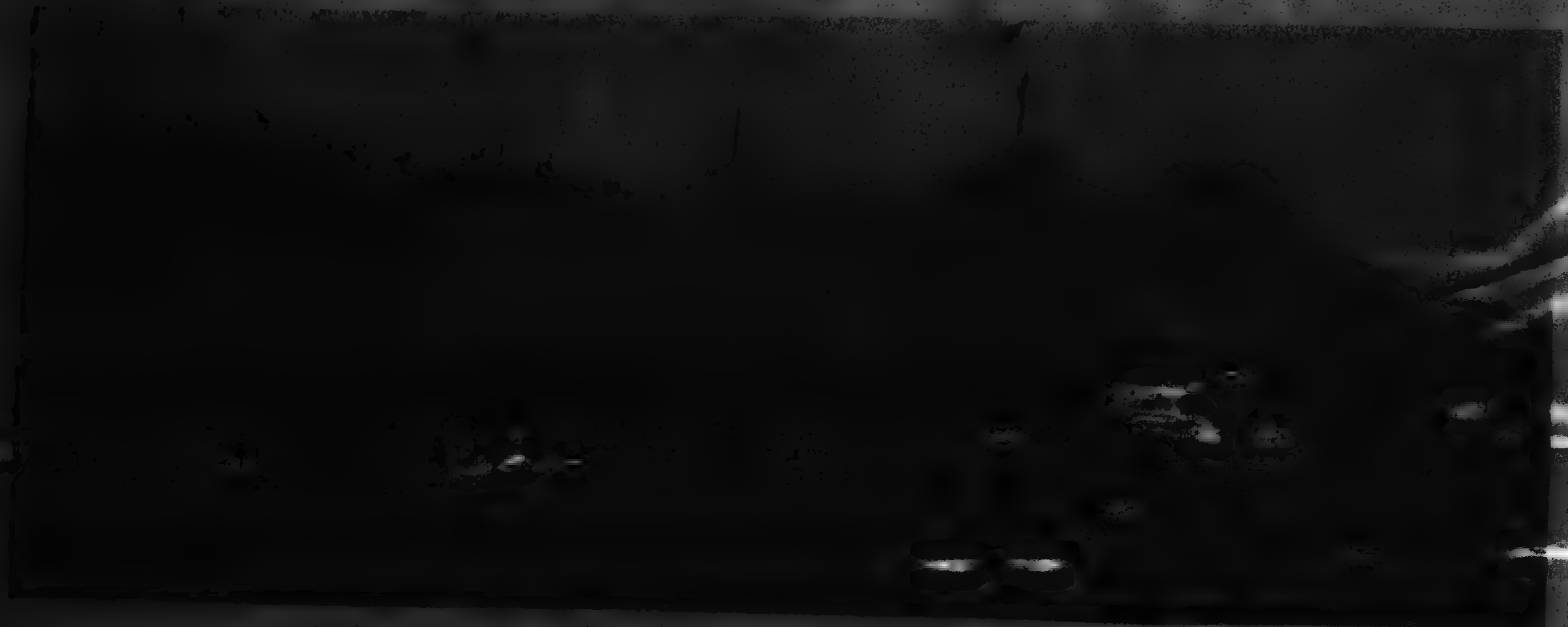
Music lovers have contributed generously toward the Festival shed but the building is not finished. It is essential that the building be enclosed for protection against sudden storms. Contributions in any amount will be welcome.

The Berkshire Symphonic Festival

1934 To 1939

David Milton Jones

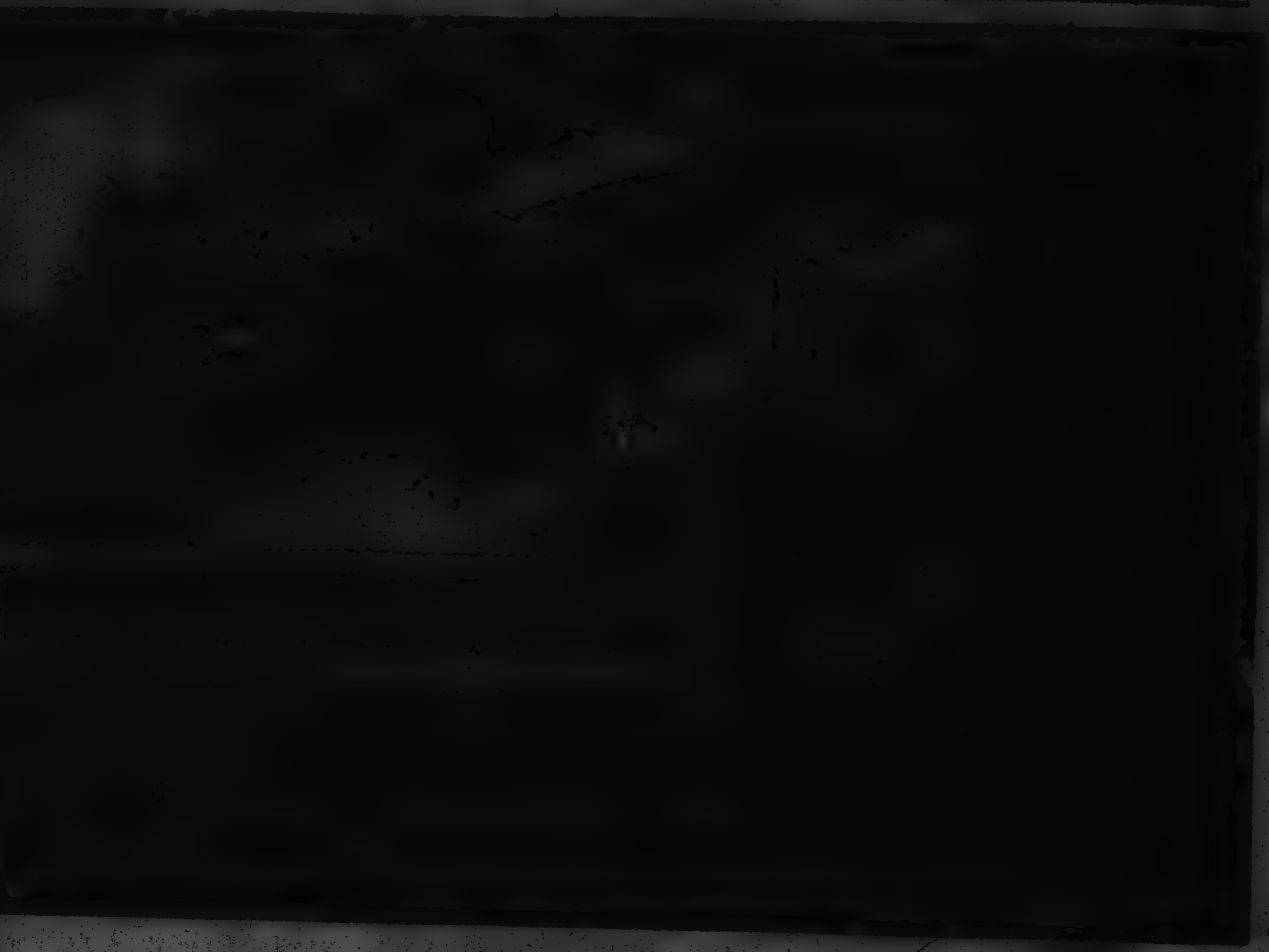
The Berkshire Symphonic Festival had its inaugural series at historic Dan Hanna Farm in the Interlaken hills of Stockbridge the summer of 1934. The late Henry Hadley and members of the New York Philharmonic Orchestra played three concerts before audiences totalling 7000.



David Milton Jones

After two seasons at Hanna Farm, the Festival moved in 1936 to Holmwood, the Lenox estate of Mrs. Margaret Emerson, where Serge Koussevitzky and the Boston Symphony Orchestra made their debut in three concerts under the canvas of a half-acre tent.

Early association of Tanglewood with music is reflected in this painting of the Tappan family. It was found in the house attic.



David Milton Jones

The Festival's music shed, built with public contributions, was dedicated last summer by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. Above is the shed as it looks during a matinee concert; below, as it is during "music under the moon."

Music lovers have contributed generously toward the Fes [illegible]

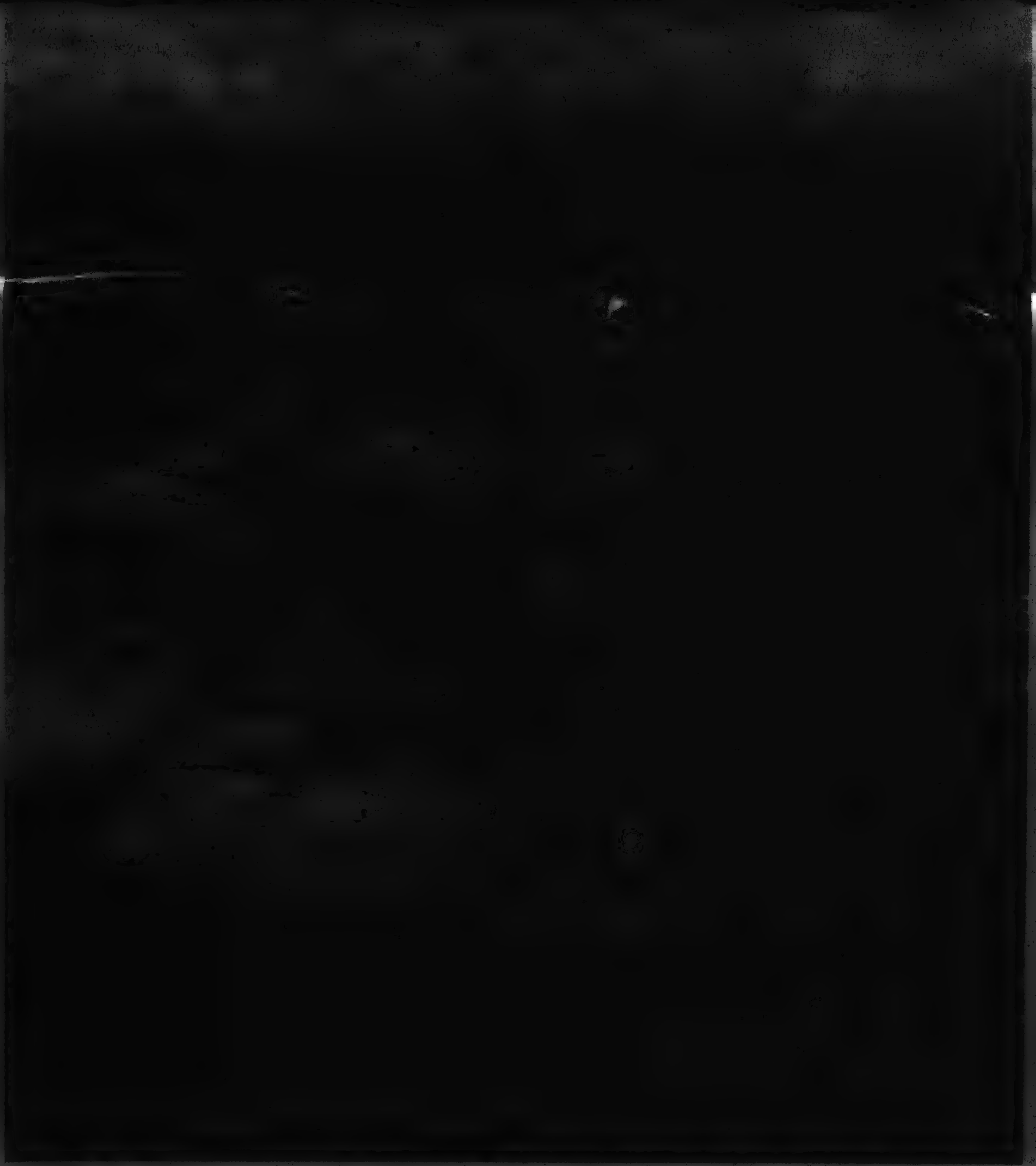
Two presidents take a bow, Miss Gertrude Robinson Smith of the Festival; Bentley W. Warren, president of the orchestra in 1938.

Music lovers have contributed generously toward the Festival shed but the building is not finished. It is essential that the building be enclosed for protection against sudden storms. Contributions in any amount will be welcome.

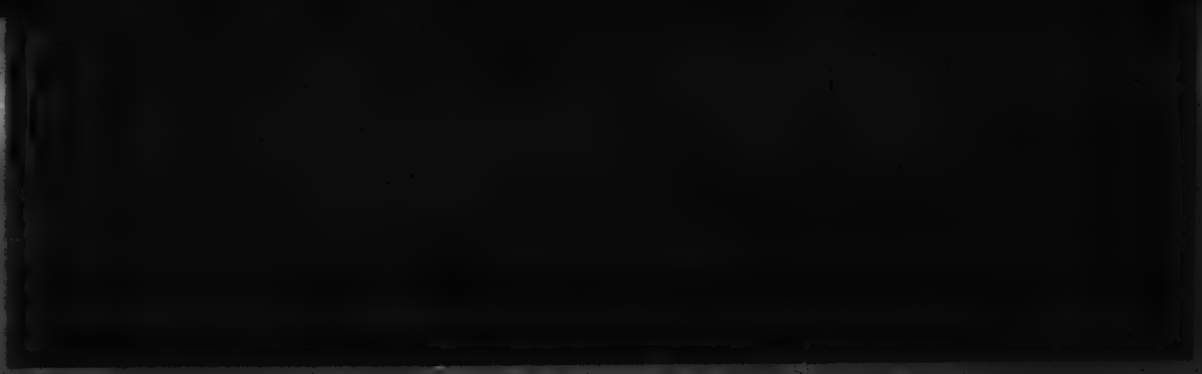
Among the distinguished visitors at the Festival during its four years have been Mrs. Sarah Delano Roosevelt (above), mother of the President; Miriam Hopkins, screen star (right), and Mrs. Grace Coolidge (below) widow of President Coolidge.

From an airplane, Tanglewood may be seen in all its beauty. The music shed is in the center of this picture. From it the rolling acres of the estate reach southward to lovely Stockbridge Bowl. Far to the north is Mt. Greylock, Massachusetts' highest peak. Below is a section of a 1938 matinee audience and to the left, Dr. Koussevitzky conducting at an evening performance.

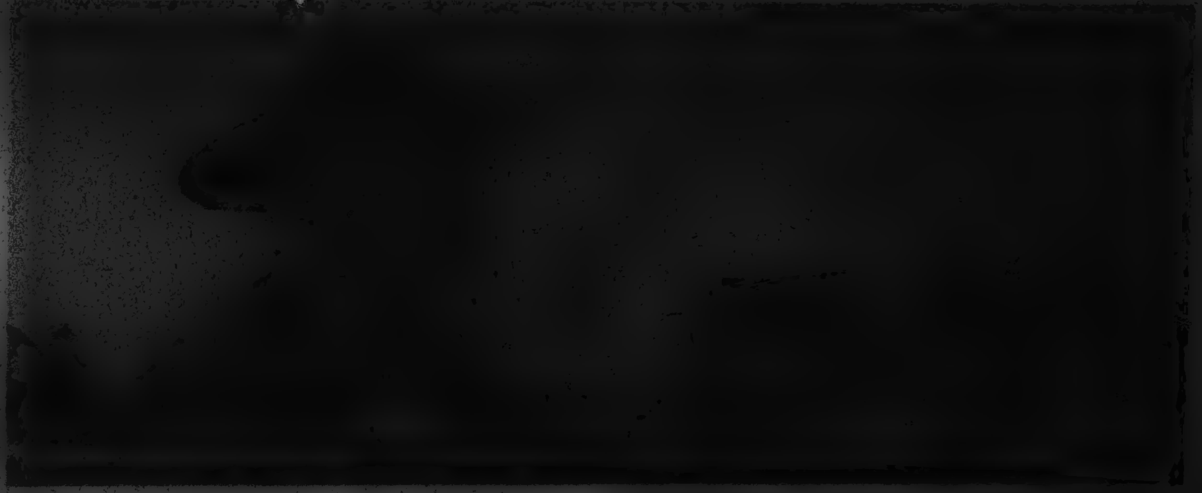
Two presidents take a bow. Miss Gertrude Robinson Smith of the Festival; Bentley W. Warren, president of the orchestra in 1938.



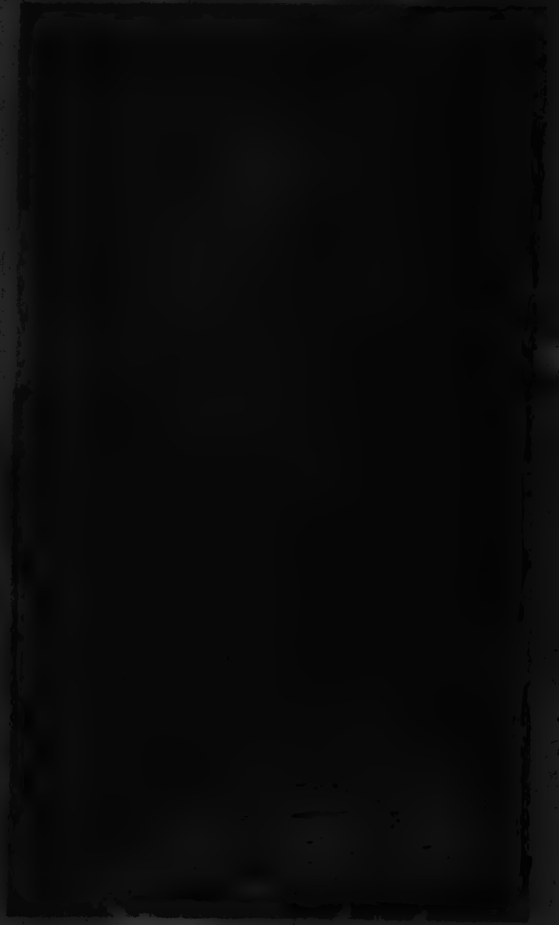
From an airplane, Tanglewood may be seen in all its beauty. The music shed is in the center of this picture. From it the rolling acres of the estate reach southward to lovely Stockbridge Bowl. Far to the north is Mt. Greylock, Massachusetts' highest peak. Below is a section of a 1938 matinee audience and to the left, Dr. Koussevitzky conducting at an evening performance.

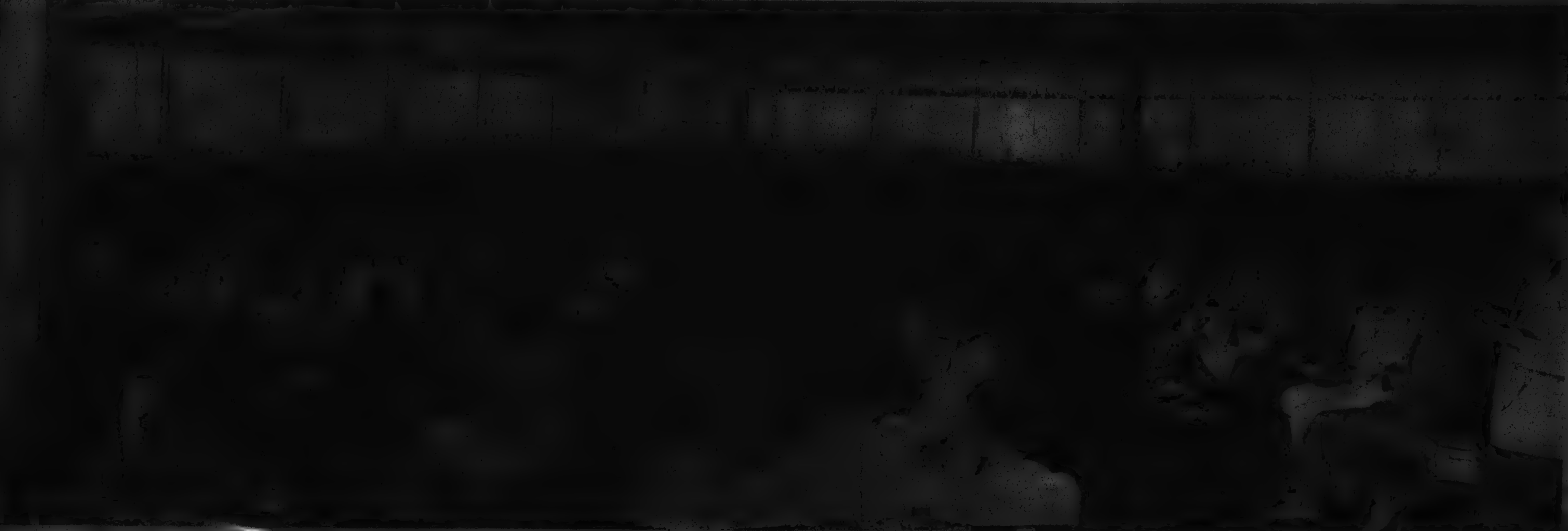


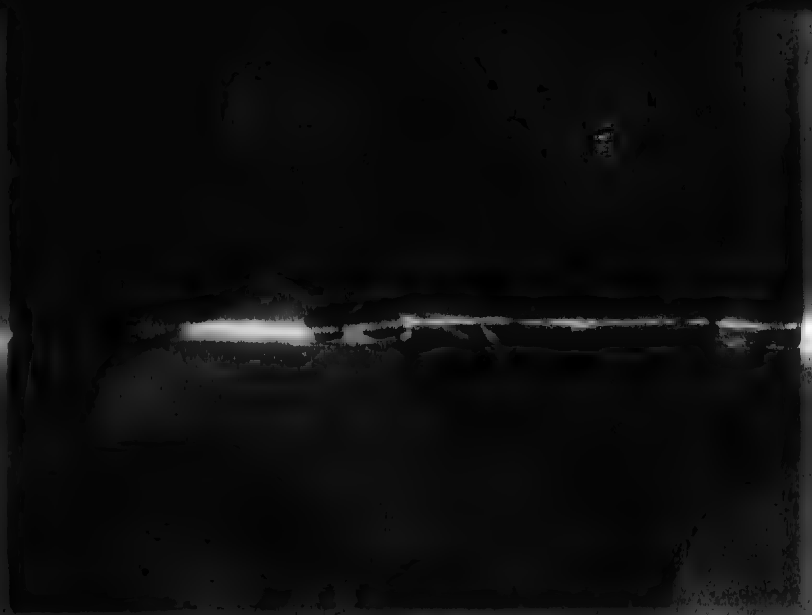
[illegible] but the building [illegible] It is essential [illegible] be enclosed [illegible]



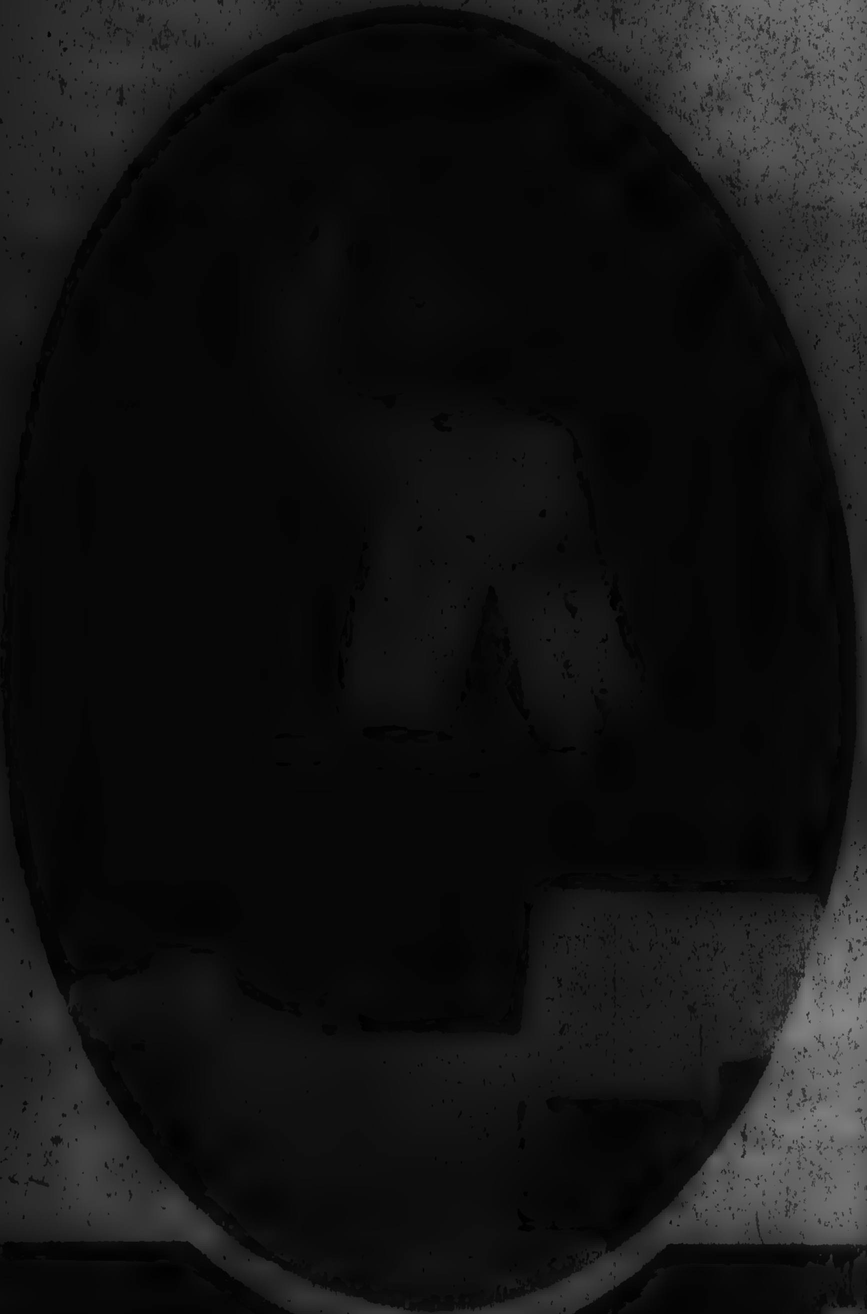
Among the distinguished visitors at the Festival during its four years have been Mrs. Sarah Delano Roosevelt (above), mother of the President; Miriam Hopkins, screen star (right), and Mrs. Grace Coolidge (below) widow of President Coolidge.



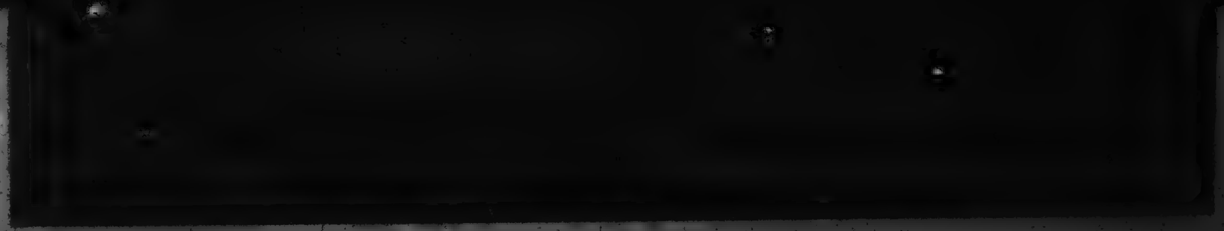




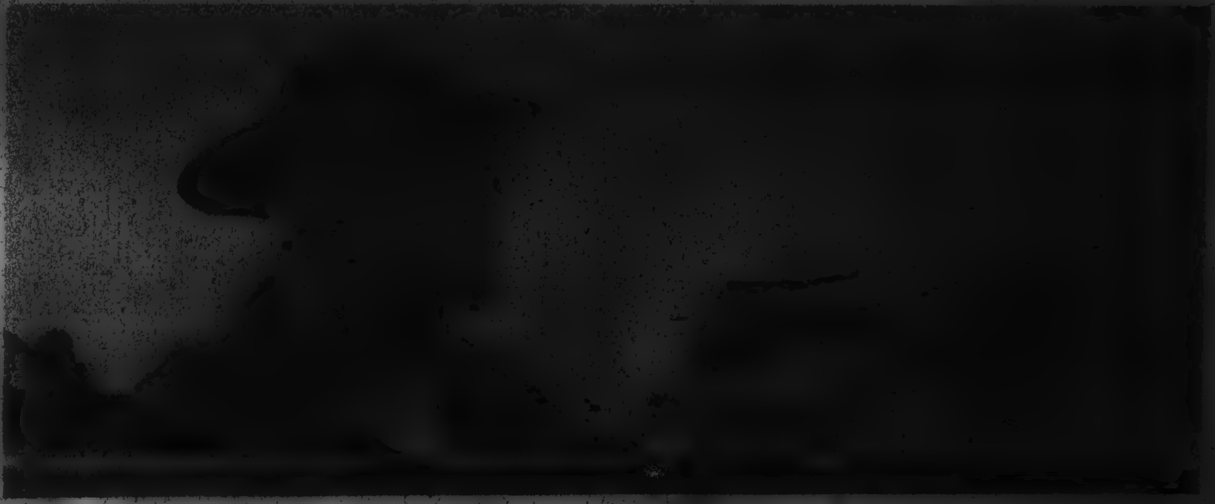
Two presidents take a bow. Miss Gertrude Robinson Smith of the Festival; Bentley W. Warren, president of the orchestra in 1938.



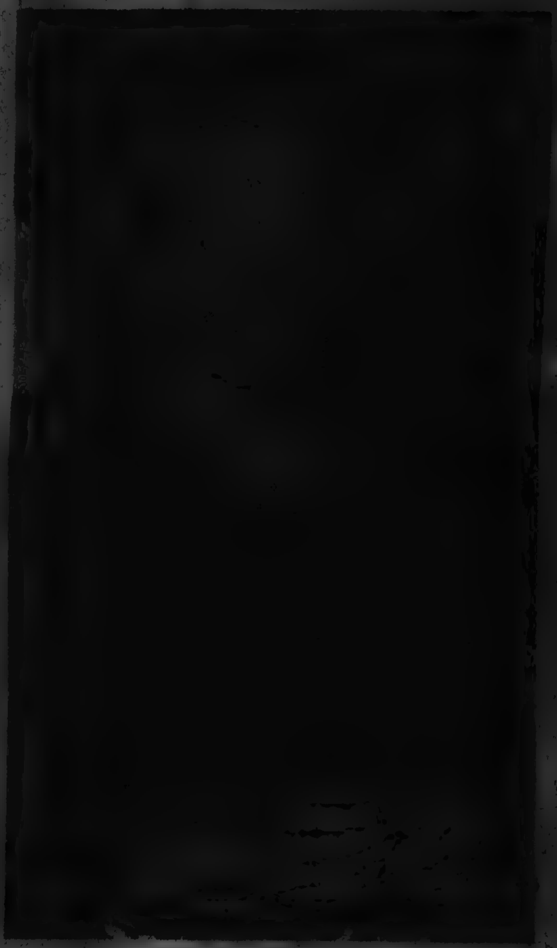
From an airplane, Tanglewood may be seen in all its beauty. The music shed is in the center of this picture. From it the rolling acres of the estate reach southward to lovely Stockbridge Bowl. Far to the north is Mt. Greylock, Massachusetts' highest peak. Below is a section of a 1938 matinee audience and to the left, Dr. Koussevitzky conducting at an evening performance.

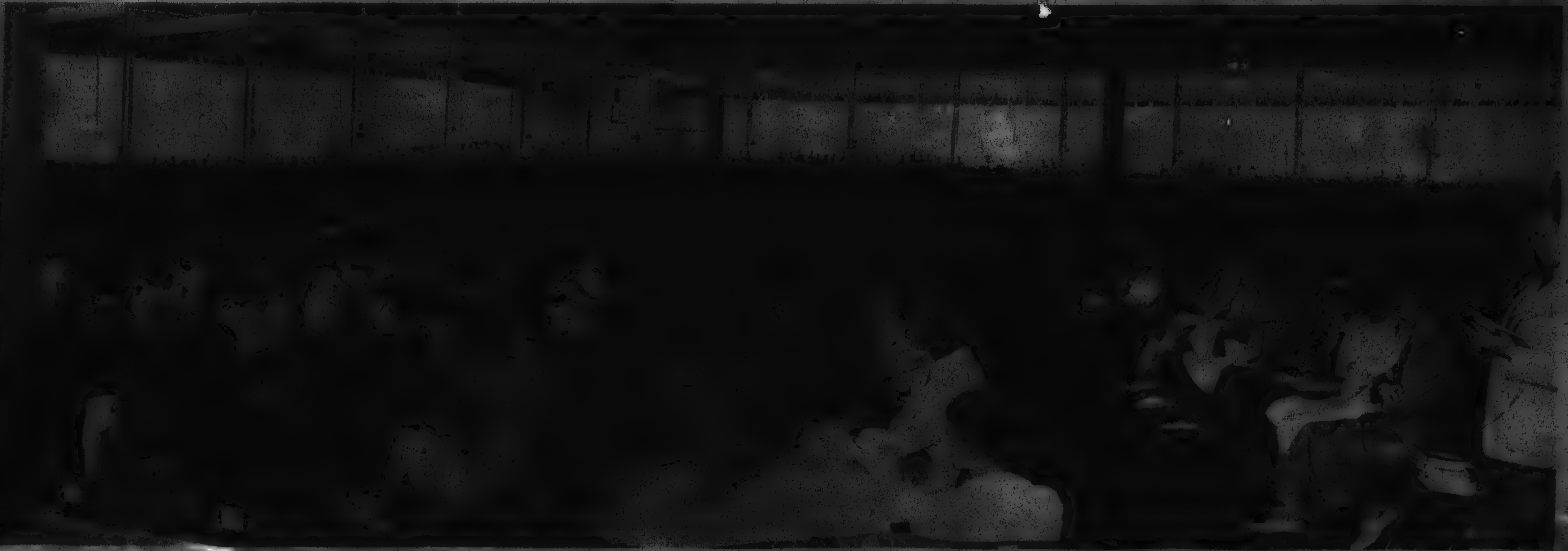


[illegible] val shed but the [illegible] is not finished. It is [illegible] the building be enclosed for protection [illegible] contributions [illegible]



Among the distinguished visitors at the Festival during its four years have been Mrs. Sarah Delano Roosevelt (above), mother of the President; Miriam Hopkins, screen star (right), and Mrs. Grace Coolidge (below) widow of President Coolidge.





THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE ✓

53

JUL 27 1939

Colorful Reception Opens Six Galleries of Art At the Berkshire Museum

Many Artists Attend Opening of Exhibits—Photographs, Wash Drawings of Boston Symphony, New York Artists' Work Showing

One of the most important and colorful art openings at the Berkshire Museum was held last night from 9 to midnight at a reception which formally inaugurated the showings in six galleries. On view were the Second Annual Berkshire National Photographic Exhibit, "The World of Today" exhibit by New York artists, and Donald Greason's wash drawings of the Boston Symphony Orchestra.

~~300 Attend Ope~~ning

Three hundred attended the opening, which was formal. Laces and sheer fabrics like chiffon and organzas predominated in the women's gowns, while pale blue was probably the leading color, with plenty of white, pale green and lavendar also being worn.

Many of the artists whose work was on display were among the guests. H. J. Phillips, associate of the Royal Photographic Society and only photographer to have all four of his entries accepted, was present from New York. Philip Evergood of Long Island whose painting was hung on the stair landing attended. Also from Long Island, were Mr. and Mrs. Arthur Emptage. Mr. Emptage has an oil painting in the modern gallery. An artist who is represented by a water color in the exhibit, Stuyvesant Van Veen, attended from New York City, accompanied by Miss Susan French, also of New York.

Other artists who were present included Henry Hudson Kitson of Tyringham, the sculptor, with Mrs. Kitson; Sterling Calder of Richmond, who did the fountain in the Ellen Crane Memorial Gallery in the Museum, with Mrs. Calder; Mrs. Helen Damrosch Tee Van, who decorated the biology room at the Museum; Dr. Charles C. Adams, director of the New York State Museum at Albany, with his daughter, Miss Harriet Adams of New York; Herman Baron, who conducts the American Contemporary Artists gallery in New York, which loaned work to this exhibit.

Miss McCausland Receives

Miss Elisabeth McCausland, of Springfield, who arranged and supervised the exhibit by the 100 New York City artists, aided in the receiving. She wore a black satin skirt with a jacket of knitted satin ribbon fastened with flowered buttons. Miss Laura M. Bragg, director of the Museum, wore a pale blue sheer dress, a gardenia corsage and a necklace of gold chains.

Largest artists' group to attend was the North Adams Art Club, which has been represented in various Museum exhibits. Among the members present were M. John Paradis, Roy B. Peebles, and J. J. Ruberti, with Mrs. Ruberti. Stefan Hirsch, head of the art department of Bennington College, attended with Mrs. Hirsch. Dr. Edward Deming Andrews who wrote the book, "Shaker Furniture," attended with Mrs. Andrews. Mr. and Mrs. Charles L. Safford of Williamstown attended with their guest, Mrs. Safford's sister, Miss Margaret Tappen of Philadelphia.

Many Helped in Receiving

The three exhibits had separate receiving lines. For "The World of Today," the collection of paintings in the Ellen Crane Memorial Room, those receiving were: Miss McCausland, Mr. and Mrs. Samuel G. Colt, Miss Laura Bragg, Henry A. Francis, Mr. and Mrs. John Barker, Mr. and Mrs. Richard H. Gamwell, Mr. and Mrs. Stuart C. Henry, Mrs. William E. Cushing, Dr. and Mrs. I. M. Altarez, Mrs. Edwards Spencer, Mr. and Mrs. Leon Mohill, Mrs. David T. Dana, Miss Anna R. Alexandre, Mrs. Edwin Payson, Merwin and Winthrop M. Crane Jr.

Receiving in the gallery, which contained the paintings of the Boston Symphony Orchestra, done by Donald Greason, were Dr. George S. Reynolds, Mr. and Mrs. George W. Edman, Mr. and Mrs. Zenas Crane Colt and Miss Judith Colt. At the Berkshire National Photographic Exhibit were Mr. and Mrs. Charles J. Kittredge, Mr. and Mrs. Allan B. Hendricks, Mr. and Mrs. Erwin Stanley, Mr. and Mrs. George H. Denison and Mr. and Mrs. Bartlett Hendricks.

Mrs. Lawrence K. Miller headed the refreshments committee. She was assisted by Mrs. Alan Blau, Mrs. George Edman, and Mrs. Samuel G. Colt Jr., who helped with the refreshments, and by Mrs. Elmer Euston.

Decorations consisted of midsummer flowers, different color schemes and arrangements being used in each gallery. Miss Emma Robbins and her committee arranged the floral decorations.

Art Lovers Discuss the Current Museum Show

Seven of the artists and art lovers who attended last night's opening at the Berkshire Museum, are shown above discussing the exhibition with Miss Laura M. Bragg, Museum director, extreme left. They are, left to right, Arthur Emptage of New York who has an oil painting in the exhibit; Herman Baron, who conducts the American Contemporary Artists Gallery in New York; Mrs. Emptage; Miss Susan French of New York; Miss Elisabeth McCausland of Springfield who organized the exhibit by New York artists; and Stuyvesant Van Veen of New York, who has a water color in the exhibit.

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER

JUL 27 1939

Koussevitzy Finds French Nation United

BOSTON, July 27 (UP)—On his 65th birthday, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned late last night from a three-week vacation in France.

He said he had found the French nation united "like one man" in the face of a tense European situation.

Dr. Koussevitzky, at his Brookline home today, began preparing musical scores for the annual Berkshire musical festival to be opened by his orchestra next Thursday.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

JUL 27 1939

KOUSSEVITZKY BACK FOR BERKSHIRE MUSIC

New York (AP) — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived yesterday on the Champlain to begin rehearsals for the sixth Berkshire Symphonic Festival, which opens Aug. 3 at Tanglewood, near Stockbridge, Mass.

Dr. Koussevitzky sailed late in June for a vacation in Paris. Mrs. Koussevitzky accompanied him.

This year's festival embraces six programs, all conducted by Dr. Koussevitzky and given in the festival "music shed" on Aug. 3, 5, 6, 10, 12 and 13. The orchestra will rehearse in its winter home, Symphony Hall, through Wednesday, and then migrate en masse from Boston to the Berkshires.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JUL 27 1939

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

JUL 27 1939

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

JUL 27 1939

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JUL 27 1939

THIS CLIPPING FROM
MIDDLETOWN, CONN.
PRESS

JUL 27 1939

THIS CLIPPING FROM
WILLIMANTIC, CONN.
CHRONICLE

JUL 27 1939

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JUL 27 1939

THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT

JUL 27 1939

KOUSSEVITZKY HOME FROM FRANCE

Boston, July 27 — (U.P.) — On his 65th birthday, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned late last night from a three-week vacation in France.

He said he had found the French nation united "like one man" in the face of a tense European situation.

Dr. Koussevitzky, at his Brookline home today, began preparing musical scores for the annual Berkshire music festival to be opened by his orchestra next Thursday.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUL 27 1939

ANNUAL MIDSEASON BERKSHIRE MUSEUM RECEPTION IS HELD

Opening of Three Exhibitions Inaugurated—Invitations Issued to 2000—Receiving Line Announced

Special Dispatch to The Republican

Berkshire Hills, July 26—The annual midsummer Berkshire museum reception was held tonight at Pittsfield to mark the opening of three exhibitions—second annual Berkshire national photographic display, "The World of Today," organized by Miss Elizabeth McCausland and Donald Greason's wash-drawings of the Boston Symphony orchestra.

Two thousand invitations were issued and among those who received were Mrs Samuel Gilbert Colt, daughter of the late Zenas Crane, founder of the museum; Miss Judith Colt, Mr and Mrs Zenas Crane Colt, Miss Laura M. Bragg, director of the museum; Mrs Edwards Spencer, Mrs William Felton Barrett, Mrs William Penn Cresson, Mrs Edward Payson Merwin, Mr and Mrs Stuart C. Henry, Misses Anna Remsen Alexandre, Margaret H. Hall, Mr and Mrs George W. Edman, Mr and Mrs John Barker, Mr and Mrs Richard H. Gamwell, Dr George S. Reynolds, Winthrop M. Crane, Jr., Mr and Mrs Henry A. Francis, Mr and Mrs Charles James Kittredge, Mr and Mrs Allan B. Hendricks, Mr and Mrs G. Bartlett Hendricks, Mr and Mrs Erwin Stanley, Mr and Mrs George H. Denison, Mr and Mrs Leon Mohill and Dr I. M. Altaraz. At refreshment tables were Mrs Alan J. Blau, Mrs Samuel Gilbert Colt, Jr., Mrs Elmer A. Euston and Mrs Lawrence K. Miller.

Return from Trip Abroad

Mr and Mrs Harris Fahnestock have returned to Eastover, Lenox, after a two months' trip abroad.

Mr and Mrs William Ellery Sedgwick have Mrs Sedgwick Delafield as a guest at Sedgwick Mansion, Stockbridge. Mrs Sedgwick Marquand and two children, Miss Christina and John P. Marquand, Jr., left today for six weeks on a ranch in Colorado.

Visiting Mrs Arthur Murray Sherwood at Stockbridge are Mr and Mrs Arthur M. Sherwood, Jr., Miss Virginia C. Sherwood of New York and Miss Julia Townsend of St James, L. I.

Robert Emmet Sherwood, the playwright, and Mrs Sherwood, who were with his mother, left for Hollywood, Cal.

Mrs C. Wickliffe Yulee is back at Curtis hotel, Lenox, from Bar Harbor.

Miss Elizabeth de L. Cunningham of New York is at Hotel Wendell, Pittsfield, for a month.

With Mr and Mrs John Barry Ryan at the Old Place, Stockbridge, are Mr and Mrs Thomas Ludlow Clarke, Jr., of New York city.

At Stockbridge Club

Mr and Mrs Constant Southworth and Mr and Mrs James A. Seaman of Springfield registered recently at Stockbridge Golf and Tennis club.

Mr and Mrs F. H. Williams of Springfield have Mr and Mrs John Barnard of Nahant as guests at Berkshire inn, Great Barrington.

Mr and Mrs Fred W. Main of Springfield are at Egremont inn, South Egremont, for three weeks.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

JUN 28 1939

VISITORS INSPECT HOME OF BERKHIRE FESTIVAL

Distinguished visitors are coming daily to Tanglewood between Lenox and Stockbridge to inspect the permanent home of the Berkshire Symphonic Festival and the music shed dedicated last summer by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. Many of the visitors are coming to the Berkshires on a side trip from the New York World's Fair and plan to return for the concerts to be given the first two weeks in August by the Boston Symphony Orchestra.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

JUL 28 1939

FESTIVAL PATRONESS

Special Dispatch to The Gazette

PITTSFIELD, July 28.—Mrs. Frank C. Smith, Jr., of Worcester is one of the patronesses of the Berkshire Symphonic Festival Aug. 3, 5, 6, 10, 12 and 13, at Tanglewood, Lenox. Mrs. Smith, who will occupy one of the boxes at the festival with her guests, is one of 84 patrons and patronesses who are box-holders to date. The Boston Symphony Orchestra will [illegible] six concerts.

THIS CLIPPING FROM
CHICOPEE, MASS.
HERALD
7/27/39

Visitors Welcome At Tanglewood, Home of Berkshire Symphonic Festival

More and more visitors are flocking to Tanglewood, between Lenox and Stockbridge, daily to obtain a preview of the gardens, and shed, and the view across Stockbridge Bowl before the sixth annual Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra and Serge [redacted].

The concerts open next week and will continue through the following week-end. Already there has been a tremendous advance demand for tickets, exceeding the demand for 1938. The Festival office announced today; however, that there are still a numbed of good seats available for the six concerts.

At Tanglewood, one of the beauty spots is the evergreen garden planted by the Tappan family, former owners of the 200-acre estate. At the end of the garden, backed by a hemlock hedge extending along Hawthorne St., is a stone seat of simple design. On the seat, Mrs. Gorham Brooks, who made the magnificent gift of the estate to the orchestra in 1937, had inscribed last year these words to describe the gift:

"Tanglewood given to the Boston Symphony Orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, Arthur Sturgis Dixey, who lived here for many years. MCMXXXVII."

Visitors are welcome to Tanglewood, a shrine of music growing in its appeal annually. Information about Tanglewood and tickets for the concerts will be supplied gladly by the Berkshire Symphonic Festival office at Stockbridge, Massachusetts.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 27 1939

Berkshire Hills Colony Sees Three Exhibitions

Reception for 2,000 Is Held in Pittsfield Museum

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., July 6.—A reception, for which 2,000 invitations had been issued, was held at Berkshire Museum, Pittsfield, tonight to mark the opening of three exhiibtions, "The World of Today," organized by Miss Elizabeth McCausland, the second annual Berkshire national photographic display, and Mr. Donald Greason's wash-drawings o fthe Boston Symphony Orchestra.

Among [redacted] received were Miss Laura M. Bragg, director of the cuseum; Mrs. Samuel Gilbert Colt, daughter of the late Zenas Crane, its founder; Mr. and Mrs. Stuart C. Henry, Mr. and Mrs. Henry A. Francis, Mr. and Mrs. John Barker, Mr. and Mrs. Richard H. Gamwell, Mr. and Mrs. George W. Edman, Mr. and Mrs. Charles James Kittredge, Mr. and Mrs. Allan B. Hendricks, Mr. and Mrs. Zenas Crane Colt, Miss Judith Colt, Dr. George S. Reynolds, Miss Anna Remsen Alexandre and Mmes. Edward Payson Merwin, William Felton Barrett, William Penn Cresson and William E. Vushing, and Miss Margaret H. Hall. In charge of refreshments were Mmes. Samuel Gilbert Colt jr., Elmer A. Euston, Alan J. Blau and Lawrence K. Miller.

Mr. Robert Emmet Sherwood, the playwright, and Mrs. Sherwood departed for Hollywood, Calif., following a visit with his mother, Mrs. Arthur Murray Sherwood, at Stockbridge. Visiting her now are Mr. and Mrs. Arthur M. Sherwood jr. and Miss Virginia O. Sherwood, of New York, and Miss Julia Townsend, of St. James, L. I. Mr. and Mrs. Thomas Ludlow Clarke jr., of New York, are visiting Mr. and Mrs. John Barry Ryan in Stockbridge. Miss Elizabeth De L. Cunningham, of New York, is at Hotel Wendell, Pittsfield.

Mrs. Sedgwick Delafield is visiting Mr. and Mrs. William Ellery Sedgwick at the Sedgwick Mansion in Stockbridge. Mrs. Sedgwick Marquand and two children, Miss Christina and Mr. John P. Marquand jr., departed for six weeks on a Colorado ranch.

Mr. and Mrs. Harris Fahnestock are at Eastover Lenox following a two months' visit in England and France. Mrs. C. Wickliffe Yulee has returned to Curtis Hotel, Lenox, from Bar Harbor.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

JUL 28 1939

Music-Loving Invalids To Get Special Service

Invalids or others temporarily incapacitated need not remain away from the Boston Symphony orchestra concerts at the Berkshire Symphonic Festival opening Aug. 3 at 8:30 at Tanglewood, between Lenox and Stockbridge, Mass.

A fleet of wheel chairs has been assembled from Berkshire county hospitals and will be available for those who wish them. By writing to the Festival office at Stockbridge, a special "invalid's" card may be obtained, permitting automobiles to enter the box parking area and drive to the corner of the music shed.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 28 1939

Millionth and Million-First Customers At World's Fair Coming to Berkshires

On Monday, Aug. 7, the millionth and million-first customers will click the turnstiles at the New York World's Fair. You cannot blame President Grover Whalen's press department and the six New England governors if the two persons happen to be extremely personable young women. Nor can you attach any criticism of the fair's plans to send them on a trip through New England as a special reward for the coincidence of their arrival at the fair. So the Berkshire Hills Conference has agreed to find lodging for the two young women, their chaperon, and press agent on Aug. 10, together with dinner and breakfast.

While in the Berkshires, they will visit the Symphonic Festival for the first concert of the second series by the Boston Symphony Orchestra. The question is: Who will be first to offer entertainment for the Fair party? The Conference has bulletined hotels and rooming houses to inform them of their opportunity.

Another notice on the bulletin concerns the request of A. K. Arnold, Tourist Counsellors, 11 West 42nd Street, New York City, for information as to the best location for a proposed 10-room ski lodge in the Berkshires. He plans to come here this weekend for investigation of possibilities.

Third, and last special item in the bulletin, requests that someone donate services to decorate a booth, made available to the Conference by the Massachusetts Development and Industrial Commission at its summer information center in the Massachusetts State Building on the Eastern States Exposition grounds at West Springfield. Signs have been erected directing tourists to the building, where Conference and other resort pamphlets and information are available. The Conference has had a sign made for the booth which must be decorated suitably at once.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

JUL 28 1939

VISITORS WELCOME AT TANGLEWOOD HOME OF BERKSHIRE FESTIVAL

More and more visitors are flocking to Tanglewood, between Lenox and Stockbridge, daily to obtain a preview of the gardens, the shed, and the view across Stockbridge Bowl before the sixth annual Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra and Serge Koussevitzky.

The concerts open next week (Aug. 3) and will continue through the following week-end. Already there has been a tremendous advance demand for tickets, exceeding the demand for 1938. The Festival office announced, however, that there are still a number of good seats available for the six concerts.

At Tanglewood, one of the beauty spots is the evergreen garden planted by the Tappan family, former owners of the 200-acre estate. At the end of the garden, backed by a hemlock hedge extending along Hawthorn St., is a stone seat of simple design. On the seat, Mrs Gorham Brooks, who made the magnificent gift of the estate to the orchestra in 1937, had inscribed last year these words to describe the gift:

"Tanglewood given to the Boston Symphony Orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, Arthur Sturgis Dixey, who lived here for many years. MCMXXXVII."

Visitors are welcome to Tanglewood, a shrine of music growing in its appeal annually. Information about Tanglewood and tickets for the concerts will be supplied gladly by the Berkshire Symphonic Festivall office at Stockbridge, Mass.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

JUL 28 1939

MUSIC FESTIVAL PROGRAM NEAR

Tanglewood Parking Area Improved; Lighting Provided

Those who love symphony music will converge at Tanglewood in the Berkshires Thursday night for the opening performance of the sixth annual Berkshire Symphonic Festival by the Boston Symphony Orchestra. Serge Koussevitzky will conduct the series of six concerts on the 200-acre estate between Lenox and Stockbridge.

Arrangements were completed this week to park hundreds of cars on a 10½-acre field which has been drained completely. Installation of 900 feet of 12-inch and 18-inch tile has been completed and more than 7,000 cubic yards of gravel spread over the low areas in the parking field.

A steel tower was erected for installation of floodlights and permanent light arrangements at the Tanglewood entrances completed for the concerts under direction of Joseph Franz of Stockbridge, one of the board of trustees for the festival.

Parking will be in charge of Sheriff J. Bruce McIntyre of Pittsfield and ushers in charge of Willard Sistare of Pittsfield. The Thursday Morning Club of Great Barrington will have charge of the food concession.

A fleet of wheel chairs assembled from Berkshire County hospitals will be available for those who are invalided. Special "invalid" cards permit automobiles to enter the box parking area and drive to the corner of the music shed this year.

One of the beauty spots at Tanglewood is an evergreen garden planted by the Tappan family, former owners of the 200-acre estate. Mrs. Gorham Brooks, who presented the grounds to the orchestra two years ago, has noted the gift with an inscription on a stone seat at one end of the garden: "Tanglewood—Given to the Boston Symphoy Orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgiss Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, Arthur Sturgis Dixey, who lived here for many years—1937."

55

THIS CLIPPING FROM

HARTSDALE, N.Y
TIMES
7/26/39

THIS CLIPPING FROM
HERALD
Elmsford N.Y.

JUL 28 1939

THIS CLIPPING FROM

ELMSFORD, N.Y
HERALD
7/28/39

Berkshire Festival Will Open Soon

1st Concert Of Annual Musical Event Will Be Played Thursday Night

The Berkshires are catching the festival spirit in anticipation of the opening concert by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood, between Lenox and Stockbridge, Mass., on next Thursday night, beginning at 8:30 o'clock.

Dr. Koussevitzky arrived in New York City on Wednesday from a brief vacation spent in Europe and went directly to Boston to rehearse with the orchestra at Symphony Hall. Next Wednesday the orchestra goes to Tanglewood to continue rehearsals for the opening concert. One member of the orchestra. Roger Voisin, probably the youngest trumpeter in any major orchestra—he's only 18—has already pitched his tent on the shores of Stockbridge Bowl at Tanglewood and, before the week is out, others will do the same.

Catching the festival spirit, Henry Wigeland, youthful organist of the Great Barrington Congregational Church, has scheduled a performance of Verdi's "Requiem" with New York soloists for next Wednesday evening. Many early arrivals for the Festival concerts will attend the performance.

Charles L. Safford, retired director of music at Williams College, will give his final lecture on the symphonies to be played at the Festival at the Berkshire Museum in Pittsfield Tuesday afternoon. These lectures have been sponsored by the Pittsfield Junior League and have been open to the public at no cost.

The Berkshire Museum has opened three special exhibitions for Festival goers. One exhibition is of the Donald Greason wash drawings and paintings of the orchestra in rehearsal.

Miss Estelle Hutchinson, chairman of the Lenox Festival committee, will open the Lenox information booth Tuesday and ticket reservations may be made through this booth as well as at the office in Stockbridge. Miss Hutchinson has also arranged a tour of a number of the outstanding estates in Lenox. All persons wishing to go on these tours must register at the Lenox booth. There is no charge.

Other information booths will be found in Great Barrington and Pittsfield. They will be in charge of volunteers.

Arthur Bliss, British composer and conductor, will speak to the Pittsfield Rotary Club next week Thursday on the Festival and possibilities of development.

The Festival office in Stockbridge is being flooded with requests for information about rooms and other attractions and urges everyone who wishes to avoid disappointment to communicate with it at once. The ticket sales are substantially ahead of 1938, indicating a capacity audience for the opening concert.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JUL 28 1939

CONDUCTOR

Aboard the Champlain as it docked in New York is Sergei Koussevitzky, conductor of the Boston Symphony Orchestra. He said he plans to start rehearsals in a few days for the Berkshire Music Festival, to be held in Stockbridge. (AP photo.)

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 28 1939

REHEARSALS OPEN TO DRURY PUPILS

Tickets for Practice of Boston Symphony at Tanglewood Sent Here for Interested Students.

The Berkshire Symphonic Festival committee has sent complimentary tickets to rehearsals of the Boston Symphony orchestra at Tanglewood in Lenox to Drury high school for distribution to pupils who have signified an interest in attending one of these sessions.

In addition to the regular music appreciation course presented at the high school by James Morley Chambers, supervisor of music, eight lectures were sponsored by the Festival organization for the benefit of those pupils who were interested in the symphony concerts. The lectures and arrangements for the rehearsals were under the direction of Miss Alice Riggs of Pittsfield.

Donald W. Fowler, principal of Drury high school, said this morning that he will telephone all those possible to determine whether or not they still wish to attend and asked that all those pupils who signed up as being interested but have no telephones get in touch with the high school office concerning their tickets.

About 30 pupils signified interest in attending a rehearsal and those driving cars to transport them to Tanglewood will also get complimentary tickets, Mr. Fowler said. The rehearsals which will be open to the pupils of Drury high school will be on Aug. 5 and Aug. 12 and Mr. Fowler will assign a date to each pupil.

This project is part of a county-wide plan for pupils of selected high schools, but the rehearsals are open to any high school pupil in the county and tickets may be obtained from the Festival committee office for those who did not sign up for the complimentary admissions.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JUL 28 1939

Berkshires Offer Varied Attractions During Festival

Stockbridge, July 28—The Berkshires are catching the festival spirit in anticipation of the opening concert by the Boston Symphony orchestra and Serge Koussevitzky at Tanglewood between Lenox and Stockbridge, next Thursday.

Dr Koussevitzky arrived in New York Wednesday from a brief vacation spent in Europe and went directly to Boston to rehearse with the orchestra at Symphony hall. Next Wednesday, the orchestra comes to Tanglewood to continue rehearsals for the opening concert. One member of the orchestra, Roger Voisin, 18, probably the youngest trumpeter in any major orchestra has already pitched his tent on the shores of Stockbridge bowl at Tanglewood and, before the week is out, others will do the same.

Catching the festival spirit, Henry Wigeland, youthful organist of the Great Barrington Congregational church has scheduled a performance of Verdi's "Requiem" with New York soloists for next Wednesday evening. Many early arrivals for the festival concerts will attend the performance.

Charles L. Safford, retired director of music at Williams college, will give his final lecture on the symphonies to be played at the festival at the Berkshire museum in Pittsfield Tuesday afternoon. These lectures have been sponsored by the Pittsfield Junior league and have been open to the public at no cost.

The Berkshire Museum has opened three special exhibitions for festival goers. One exhibitin is of the Donald Greason wash drawings and paintings of the orchestra in rehearsal.

Tour of Estates

Miss Estelle Hutchinson, chairman of the Lenox festival committee, will open the Lenox information booth Tuesday and ticket reservations may be made through this booth as well as at the office in Stockbridge. Miss Hutchinson has also arranged a tour of a number of the outstanding estates in Lenox. All persons wishing to go on these tours must register at the Lenox booth. There is no charge. Other information booths will be found in Great Barirngton and Pittsfield. They will be in charge of volunteers.

Chamber Music

At Music Mountain in Falls Village, Ct., there will be chamber music concerts both Wednesday afternoons of the festival weeks and Sundays while the South Mountain quartet at Pittsfield will give concerts Friday afternons of the festival weeks. Tickets for the latter concert may be obtained from Willem Willeke without charge.

Ted Shawn and his men dancers will [illegible]es Fridays and Saturdays at their summer headquarters in West Becket. Special invitations to the public have been issued by the Berkshire Garden center in Stockbridge and the Pleasant Valley Bird and Wild Flower sanctuary in Lenox.

The festival office in Stockbridge is being flooded with requests for information about rooms and other attractions, and urges everyone wh wishes to avoid disappointment t communicate with it at once. Th ticket sales are substantially ahead 1938 indicating a capacity audience the opening concert.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JUL 28 1939

Berkshires Catch Festival Spirit as Concerts Near

The Berkshires are catching the festival spirit in anticipation of the opening concert by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood Aug. 3.

Dr. Koussevitzky has returned from a brief vacation in Europe and is in Boston to rehearse with the orchestra. Next Wednesday the orchestra goes to Tanglewood.

Henry Wigeland, youthful organist of the Great Barrington Congregatoinal Church, has scheduled a performance of Verdi's "Requiem" with New York soloists for next Wednesday evening.

The Berkshire Museum has opened three special exhibitions for festival goers.

At Music Mountain in Falls Village there will be chamber music concerts both Wednesday afternoons of the festival weeks, while the South Mountain Quartet at Pittsfield will give concerts Friday afternoons. Tickets for the latter concert may be obtained from Willem Willeke without charge.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

JUL 28 1939

TANGLEWOOD OFFERS WHEEL CHAIR SERVICE

Invalids or others temporarily incapacitated need not remain away from the Boston Symphony orchestra concerts at the Berkshire Symphonic festival opening August 3 at 8.30 at Tanglewood, between Lenox and Stockbridge.

A fleet of wheel chairs has been assembled from Berkshire county hospitals and will be available for those who wish them. By writing to the festival office at Stockbridge, a special "invalid's" card may be obtained, permitting automobiles to enter the box parking area and drive to the corner of the music shed. A. L. Bliss, a General Electric engineer, is in charge of this service.

THIS CLIPPING FROM
HARRISBURG, PA.
PATRIOT

JUL 28 1939

CHATTER

By MARGARET BECKER KULP

IT is with great regret that we read that Paderewski, eminent Polish pianist, seems to have retired for good and all from the concert stage. There is no one who has ever heard this grand old man of Poland perform and caught the beautiful sensitivity of his interpretations who will not mourn his passing from the concert platform.

It seems that he was scheduled to have appeared in the great festival at Lucerne, Switzerland, next month, but his contract has been canceled since the illness that caused the halting of his concert in May at the Madison Square Garden concert in New York when there was an audience of 15,000 persons in the Garden.

In his place on the Lucerne program Arturo Toscanini will conduct a symphonic program. The date is August 5.

* * *

THE BERKSHIRE FESTIVAL at Tanglewood, Stockbridge, Mass., will get under way the early part of next month, and from all reports this annual affair will attract a larger body of audiences than at any previous summer performance. The festival is played by the Boston Symphony Orchestra under the direction of Conductor Serge Koussevitsky, its permanent leader.

This festival has had a remarkable development in the progress of American music culture. First of all it has had a famous conductor. Second it has a splendid symphonic organization made up of the finest of musicians, and again it has had an energetic women's committee which has seemed to surmount all difficulties and achieve all dreams for it.

During the first two years of the Boston Symphony's incumbency the summer festival was given under a tent. Then the women's committee went to work and started a drive to raise money for a permanent building to house the festival's performers and audiences. Through the generosity of a patron of music, Mrs. Gorham Brooks, the grounds were given as a gift in 1936. Last year saw the fulfillment of the women's dream and a permanent structure, which sheltered the festival in inclement weather, was opened for the first time.

It just proves what women can accomplish when they set their shoulders to the wheel to overcome obstacles.

* * *

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

JUL 29 1939

BERKSHIRES CATCH FESTIVAL SPIRIT

Koussevitzky Rehearses Orchestra

Opening at Tanglewood to Be Next Thursday Night

THE Berkshires are catching the festival spirit in anticipation of the opening concert by the Boston Symphony Orchestra and Serge Koussevitzky at Tanglewood between Lenox and Stockbridge Aug. 3.

Dr. Koussevitzky has arrived in New York from a brief vacation spent in Europe and went directly to Boston to rehearse with the orchestra at Symphony Hall. Next Wednesday, the orchestra comes to Tanglewood to continue rehearsals for the opening concert.

One member of the orchestra, Roger Voisin, probably the youngest trumpeter in any major orchestra (he's only 18), has already pitched his tent on the shores of Stockbridge Bowl at Tanglewood and before the week is out others will do the same.

* * *

HENRY WIGELAND, youthful organist of the Great Barrington Congregational Church, has scheduled a performance of Verdi's "Requiem" with New York soloists for next Wednesday night. Many early arrivals for the festival concerts will attend the performance.

Charles L. Safford, retired director of music at Williams College, will give his final lecture on the symphonies to be played at the Festival at the Berkshire Museum in Pittsfield Tuesday afternoon. These lectures have been sponsored by the Pittsfield Junior League and have been open to the public at no cost.

The Berkshire Museum has opened three special exhibitions for Festival goers. One exhibition is of the Donald Greason wash drawings and paintings of the orchestra in rehearsal.

* * *

MISS ESTELLE HUTCHINSON, chairman of the Lenox Festival committee, will open the Lenox information booth Tuesday and ticket reservations may be made through this booth as well as at the office in Stockbridge. Miss Hutchinson also has arranged a tour of a number of the outstanding estates in Lenox. All persons wishing to go on these tours must register at the Lenox booth. There is no charge.

Other information booths will be found in Great Barrington and Pittsfield. They will be in charge of volunteers.

Arthur Bliss, British composer and conductor, will speak to the Pittsfield Rotary Club next week Thursday on the Festival and possibilities of development.

* * *

AT MUSIC MOUNTAIN in Falls Village, Conn., there will be chamber music concerts both Wednesday afternoons of the festival weeks and Sundays, while the South Mountain Quartet at Pittsfield will give concerts Friday afternoons of the festival weeks. Tickets for the latter concert may be obtained from Willem Willeke without charge. Ted Shawn and his men dancers will give performances Fridays and Saturdays at their summer headquarters in West Becket. Special invitations to the public have been issued by the Berkshire Garden Center in Stockbridge and the Pleasant Valley Bird and Wild Flower Sanctuary in Lenox.

The festival office in Stockbridge is being flooded with requests for information about rooms and other attractions, and urges everyone who wishes to avoid disappointment to communicate with it at once. The ticket sales are substantially ahead of 1938 indicating a capacity audience for the opening concert.

THIS CLIPPING FROM
JAMESTOWN, N. Y.
POST

JUL 29 1939

GOING ON TRIP.

Mrs. William S. Gifford and Mrs. Charles Justin Bailey are leaving Wednesday to motor to Woodstock, Vt., to join Mrs. J. W. Packard, for the Music Festival there at which the Boston Symphony Orchestra will play.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

JUL 29 1939

House and Box Parties Arranged For Coming Berkshire Music Fete

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., July 29.—For the next two weeks Tanglewood at Stockbridge will be a musical and society center with six concerts by the Boston Symphony Orchestra comprising the sixth annual Berkshire Music Festival.

House and box parties have been arranged. Hotels and taverns, especially in Lenox, Stockbridge and Great Barrington are booked to capacity and there will be many dinners, luncheons and other entertainments.

All concerts will be held in the music shed.

Among the boxholders are Miss Gertrude Robinson Smith, president of the Festival Association; Princess Diane R. Eristavi, Mrs. E. Parmalee Prentice, Mrs. Edwards Spencer, Mr. and Mrs. John Shepard, Mrs. Arthur F. Schermerhorn, Mrs. William E. S. Griswold, Mrs. S. Harkness, Mrs. William C. Cannon, Mr. and Mrs. R. Jay Flick, Mrs. Bruce Crane, Misses Mary Parsons, Anna Remsen Alexandre, M. Symphorosa Bristed, Edith Scoville.

And the Mmes. Samuel Gilbert Colt, William Felton Barrett, Bruce Crane, Thomas H. Blodgett, John Bross Lloyd, Arnold Whitridge, Walter Jennings, Donald J. Warner, Mr. and Mrs. Lester Roberts, Mr. and Mrs. Norman H. Davis.

Also Mr. and Mrs. Carl A. de Gersdorff, Mr. and Mrs. Arthur Horton Lippincott, Mr. and Mrs. Heaton I. Treadway, Mr. and Mrs. John Barry Ryan, Mrs. W. Rockwood Gibbs, Mr. and Mrs. Walter Atherton, Miss Mabel Choate, Mrs. Charles C. Griswold and Mrs. Ramsay Hoguet.

Reservations have been made at the Curtis Hotel, Lenox, by Mr. and Mrs. Stuart Crockett, Mr. and Mrs. Sidney Blumenthal of New York, Mr. and Mrs. Lowell Thomas of Pawling, N. Y., and Mr. and Mrs. Arthur E. Hobbs of Darien, Conn.

At Red Lion Inn, Stockbridge, will be Mrs. Edward W. Root of Clinton, N. Y.; Misses Martha A. Alford and Isabel T. Moore of Brookline, Mass.; Mrs. John S. Newberry of Grosse Pointe, Mich.

Dr. and Mrs. Serge Koussevitzky are to be guests of Dr. Artur Rodzinski, conductor of the Cleveland Symphony Orchestra and Mrs. Rodzinski at White Goat Farm, Stockbridge.

Wyantenuck Country Club at Great Barrington is having its golf tournament ball tonight with more than 300 expected. Mrs. Sayre Starbuck of New York, chairman of the entertainment committee, is in charge. Seventy are having a "Dutch treat" dinner at the club.

Col. E. Parmalee Prentice is 76 years old today. His birthday for many years has been celebrated at Mount Hope Farm, Williamstown, with a luncheon given by Mrs. Prentice. Their son-in-law and daughter, Mr. and Mrs. Benjamin D. Gilbert are expected from Utica, N. Y. Col. Prentice was born at Davenport, Iowa, on July 29, 1863, one day before Henry Ford was born at Greenfield, Mich. His marriage to Miss Alta Rockefeller, daughter of the late John D. Rockefeller took place in 1901.

Mrs. Phillips Blagden and Mrs. Rodney Procter are in general charge of a bazaar to be held on St. Paul's Episcopal Church lawn, Stockbridge, next Wednesday for the benefit of the church missionary fund. Mrs. Owen Johnson is to conduct a fashion show.

Miss Grace E. Peters of Newark, N. J. is passing two weeks at Olde Egremont Tavern, South Egremont, where Mrs. Sara Peters Downing had a luncheon and bridge party with twenty guests.

Mrs. James Cummings Chase was a bridge and tea hostess at Berkshire Inn, Great Barington. Misses Elizabeth and Rosina Ellis of Forest Hills, L. I. are at the inn for several weeks.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

JUL 29 1939

Concert Thursday At Tanglewood

Serge Koussevitzy, widely known conductor of the Boston Symphony orchestra, will [illegible] conductor for a series of six concerts to be given at Tanglewood in the Berkshires. Opening concert is scheduled for 8 p. m. Thursday. Parking arrangements and flood lights for the concerts have been completed under direction of Joseph Franz of Stockbridge, one of the board of trustees for the Tanglewood festival.

Berkshire county hospitals have offered wheel chairs for invalids who want to attend the outdoor concerts.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 30 1939

Berkshire Festival Transforms Region Into Music Center

Program Starting Thursday Will Draw Many Visitors; 300 Attend Golf Dance

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., July 29.—For the next two weeks the Berkshire Music Festival at Tanglewood, Stockbridge, will take first rank as a musical and society event, and will fill the hotels at Lenox, Stockbridge and Great Barrington with visitors.

Boxholders include Mrs. Edward S. Harkness, Mrs. William E. S. Griswold, Mrs. Arnold Whitridge, Mr. and Mrs. John Barry Ryan, Miss Edith Scoville, Mrs. Donald J. Warner, Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis; Mrs. Walter Jennings, of Cold Spring Harbor, L. I.; Mr. and Mrs. Edward Davis, of Philadelphia; Mr. and Mrs. Norman H. Davis, Mrs. Arthur F. Schermerhorn, Princess Diane R. Eristavi and Mr. and Mrs. Lester Roberts.

Among those expected at Curtis Hotel, Lenox, during the festival period are Mr. and Mrs. Lowell Thomas, of Pawling, N. Y.; Mr. and Mrs. Stuart Crockett, Mr. and Mrs. Sidney Blumenthal, of New York; Mrs. Zora W. Bowman, Miss Katherine R. Davis, of Chappaqua, N. Y.; Mr. and Mrs. Arthur E. Hobbs, of Darien, Conn.; Mrs. Robert E. Paine, Mrs. Frederick S. Mead, of Brookline, Mass.; Mr. and Mrs. Henry B. Sawyer, Mr. and Mrs. George E. Judd, Mr. and Mrs. Ernest B. Dane Mrs. James A. Neal, Mrs. Kerr Blackner, Mrs. Alvan T. Fuller, Mrs. Franklin W. Hobbs, of Boston; Mr. and Mrs. Robert F. Davison, of Cleveland, and Miss Leslie Leland, of Toledo, who is to be the guest of Mrs. E. Griswold Hollister.

Among those who will be at Red Lion Inn, Stockbridge, are Mrs. Edward W. Root, of Clinton, N. Y.; Mrs. John S. Newberry and Mr. and Mrs. Henry D. Joy, of Grosse Pointe, Mich.; the Misses Martha A. Alford and Isabel T. Moore, of Brookline, and Mr. Donald M. McIlvaine, of Boston.

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, will give all six concerts between Aug. 3 and 13. Dr. and Mrs. Koussevitzky are to be guests of Dr. Artur Rodzinski, conductor of the Cleveland Symphony Orchestra, and Mrs. Rodzinski at Stockbridge.

Wyantenuck Country Club, Great Barrington, held its annual golf tournament ball tonight, with 300 attending. It was one of the largest dances of the year in southern Berkshire. Eighty members of the club and dinner at the clubhouse. Mrs. Sayre Starbuck was general chairman.

Mrs. Joseph C. Keber was in charge of the Wyantenuck tea this afternoon and those assisting were Mrs. Frederick A. Pearson, Miss Katherine Rockhill, Miss Barbara Bryan, Mmes. Richard Cobden jr., Everitt H. Pell, Livingston Hall, Thomas T. Mackie, Robert Latimer Redfield jr., Arthur C. Smith, Henry D. Bultman and Charles D. Barnes. Tomorrow, the Edward Parsons Davis memorial golf handicap is to be played, ith prizes for low gross and low net scores.

THIS CLIPPING FROM
KNOXVILLE, TENN.
NEWS-SENTINEL

JUL 30 1939

* * *

Attending the Berkshire Festival

ONE of the most interesting travelers' tales dates back to an evening last summer when Evelyn Miller, the pianist, was having herself a grand time. She had the radio turned to the Bershire music festival. Beethoven's Ninth Symphony was coming in in grand style with the Boston Symphony Orchestra playing and a chorus of two hundred voices assisting. Evelyn had been listening for twenty minutes enraptured when the program was cut off and local election returns took its place on the air. From that day Evelyn has been making plans to be out front when the festival is given this August.

She left Thursday night for Washington to join her cousin, Kitty Holt. They will meet Avelyn Morris, who is flying up from Knoxville, today, in New York and go to the Festival.

I think you will be interested in hearing more about this musical festival in the Berkshire Hills. It is being called the American Salzburg. The setting is an open air amphitheater in Tanglewood (the Hawthorne country) half way between Lennox and Stockbridge, Mass., Sergei Koussevitsky conducts the Boston Symphony orchestra in the concerts. Famous guest artists assist.

After the festival the three have planned a motor trip through New England up to Quebec and through the Gaspe Peninsula.

THIS CLIPPING FROM 56
NEW YORK, N. Y.
TIMES

JUL 30 1939

Berkshire Fete To Attract Many

Large Subscription Made to Music Festival to Begin Next Thursday

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., July 29.—There has been a large subscription for the Berkshire Music Festival at Tanglewood with concerts by the Boston Symphony Orchestra beginning on Thursday. The boxholders include Mr. and Mrs. Norman H. Davis, Mrs. Edward S. Harkness, Mrs. William E. S. Griswold, Mrs. Arnold Whitridge, Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis; Dr. Harry A. Garfield, Professor Philip Marshall Brown and Mrs. Brown of Washington, Mrs. E. Parmalee Prentice, Mrs. Arthur F. Schermerhorn, Mr. and Mrs. John Barry Ryan, Miss Edith Scoville, Mrs. Donald J. Warner, Mr. and Mrs. Bruce Crane, Mrs. Samuel Gilbert Colt, Princess Diane R. Eristavi, Mr. and Mrs. Robert K. Wheeler, Mr. and Mrs. John Shepard Jr. Mrs. Edwards Spencer, Mrs. Walte Jennings and Mr. and Mrs. Leste Roberts.

Among those who have made reservations at the Curtis Hotel Lenox, for the festival are Mr. and Mrs. Stuart Crockett, Mr. and Mrs. Sidney Blumenthal of New York, Mr. and Mrs. Lowell Thomas, Mr. and Mrs. Arthur E. Hobbs of Darien, Conn.; Mr. and Mrs. Robert F. Davison of Cleveland, Mrs. Alvan T. Fuller, Mr. and Mrs. Henry B. Sawyer, Mrs. Robert Treat Paine, Mr. and Mrs. Frederick S. Mead, Mrs. Franklin W. Hobbs, Mrs. James A. Neal and Mr. and Mrs. Ernest T. Dane of Boston.

Festival visitors expected at the Red Lion Inn, Stockbridge, are Mrs. E. W. Root of New York, the Misses Martha A. Alford and Isabel T. Moore of Brookline, Mass.; Mrs. John S. Newberry and Mr. and Mrs. Henry D. Joy of Grosse Pointe, Mich.

Colonel E. Parmalee Prentice observed his seventy-sixth birthday today at Mount Hope Farm, Williamstown, where Mrs. Prentice for many years has been accustomed to give a birthday luncheon in his honor.

Mrs. Henry A. Francis of Pittsfield and Mrs. Cornelius Boardman Tyler will assist at the tea which Mrs. William Willeke is to give tomorrow at Mountain House, Pittsfield, after the concert in Mrs. Frederick S. Coolidge's Temple of Music.

The Wyantenuck Country Club had its annual golf tournament ball tonight with 300 attending. Mrs. Joseph C. Keber was chairman of the tea there this afternoon and assisting were Mrs. Frederick A. Pearson, Mrs. Thomas T. Mackie, Mrs. Robert Latimer Redfield Jr., the Misses Katharine Rockhill and Barbara Bryan, Mrs. Richard Cobden Jr., Mrs. Charles D. Barnes, Mrs. Arthur C. Smith and Mrs. Henry D. Bultman.

Mrs. Albert H. Spahr will entertain the Great Barrington Garden Club at Fair Brook Farm, North Egremont, on Tuesday and Miss Helen Gage will describe Chinese gardens.

Mrs. Phillips Blagden and Mrs. Rodney Procter are in general charge of a bazaar to be held on St. Paul's Episcopal Church lawn next Wednesday.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

JUL 30 1939

T.-U. Critic to Cover Festival

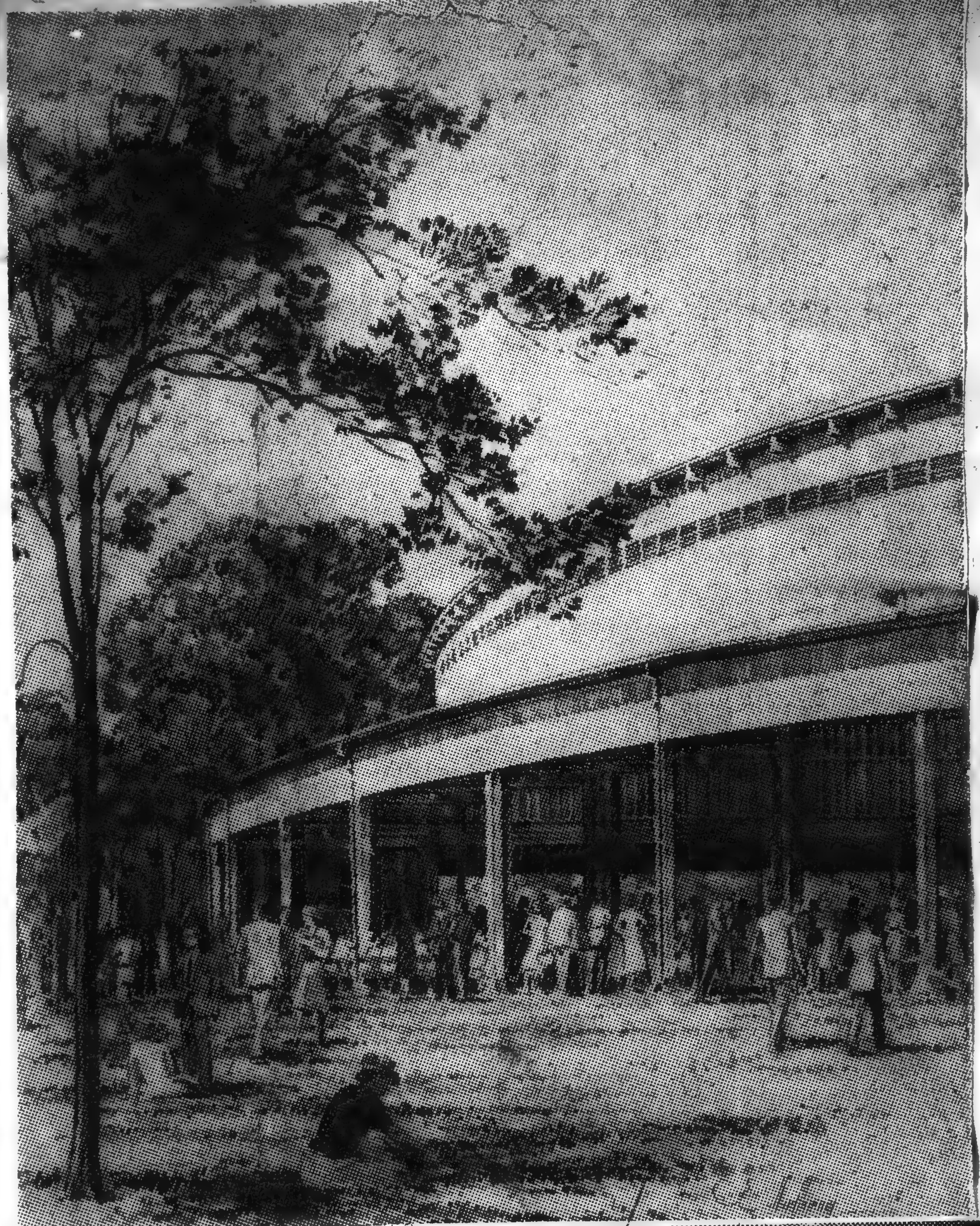
Edgar S. Van Olinda, Music and Dramatic critic of The Times-Union will cover the entire two weeks of the Berkshire Symphonic festival at Stockbridge in which the Boston Symphony, directed by Dr. Serge Koussevitzky will be heard in the new music shed at Tanglewood. Mr. Van Olinda will present the highlights of the concert with comments about the distinguished visitors who will attend the most important summer music festival in America. The first concert will take place Thursday evening, Aug. 3.

57

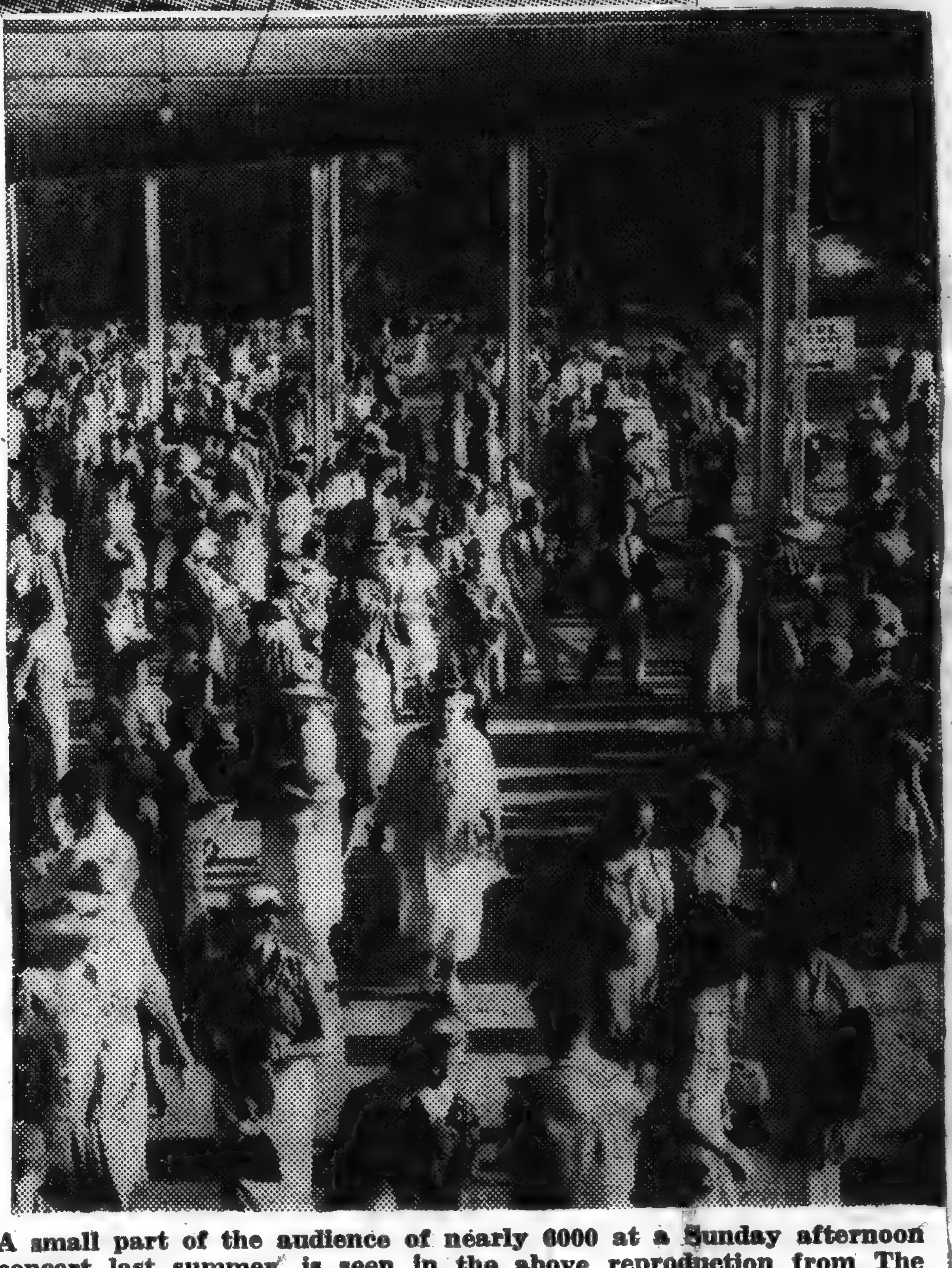
Symphonic Festival Is the Greatest

Hotel Group Acts To Solve Room Shortage

Concerts May Reverse Trek To Salzburg



This delightfully informal scene at the Festival was etched from a photograph for N. A. Campbell, proprietor of the Hotel Wendell, used for a menu cover.



A small part of the audience of nearly 6000 at a Sunday afternoon concert last summer, is seen in the above reproduction from The Eagle's photographic files forming a pictorial record of the Symphony's growth.

Musically, the Berkshire Symphonic Festival has progressed, in the brief period of six summers, from the presentation of a makeshift group of 65 available members of the New York Philharmonic Orchestra to an event recognized as the artistic superior of Salzburg and Bayreuth in happily democratized form, through the Boston Symphony and its leader, Serge Koussevitzky. As a side issue to the main purpose, the Festival has the makings of backbone salvation for the area's diffused resort industry.

Welcome Congestion

Already, the Festival constitutes easily the "number one drawing card" from the resort point of view, as appraised by the commercial trade represented in the Berkshire Hills Innkeepers Association at a meeting this week. In this respect, it takes precedence over the sensational winter sports boom in proportion to the length of its season. From Williamstown to Sharon, Conn., Worthington to the Lebanons in New York, hotels and related tourist businesses have benefitted from Festival patronage increasingly each year. The situation has now reached the point where the welcome congestion of demands upon local accommodations is a problem that is receiving the special attention of hotelmen and otners.

With prospects that every available room in the first class hotels, within 25 miles of the Tanglewood concert site at Lenox and Stockbridge, will be taken before the Aug. 3-6, 10-13 programs, the Innkeepers Association has set up an emergency clearing house for listing remaining available accommodations within a 35-mile radius. Heaton I. Treadway, manager of the long since fully reserved Red Lion Inn and Heaton Hall at Stockbridge, is in charge of the volunteer service and already active in re-distributing overflow requests for accommodations received in the capacity reservation center.

700 Turned Down

Stockbridge hotels have been forced to turn away 500 advance requests for one-night accommodations during Festival weeks, in deference to three-day or two-week customers. At Lenox, the principal hotel, the Curtis, two weeks ago had 200 applications it could not accommodate. Pittsfield's largest hostelry, the Wendell, has many score special reservations for the Festival and is absorbing overflow inquiries. So it goes. Rooms are filling up in advance of the concerts, in proportion to the distance from this remarkable American cultural enterprise that has emerged from the experimental stage and attained world importance.

It would be a mistaken idea that all, or even the majority of Festival goers are from outside the home territory, and no hotelman, promotional agency or Festival official overlooks the fundamental enthusiasm of the home folks, represented so widely in concert attendance. As a writer in Vogue points out, "waitresses, bus-boys and chefs go to the concerts in the Berkshires, and some hotels close their dining roms early so that they may get there on time . . . The Berkshire Festival, like the Gettysburg Address, is of, by, and for the community." Esquire's observer notes that the audience includes "gardeners and gigolos, cooks and chauffeurs, grand dames and students with well-worn copies of scores," all of which is not news to Berkshire.

European "Trek" Begins

But the Festival business office reports that other people are coming from California, Ohio, Iowa, Florida, Louisiana and nearly all the 48 States. In fact, this year, the hoped for reversal of Americans' trek abroad for the European summer music events is becoming noticeable. There will be French dignitaries at the opening concert. Important Englishmen are expected, as well as representatives of the music-minded population of Canada and what once was Czechoslovakia. Porbably other countries will be represented. From Montreal comes news of the formation of a special committee to serve as a clearing house for arrangements as to accommodations and so forth for Festival goers, so many are interested in the programs. The Berkshire realty trade reports several rentals made to distant Festival-attracted visitors.

So much for the present programs. Hotelmen say the lag between the two concert series is an unwelcome let-down, but they hope that the expanding plans of the Festival association will soon provide interlude attractions to keep the patronage constant for the full fortnight's period. This prospect is merely a stepping stone to the outlook for larger and more prosperous times, intimated in store. Multiply all the present Festival interest and patronage by the plans for the addition of operas, in concert form, oratorios, ballets and dramas, as well as an Academy of Music and Arts—and you are convinced when the hotelmen cite limitless promotional possibilities for the trade in keeping with the artistic progress of the sturdy young musical institution.

Chasing Rainbows

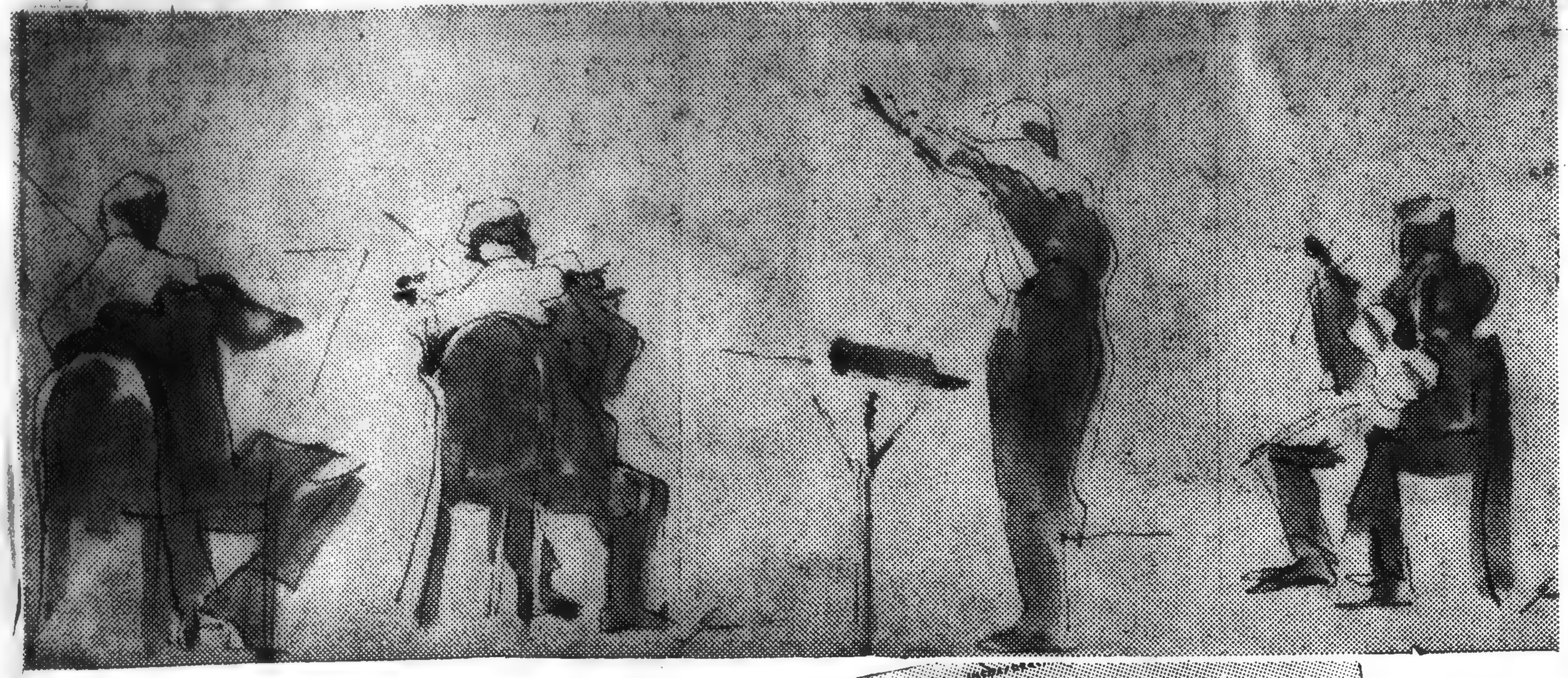
The prosperity now enjoyed temporarily may be spread over the entire summer. Not only hotels, gasoline stations and other tourist-dependent businesses, but general business may be expected to benefit beyond estimate, they say. Present hotels may be augmented by additional ones. Vacant country estates may be populated again. Vast expanses of open countryside may be dotted with new summer homes. Yes, resort interests are chasing rainbows, in their leisure between hard working hours spent in the endeavor to boost the Festival and take advantage of its opportunities for new business.

A veteran hotel executive, reputed in the trade to be hard-boiled and ultra-practical, remarked the other day that the Festival "is the greatest single attraction ever brought to Massachusetts" from the tourist-entertainment point of view. It is the largest single factor in the Berkshire resort trade today. It has the potentialities of becoming a very deciding factor in the entire guest business of the future. But, he added, "if it did not bring us a dollar in profit, I still would be 100 per cent for it." He explained that Festival guests in his house are the most pleasing type to entertain. They are people of taste and refinement. They do not always take the higher

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JUL 28 1939

Factor in Berkshire's Resort



◆

Look with squinted eyes at the above sketches, and you imagine yourself already at next week's opening concert at Tanglewood. Donald C. Greason, Boston artist, has drawn more than 150 similar pieces, the best of which are exhibited publicly for the first time in an entire gallery of the Berkshire Museum. The central figure shows the Boston Symphony's great conductor, Serge Koussevitzky, in a characteristic pose while the others are from the fiddle section of the renowned orchestra.

◆

Vogue
BETWEEN-SEASONS FASHIONS
JULY 15, 1939
PRICE 35 CENTS
Eric
MUSIC IN
BERKSHIRE

Cover models, pictured above, might be seated on the grass carpet surrounding the music shed, as so many do to enjoy more exclusively the strains heard distinctly in the marginal grounds.

Leading magazines espouse the Festival cause, as shown by the above page from a current number of Vogue, in which Howard Taubman describes the informal and democratic character of "Music in the Berkshires."

priced accommodations; in fact, the majority seek nearer minimum rates. But they are an asset because of their character and courtesy. It is a distinct satisfaction to put them up and make their stay agreeable. The Festival itself is worth cultivating, from this businessman's standpoint, even if it did not bring trade, because of the exceedingly worthwhile nature of such a cultural undertaking and its effect upon the tone of the community life. This attitude toward the Festival and its followers reflects testimony throughout the trade.

Enthusiastic Press

Much of the influence in bringing the Festival and its crowds of supporters to such large proportions in so short a time, has lain in the sympathetic attitude of the press. Magazines have joined newspapers in expecting great things from the new enterprise and pointing this out to the public. This week, a staff photographer for Life Magazine has been "shooting" all over the Tanglewood estate. Articles in Vogue and Esquire have been cited above. Others are appearing in the Ladies' Home Journal, New Yorker, Town and Country, Musical America, Cue Magazines and the monthly tabloid paper, "The New England Stage," which is the medium to promote New England at the New York World's Fair.

Metropolitan newspapers and county weeklies from coast to coast have espoused the cause. Already, more than 50 newspapers have assigned representatives to "cover" the Festival. In addition there will be special dispatches over the Associated Press and United Press wires, as well as batches of photographs circulated by the important news picture services. All of which will contribute to the sound growth of Festival popularity in keeping with its increasing musical stature.

Salzburg's publicized new buildings are matched by interest in Berkshire's present unique new shed and plans for further construction. Bayreuth may have Hitler and other military and political notables in its boxes, but Berkshire boasts the cream of musical intellect, as well as the happy democratic combination of busboys and business tycoons. Dr. Koussevitsky was inspired when he said, in a rare public statement last year, that "American freedom is the best of soil" for this significant cultural undertaking, with its highly important incidental implications for local prosperity.

ALBANY, N. Y.
TIMES-UNION
JUL 30 1939

MUSIC WORLD

By EDGAR S. VAN O'LINDA

ALL roads will lead to Stockbridge and its environs in the Berkshire mountains during the coming week when the beautiful little village takes on new activities as the cultural and amusement center of the East during the annual visit of the Boston Symphony orchestra, under the direction of Dr. Serge Koussevitsky. Those who have attended the festival for the last five years will find many improvements in the physical aspects of the festival grounds for the comfort and convenience of its guests.

SERGE KOUSSEVITZKY

One of the busiest members of the festival board is Joseph Franz of Stockbridge. For several years he has been donating his services as architect, engineer and superintendent at Tanglewood, the festival's permanent home, on Route 183 between Lenox and Stockbridge. This year is no exception. So far as he is concerned, the concerts could be given tomorrow, as all arrangements have been completed.

Under Mr. Franz's direction, the ten and a half acre parking field has been completely drained. More than 900 feet of 12-inch and 18-inch tile have been installed and more than 7,000 cubic yards of gravel spread over the low areas thus drained to give double protection. He has erected a steel tower with 12 floodlights by which the parking area at night will be made as light as day. He has installed permanent lighting arrangements at the Tanglewood entrances and for the food concession tent and moved the ticket office to the north side of the Hawthorne pines so that it is now at a point where the public will approach the shed from the parking field. He has removed all hurdle fences from the grounds immediately near the shed. The appearance of the shed as a result is undisturbed by any discordant note.

In keeping with the community spirit, William Miles, manager of the Berkshire Playhouse, has announced the engagement of John Beal, celebrated moving picture actor, in a performance of Robert E. Sherwood's play, "The Petrified Forest." Other events scheduled are the chamber music concerts at South Mountain in Pittsfield, Mass., and at Music Mountain, Falls Village, Conn. There will be three special exhibitions at the Berkshire museum in Pittsfield, including the drawings and paintings of the Boston Symphony orchestra in rehearsal by Donald Greason. There is no admission fee at the museum.

JOHN BEAL

The festival, which extends over the two following weeks, is divided into Series A and Series B. Series A will start Thursday evening, August 3. The dates and programs for the first week are as follows:

THURSDAY, AUGUST 5, AT 8:30

Brandenburg Concerto, No. 3, in G major	Bach
"Scheherazade," Symphonic Suite	Rimsky-Korsakov
Symphony No. 1, in C minor	Brahms

SATURDAY, AUGUST 5, AT 8:30

Concerto for Orchestra	Piston
Symphony No. 5, in E flat major	Sibelius
Symphony No. 7, in A major	Beethoven

SUNDAY AFTERNOON, AUGUST 6 AT 3:30

Symphony in E flat major	Mozart
"Peter and the Wolf"	Prokofieff
Symphony No. 4, in F minor	Tschaikowsky

The shed is believed to be the largest and most unique structure for symphonic music in the United States. It covers an acre and a half of ground, fan-shaped, seating 5,700, including 80 boxes, and the stage is as large as Symphony hall in Boston. The audience is entirely protected from sun and rain and still has the illusion of being out of doors. Single seats for individual concerts may be obtained at the box office before each concert. For the convenience of residents of the Albany Area, a branch ticket office has been installed in the Van Curler Music company, 120 State street. Reservations may be arranged by calling 4-7495.

Paderewski's Practice

It is not generally known that in his early days as a concert artist the great pianist, Paderewski, suffered a crushing blow in Berlin.

So complete was his failure to win the slightest endorsement from either the critics or the public that he decided to devote himself entirely to composition. He turned to his native Poland for several years worked and studied with utmost diligence, yet in this too he seemed doomed to disappointment. Everyone agreed that his compositions were very melodious, graceful works, but that they lacked the true dynamic quality to make them endure.

Realizing the bitter truth of this verdict, he turned again in sheer desperation, to his first ambition, and induced the great Leschetizski to accept him as a pupil. Strange to say, after only six months work with this master pedagogue he appeared again in public as a pianist, and this time there was no question of his scuccess. Critics and music lovers were electrified, and from that moment, Ignace Jan Paderewski took his rightful place among those at the top of the ladder.

Although he has always succeeded in keeping it from his public, he has labored all his life against the gravest of all musical handicaps. This is an extraordinarily defective musical memory. It is not merely an imperfect recall of the notes, as such—although that is bad enough in any case—but with Pederewski the matter goes deeper than that. The incredible truth is that this great artist cannot mentally retain the complete pattern of any piece for more than approximately forty-eight hours. He frankly admits this amazing fact and says it has been the greatest torment of his life.

This is the real reason, he explains, for his daily practice periods of eight or ten hours during the concert season.

"It is the only way I can keep myself and my deplorable memory in shape," he said in a recent conversation. "I realized at the outset that it was either that keyboard slavery or speedy oblivion. If I neglect my practice for even one day, I can see the difference in my playing. If I neglect it for two days, the critics discover it, while if I neglect it for three days every member of my audience knows it. I realize that other artists have said the same thing of their own work, but I doubt if in any one's else case it is as cruelly true as it is in mine."

Psychologists tell us that in such cases — defective musical memory—something fades out in our mental makeup, and can only be brought back by endless repetition of the same act. Is is much the same situation as confronts the feeble-minded person who struggles to retain a vocabulary. Strictly speaking, he does NOT retain it; he re-learns it, again and again.

59

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican

JUL 30 1939

Public Has Chance to 'Own' Berkshire Symphonic Festival

Organization Opening Sixth Series of Concerts by Boston Symphony This Week Points Out People's Opportunity to Become Foster Parent of Western Massachusetts Institution of World-Wide Fame — Gifts From $1 Up Will Be Welcomed by Committee

By BENJAMIN BUXTON

THE BERKSHIRE Symphonic festival, in its sixth series of concerts during the next two weekends (Thursday and Saturday nights, 8.30; Sunday afternoons, 3.30) will at the same time bring to a close one era of this remarkable event, and open a new era, new vistas too far distant to distinguish in detail, but fully enough clothed in reality to make the concerts at "Tanglewood" by the Boston Symphony orchestra for this year and for years to come an increasingly vital part of the country's artistic life.

So rapidly growing an organization as the Berkshire Symphonic festival may naturally be expected to pass through a new phase with each season; the engagement of the Boston orchestra under Dr Serge Koussevitzky three years ago was an important step; the opening of the new music shed last year was still another, for it put into tangible form the dreams of a group of farseeing Berkshire residents. First in the open air, then in a tent, were these concerts heard—then in a permanent, marvelously designed building in a setting that would be hard to rival anywhere.

New Note This Year

But between the close of last year's festival and its opening this week, there must be placed a period—or at least a semi-colon. There is this year a new note of finality and determination, the thought that the physical fact of six concerts by a great symphony orchestra in a structure specially built for it is but the beginning of an institution that is entirely American. The shed, the orchestra, the vast amount of detail that make these concerts possible, are but outward manifestations of the courage that was able to give them expression. Already, for all six concerts, the house is well on the way to a sellout; that means that the festival has come to be favorably known by the public and that thousands of dollars will change hands in the interests of music. This money must defray the great expense of the series, and as soon as bills are paid and tag ends caught up, plans for another season will again be under way.

These prosaic, banal facts are unimportant in themselves, for everywhere concerts and operas are presented at tremendous expense, and people buy their tickets in the same way as they do at the festival. Artistic standards vary, budgets fluctuate according to the caprice of the public and the generosity of the patrons, and season after season the country is given its quota of music of all kinds.

Beginnings and Growth

Now, in the Berkshires, comes the summer festival idea—not a new one, to be sure—with symphonic programs that are neither experimental like those of the leftists, nor ultra-conservative like those often heard in the provinces. The business organization, to begin with, differs little enough from the others, and at first deficits are made up by Berkshire residents of means. Thus far, there is no mark of special individuality; at the end of the third year, the festival has gone through the usual growing pains of an infant enterprise; the budget is somehow met, and the public continues to pay for its tickets in increasing numbers. Solicitation, although not along campaign proportions, is carried on, and money is raised for a new shed. Finally, the festival becomes self-supporting.

Here is the first unique point which now distinguishes the Berkshire festival from similar organizations and thus realizes one of the ideals of all artistic enterprise. The people have come to appreciate the quality of the offerings and they respond with enthusiasm. The ovations they give the orchestra and its conductor testify quickly to their satisfaction in hearing the world's greatest symphonic music presented under the most ideal conditions. They feel that they have gotten their money's worth and plan to attend the next festival. A notice mailed to them the following year, a call by one of the team workers, and once again the concerts will be largely attended.

Message to the People

And here comes the period (or semicolon) that separates last year's festival from that which will open Thursday night. "Now," asks the Berkshire Symphonic festival, "here I am and what about it? You come to my concerts, enjoy them, but what about me? I am an important and integral part of the life of the community; I am a part of you and I want you to feel that you have a real and vital interest in me.

"My directors have fought to keep me alive and healthy during my earliest years; they have been unstinting in their contributions and in their energy to make me the fine, vigorous youth I have now become. They present me to you, a living thing, capable of giving you pleasure. Yet I still have years of growth and expansion before me and to see me safely through these years not a few of you but many of you must become my foster parents. I must suffer no neglect lest my approaching manhood be less full and bright than you would have it. You have helped create me; do not forget me!"

Thus severely does the festival speak to the public. Figuratively speaking, it is truly a creation of the people who must more and more understand their responsibility toward their young ward. With the vision of both courage and discrimination, the directors of the festival, headed by the president, Miss Gertrude Robinson-Smith, have kept it on the highest possible artistic level, and with the shrewdness of bankers have guarded the coffers jealously, making no unnecessary expenditures and leaving some of the less essential details to a provident future.

Because of this strict economy, made imperative by a none too rapidly increasing fund, many items in the construction of the shed and in the improvement of the parking areas are still lacking. Among them are roll curtains to close in the shed against storms, chairs, permanent lighting of parking fields and grounds, paint, the completion of stage and shell. All the details must have attention if the festival is to be placed on a final and permanent basis in its physical setup. This accomplished, a substantial bank surplus to care for current expenses, damages and repairs, is needed.

The total sum required is $60,742.

Value of Small Gifts

Staggering? Perhaps. But reduced to simple figures it is not quite so formidable. Supposing that 6074 individuals contributed $10 each—there you have it; supposing that 12,148 individuals contributed $5 each—there it is again! Supposing that several thousand concert-goers gave a dollar each and that several hundred others gave amounts in two, three or four figures? It is therefore no remote possibility that the general public, understanding the needs of the festival, can raise the necessary sum in a short time. The age of large donations may be on its way out, but where the fat bankrolls may be less numerous, the interest and enthusiasm on the part of the ordinary wage earner places upon him at once the responsibility of keeping alive the musical enterprise that he is coming to care for in increasingly larger numbers.

This is a sign of the times, but is perhaps not generally recognized by the average concertgoer who feels that he has done his duty to himself and to his community by purchasing tickets. If, however, the deeper implications of the Berkshire festival have not been noted, it is largely because the public has labored under the delusion that only huge gifts are acceptable. Perhaps it is because they have not yet been forcifully enough told that the festival may be theirs, a permanent and lasting monument to themselves, if they will show that extra interest which will place it on a firm financial footing. They may not fully understand as yet that (to use the language in one of the festival circulars) they may become "stockholders."

While this is a different age from that of the early cathedrals, when both individual and guild joined forces in the construction of their places of worship, there can be made a comparison between that far-off time and today. Contributions can hardly be made separately of gravel, steel, timber and design, for civilization has become too complex for piecemeal contribution and management, yet in the same sense, the 25 cent pieces of school children, the wrinkled dollar bills of the wistful, music-loving store clerk, and the 10 and 20-spots of the more prosperous citizens can make them blood descendants of those toilers of a past age who wanted their cathedrals to be beautiful and of the best workmanship and moreover give freely of the best they had.

It's the People's Business

In other words, no contribution, however small, will be scorned by the Berkshire festival. The directors in the program books for the coming series have made this emphatic and in so doing have pointed out what is generally not understood: that the festival is for the people and it is therefore their business to keep it alive and growing. This is still further noted in the fact that no organized program of solicitation has been planned in order to raise the required sum. Because of last fall's international situation, as well as the New England hurricane, no attempt was made to raise the amount, which means that the festival in its financial program was set back nearly a year, although plans went steadily forward for the 1940 series and efforts toward its success have been undiminished.

In keeping with the progressive policy of the directors, improvements and additions have been made constantly, and this year is no exception. The knotty problem of parking has again been tackled with vigor. In the center of the parking field has been built a permanent floodlight tower; the grounds have been partially leveled off, drains in case of stormy weather have been installed, and many details have been altered in order to increase the comfort of the concertgoers and the efficiency with which the crowds may be handled.

The Berkshire festival in its present state of development represents not only the wide and true vision of its directors and a great amount of careful planning and labor by its volunteer workers, but the beginning of its new era. It is not with timidity, but with a positive challenge that the festival calls on the public, rich and poor alike, to come to the realization that the shed, the music, can be theirs, and that they express in tangible form their understanding of that fact.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican

JUL 30 1939

Festival at Tanglewood Will Be Society Occasion As Well as Music Event

Many Visitors Expected in Berkshires During Next Two Weeks for Boston Symphony's Series of Concerts—Hotels and Taverns Booked to Capacity — Numerous Dinners, Luncheons and Other Entertainments Planned — Col E. Parmalee Prentice Celebrates His 76th Birthday With Gathering of Friends at Mount Hope Farm — Wyantenuck Club Plays Host to 300 at Tournament Ball — Bazar and Fashion Show Scheduled Wednesday On Lawn of St Paul's Episcopal Church, Stockbridge — Miss Gertrude Russel Doughty of Williamstown to Wed John Hay Swartz Saturday Afternoon

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, JULY 29—Many visitors will be in the Berkshire Hills the next two weeks for the sixth annual music festival at Tanglewood, Lenox. It will take first rank both as a society and musical event. There will be many house guests at summer homes; hotels and taverns especially at Lenox, Stockbridge and Great Barrington are booked to capacity. Numerous dinners, luncheons and other entertainments are on the calendar. The festival represents the peak of the mid-summer season.

Among Recent Arrivals

Among those who have made reservations at Curtis hotel, Lenox for the festival are Mrs Alvan T. Fuller, Mrs Franklin W. Hobbs, Mr and Mrs Henry B. Sawyer, Mrs Robert Treat Paine, Mrs Frederick S. Mead, Mrs James A. Neal, Mr and Mrs George E. Judd, Mr and Mrs Ernest B. Dane, all of Boston. Dr Serge Koussevitzky, conductor of the orchestra and Mrs Koussevitzky are to be guests during the festival of Dr Artur Rodzinski, conductor of the Cleveland Symphony orchestra and Mrs Rodzinski at White Goat farm, Stockbridge.

Col E. Parmalee Prentice celebrated today his 76th birthday at Elm Tree house, Mount Hope farm, Williamstown, Mrs Prentice always gives a luncheon in compliment to her husband on his birthday. Their son-in-law and daughter, Mr and Mrs Benjamin D. Gilbert motored over from Utica, N. Y., for the event. Col Prentice was born at Davenport, Iowa, July 29, 1863, one day before Henry Ford was born at Greenfield, Mich. The colonel was graduated from Amherst college with the class of 1885. He practiced law in Chicago from 1888 to 1900 and was married to Alta Rockefeller, daughter of the late John D. Rockefeller, in 1901. With assessed valuation of $400,000 Elm Tree house located on an upland in the 1000-acre Williamstown estate adjoining Greylock reservation is the most valuable dwelling in Western Massachusetts.

Wyantenuck Country club, Great Barrington, had its annual golf tournament ball tonight with 300 present from all the South Berkshire resort towns. Seventy members of the club had a "dutch treat" dinner at the club house. The entertainment committee of the club, Mrs Sayre Starbuck of New York, chairman, was in charge of the dance. Tomorrow the Edward Parsons Davis memorial golf handicap is to be played with prizes for low gross and low net scores.

Mrs Joseph C. Keber was chairman of the tea this afternoon at Wyantenuck and those assisting were Mrs Frederick A. Pearson, Misses Katherine Rockhill and Barbara Bryan, Mrs Robert Latimer Redfield, Jr., Mrs Thomas T. Mackie, Mrs Livingston Hall, Mrs Richard Cobden, Jr., Mrs Charles D. Barnes, Mrs Everitt H. Pell, Mrs Henry D. Bultman.

A bazar and fashion show are scheduled for next Wednesday on St Paul's Episcopal church lawn, Stockbridge, with Mrs Phillips Blagden and Mrs Rodney Procter in charge. Mrs Owen Johnson is to have oversight of the fashion show. Mrs Charles C. Griswold will be at the head of the tea table and among others participating in the arrangements are Mrs William Ellery Sedgwick, Mrs Carl A. de Gersdorff, Mrs D. Percy Morgan and Mrs William Marshall Bullitt.

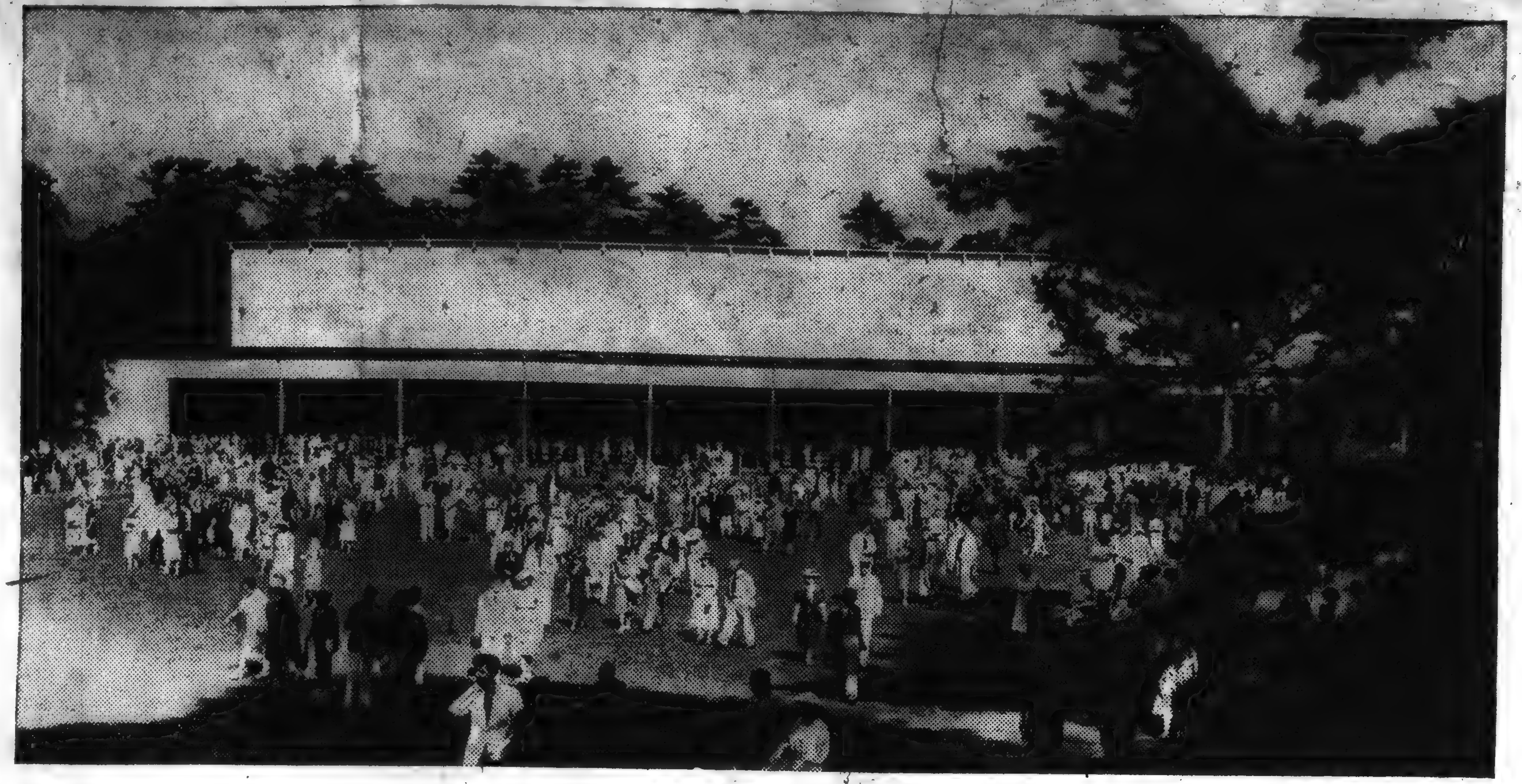
Mrs Albert H. Spahr is to be hostess for the Great Barrington Garden club at Fair Brook farm, North Egremont, Monday afternoon and Miss Helen Gage will be the speaker on "Chinese gardens."

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

JUL 30 1939

THE SIXTH ANNUAL . . . Berkshire Symphonic festival given by the Boston Symphony directed by Serge Koussevitsky at Tanglewood between Lenox and Stockbridge Mass. opens on Thursday. The first three concerts will be given on Thursday, Saturday and Sunday and the programs include Bach's Brandenberg concerto No. 3, "Scheherazade" by Rimsky Korsakof and Brahms first symphony on Thursday afternoon; Concerto for Orchestra by Piston, Sibelius's Fifth and Beethoven's Seventh Symphony on Saturday and Mozart's E Flat Symphony, "Peter and the Wolf" by Prokofieff and Tschaikowsky's Fourth Symphony. The second set of concerts will be August 10, 12 and 13.

Potential Participators in Great Project at Tanglewood



(Photo by Arthur Palme)

A view of the Berkshire Symphonic festival shed during intermission. The hundreds of individuals shown above must become aware of their responsibility toward one of the greatest summer music enterprises in the United States and feel not only the obligation to attend the concerts but to contribute to their support.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

JUL 30 1939

Music Festival in Berkshires to Open Aug. 3

Many visitors will be in the Berkshire hills the next two weeks for the

PITTSFIELD, MASS.

Berkshire Music festival at Tanglewood, Lenox. Six concerts will be given by the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, as follows: Thursdays and Saturdays, Aug. 3, 5, 10, and 12, at 8:30, and Sundays, Aug. 6 and 13, at 3:30. Dr. and Mrs. Koussevitzky will be the guests during the festival of Dr. Artur Rodzinski, conductor of the Cleveland Symphony orchestra, and Mrs. Rodzinski, at White Goat farm, Stockbridge.

Festival box holders include Mrs. E. Parmalee Prentice, Mrs. Arthur F. Schermerhorn [Harriett S. Pullman], Mrs. W. Rockwood Gibbs, Mrs. Thomas H. Blodgett, Mr. and Mrs. Norman H. Davis, Dr. William Mather Lewis, president of Lafayette college, and Mrs. Lewis.

The festival association, of which Miss Gertrude Robinson Smith of New York and Stockbridge is president, has a budget of $60,000, which is $8,000 more than last year. Receipts to date are about $40,000.

• • •

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 30 1939

BERKSHIRE FESTIVAL

THE sixth annual Berkshire Symphonic Festival and the fourth with the participation of the Boston Symphony Orchestra will open next Thursday evening, when Serge Koussevitzky will conduct the first concert of the second season in the Music Shed on the Tanglewood estate, about one mile west of Lenox, Mass., on Route 183.

As in the two previous summers, there will be six concerts. The scheduled programs are:

Thursday, Aug. 3, 8:30

Brandenburg Concerto No. 3, for strings. ....Bach
Scheherazade ....Rimsky-Korsakoff
Symphony No. 1, in C minor......Brahms

Saturday, Aug. 5, 8:30

Concerto for Orchestra.....Walter Piston
Symphony No. 5, in E flat........Sibelius
Symphony No. 7, in A major....Beethoven

Sunday, Aug. 6, 3:30

Symphony in E flat..............Mozart
Peter and the Wolf............Prokofieff
Narrator, Richard Hale
Symphony No. 4, in F minor..Tchaikovsky

Thursday, Aug. 10, 8:30

Symphony No. 2, in D Major....Beethoven
Also Sprach Zarathustra......R. Strauss
Pictures at an Exhibition.Moussorgsky-Ravel

Saturday, Aug. 12, 8:30

Symphony No. 102, in B flat......Haydn
Le Sacre du Printemps........Stravinsky
Overture to "Der Fliegende Hollaender"; Prelude to "Lohengrin"; Bacchanale from "Tannhaeuser"; Prelude to "Die Meistersinger" ....Wagner

Sunday, Aug. 13, 3:30

Symphony No. 4, in D minor...Schumann
Afternoon of a Faun............Debussy
La Valse............................Ravel
Symphony No. 2, in D major.....Sibelius

Dr. Koussevitzky returned from a short trip to Europe last Wednesday and has begun rehearsals with the orchestra in Boston at Symphony Hall. The conductor and instrumentalists will go to Tanglewood on Wednesday. Olin Downes, music critic of "The New York Times," will lecture at the rehearsals at Tanglewood next Saturday and the following Saturday mornings. These will be open to festival members and patrons and high school pupils of Berkshire County. Charles L. Safford, who retired this spring from his long-held position as director of music at Williams College, will give the last lecture in a free series on the festival program next Tuesday afternoon at the Berkshire Museum in Pittsfield, where three special art exhibitions for festival patrons have been opened. Among these is an exhibit of Donald C. Greason's paintings and drawings of Dr. Koussevitzky and the members of the orchestra.

Reservations and Parking

All the 5,700 seats in the Music Shed are reserved. Since advance reservations are ahead of last year's figure at this time, a capacity audience is expected for next Thursday's opening concert. Standing room will also be sold. Reservations may be made at the festival office in Stockbridge or at the Lenox information booth, which will be opened next Tuesday by Miss Estelle Hutchinson, chairman of the Lenox Festival Committee. Registrations may also be made there for a tour of the principal estates in Lenox, for which there will be no charge. Inquiries regarding lodgings should be directed to the festival office. Other information booths will be opened in Great Barrington and Pittsfield.

Arthur Bliss, British composer and conductor, will lecture on the festival and its possibilities of development next Thursday for the Pittsfield Rotary Club.

In the parking fields, where conditions last summer left something to be desired, widespread improvements have been made under the direction of Joseph Franz, of Stockbridge. The field has been completely drained, and tiles have been installed and gravel spread to assure the absence of mud. The field will be lighted by twelve floodlights on a steel tower. The ticket office has been moved to a point on the way from the parking field to the Music Shed, and the hurdle fences in the neighborhood of the shed have been removed. Sheriff J. Bruce McIntyre, of Pittsfield, will have charge of parking arrangements, which, as before, will be free.

For the use of invalids and others who may be temporarily unable to walk with ease, wheel-chairs, assembled from hospitals of the county, will be available. Special invalids' cards, permitting automobiles to be driven up to the Music Shed, may be obtained by application to the festival office in Stockbridge.

Other Musical Events

As usual, there will be several other musical events in the Berkshire area during the festival period. The South Mountain String Quartet will play at South Mountain, near Pittsfield, next Friday and the following Friday at 4 o'clock. The program for next Friday includes Beethoven's cello and piano sonata in A major, Op. 69, played by Willem Willeke and Harold Bauer; Schubert's quartet in G minor and the Brahms quintet in F minor, with Mr. Bauer as the assisting pianist. Tickets for this series may be obtained without charge by application, inclosing a stamped self-addressed envelope, to Mr. Willeke at South Mountain. Katherine Bacon will be the assisting pianist today at 4 in Brahms' piano quintet in G minor. The South Mountain group will also play Haydn's string quartet in D, Op. 20, No. 4, and Honegger's second quartet.

The Gordon Quartet will give chamber music concerts at Music Mountain, Falls Village, Conn., today and the next two Sundays at 4 o'clock, and on Saturdays, Aug. 5 and 12, at 3:30. Ted Shawn and his men dancers will give performances at their summer headquarters in West Becket, Mass., on Fridays and Saturdays.

Festival History

Verdi's Requiem will be sung Wednesday night at the Congregational Church in Great Barrington under the direction of Henry Wigeland, organist of this church, with soloists from New York. For theatergoers there will be performances at the Berkshire Playhouse in Stockbridge throughout the festival period.

The festival began in August, 1934, when the late Henry Hadley conducted an orchestra of Philharmonic-Symphony musicians in three concerts on the Dan R. Hanna farm, near Stockbridge. The 1935 festival, of the same length, also was held at the Hanna farm with Dr. Hadley conducting an orchestra composed of members of several major organizations. Dr. Hadley decided not to return in 1936, owing to plans for appearances elsewhere, and the festival committee, whose president is Miss Gertrude Robinson Smith, engaged the Boston Symphony, under Dr. Koussevitzky. The three concerts in August, 1936, were held in a large tent on the estate of Mrs. Margaret Emerson, Holmwood, between Lenox and Stockbridge.

The engagement of one of the principal American orchestras under its regular conductor was an important step in the progress of the festival; the next was the gift of a permanent site in the winter of 1937, when Mrs. Gorham Brooks turned over the Tanglewood estate, where Nathaniel Hawthorne had written his "Tanglewood Tales," to the Boston Symphony Orchestra and the festival association.

The number of concerts for the 1937 festival was doubled. Eliel Saarinen was commissioned to design a building for future seasons, but no definite date had been set for construction when the 1937 concerts began under canvas. The need for such a building, however, was vividly proved at the concert of Aug. 12, when a series of heavy thunder showers drowned out the music with the drumming of rain on the tent, in addition to the peals of thunder. Funds were raised by an intensive campaign in the fall and the Music Shed was ready for the six concerts of last August.

It was announced last summer that Dr. Koussevitzky is planning to organize an academy at Tanglewood for orchestral and choral leaders and instrumentalists as a prelude and complement to the festival itself. It is hoped that this phase of the plans for future development may be realized by next summer.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

JUL 31 1939

Miss Alva Magnusson of 6 Minthorne street, is on vacation at Tanglewood, near Stockbridge, where she will attend the sixth Berkshire Symphonic Festival which opens Thursday. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra which will appear on programs Thursday, Saturday, Sunday, also Aug. 10, 12 and 13.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUL 31 1939

Northampton People Planning to Attend Berkshire Festival

Large Number from Here Have Obtained Tickets for Symphony Orchestra Concert Thursday

As reports come in that the Berkshires are catching the festival spirit in anticipation of the opening concert by the Boston Symphony orchestra and Serge Koussevitzky at Tanglewood next Thursday evening, residents of Northampton and vicinity continue to apply for festival tickets.

The following already have obtained tickets at the Music House, local festival office: Miss Sara Armstrong, of 32 Bedford terrace; Miss Mary R. Howe, 10 West street; Dr. Harry Michelson, of the Northampton State hospital; Frederick McConnell and John Hitchcock of the Arnold inn; Miss Ruth Cubbage, of 95 West street; Robert M. Blackall, 200 Ladd avenue; Miss Venetta Larson, 61 New South street; Mrs. Leonora Madeira, Gothic street; Miss Marion Warren, 47 Munroe street; George E. Feiker, 237 Riverside Drive, Bay State; Miss Elsa Parshley, 250 Elm street! Mr. and Mrs. Bernard O'Shea, Butler place; Rabbi Morris Fishman, South street; Mr. and Mrs. H. E. Wells, Paradise road; Atty. William Dwyer; Dr. J. Miller, Northampton State hospital, and Mr. and Mrs. Gordon Potter, 95 West street, all of this city.

Also Miss Mary E. Marsh, Miss Alice DuPont Wilson, Miss Jeanne I. Murphy, Miss Barbara L. Salmon, Miss Mary Wishman, Miss Marion Goodstein, Miss Jessie K. Herkimer, Donald Pirnie and Walter Mentze, all students at the Smith College Summer school; Miss Beatrice Billings, Mt. Pleasant inn; Miss Miriam B. Clark, East Pleasant street; Miss Frances Warner, 18 Hillcrest place, and Miss Virginia Robertson, 23 Orchard street, all of Amherst; Miss Esther Mesh, 8 Clark street, Easthampton; Fred Mahan, West Cummington; Miss Gladys Pearlman, Huntington, and a party of 25 from the Northampton School for Girls.

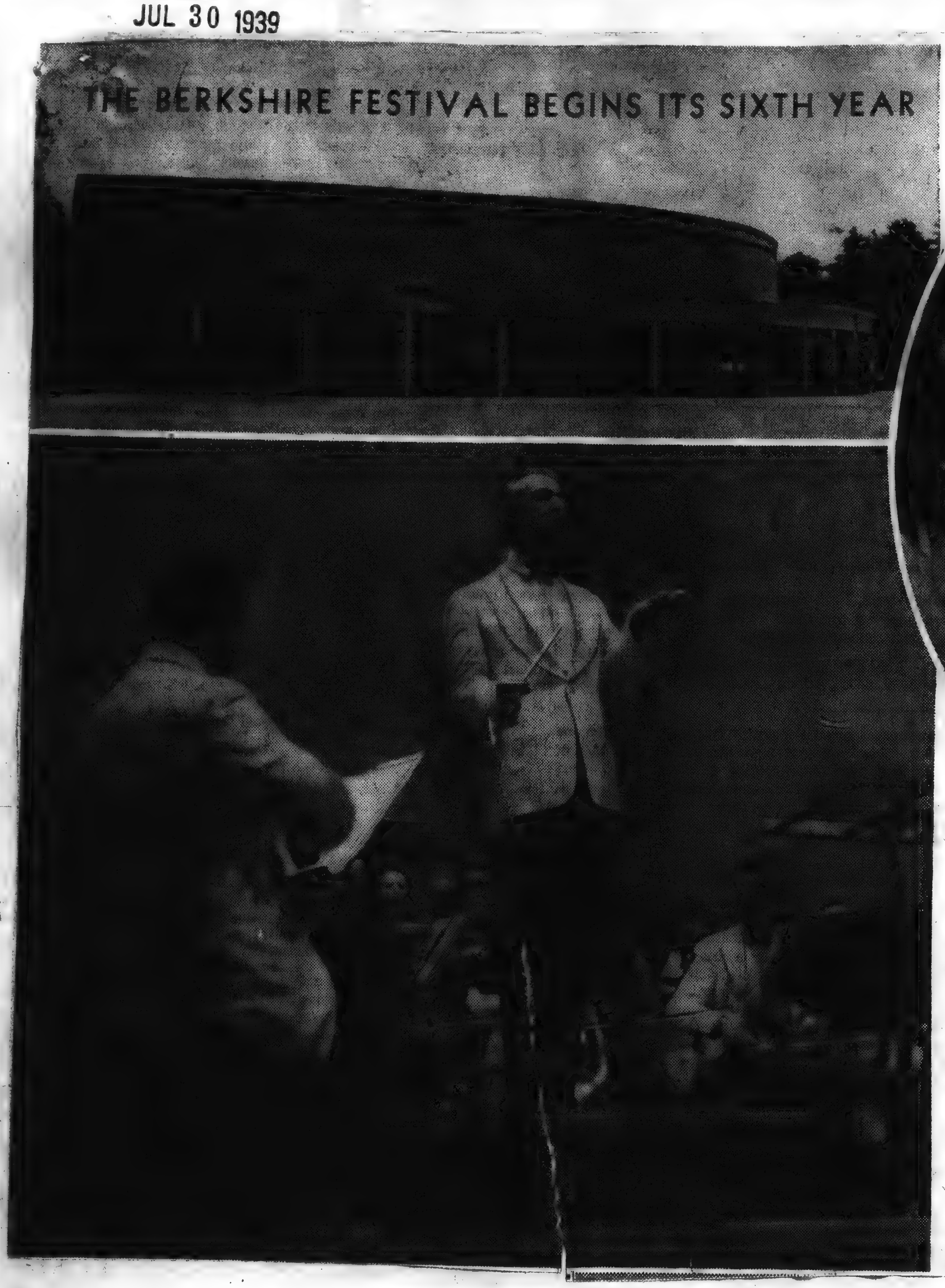
Charles L. Safford, retired director of music at Williams college, will give his final lecture on the symphonies to be played at the festival at the Berkshire museum in Pittsfield Tuesday afternoon. These lectures have been sponsored by the Pittsfield Junior league and have been open to the public at no cost. The Berkshire museum has opened three special exhibitions for festival goers. One exhibition is of the Donald Greason wash drawings and paintings of the orchestra in rehearsal.

At Tanglewood, one of the beauty spots is the evergreen garden planted by the Tappan family, former owners of the 200-acre estate. At the end of the garden, backed by a hemlock hedge extending along Hawthorne street, is a stone seat of simple design. On the seat, Mrs. Gorham Brooks, who made the magnificent gift of the estate to the orchestra in 1937.

The concerts open this week and will continue through the following week-end. Already there has been a tremendous advance demand for tickets, exceeding the demand for 1938. The festival office has announced, however, that there are still a number of good seats available for the six concerts.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JUL 30 1939

THE BERKSHIRE FESTIVAL BEGINS ITS SIXTH YEAR



In preparation for the forthcoming concerts in the Music Shed (above, left) at Stockbridge, Serge Koussevitzky (left) conducts a rehearsal of the Boston Symphony Orchestra. Above is part of the huge audience which comes to the Festival from every section of the country.

Schaal-Life-Pix

BERKSHIRE PROGRAMS

THE sixth annual Berkshire Symphonic Festival opens Thursday night at Tanglewood, between Stockbridge and Lenox, Mass. As usual the festival will consist of six concerts by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. During each of the two weeks of the festival concerts will be given on Thursday and Saturday at 8:30 P. M., and on Sunday at 3:30 P. M.

The complete programs will be as follows:

Thursday, Aug. 3, at 8:30 P. M.

Bach—Brandenburg Concerto No. 3 in G major for string orchestra with the Sinfonia from the Cantata "Christ lag in Todesbanden").
Rimsky-Korsakoff....................."Schéhérazade"
Brahms....................Symphony No. 1 in C minor, Op. 68

Saturday, Aug. 5, at 8:30 P. M.

Piston....................Concerto for Orchestra
Sibelius....................Symphony No. 5 in E-flat major
Beethoven....................Symphony No. 7 in A major

Sunday, Aug. 6, at 3:30 P. M.

C. P. E. Bach—Concerto in D major for Stringed Instruments (Arranged for Orchestra by Maximilian Steinberg).
Prokofieff—"Peter and the Wolf," an Orchestral Fairy Tale for Children, Op. 67.
Narrator: Richard Hale.
Tchaikovsky....................Symphony No. 4 in F minor

Thursday, Aug. 10, at 8:30 P. M.

Beethoven....................Symphony No. 2 in D major
Strauss..........."Also Sprach Zarathustra," Tone Poem, Op. 30
Mussorgsky—"Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel.

Saturday, Aug. 12, at 8:30 P. M.

Haydn....................Symphony in B-flat, No. 102
Stravinsky—"Le Sacre du Printemps" ("The Rite of Spring")
Wagner—Overture to "Der Fliegende Holländer." Prelude to "Lohengrin." Bacchanale from "Tannhaeuser." Prelude to "Die Meistersinger von Nürnberg."

Sunday, Aug. 13, at 3:30 P. M.

Schumann....................Symphony No. 4 in D minor
Debussy..................Prèlude à "L'Aprés-midi d'un Faune"
Ravel...................."La Valse," Choreographic Poem
Sibelius....................Symphony No. 2 in D major

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

JUL 31 1939

Boston Symphony Rehearses Programs For Berkshire Festival

Serge Koussevitzky will assemble the Boston Symphony orchestra for its first Tanglewood rehearsal on Wednesday in preparation for the opening concert of the fourth Berkshire Symphonic festival on Thursday night. The orchestra has been rehearsing in Boston for the past few weeks.

Brahms' First symphony will be the climax for the opening concert of the six concert series. The first program will also include Bach's third Brandenburg Concerto for string orchestra and Rimsky-Korsakov's "Scheherezade."

The program for Saturday evening, Aug. 5, will open with the orchestral concerto of Walter Piston, American composer, and will include Sibelius' Fifth symphony and Beethoven's Seventh spmphony. The Sunday afternoon program, Aug. 6, will consist of the Fourth symphony chestral fairy tale, "Peter and the Wolf," with Peter Hale as narrator, of Tschaikowsky, Prokofieff's or- and Emanuel Bach's orchestral concerto in D major.

The programs for the second week will be as follows: Thursday evening, Aug. 10, Beethoven's Second Symphony, Strauss' "Thus Spoke Zarathustra,' and Moussorgsky's "Pictures at an Exhibition," in Ravel's orchestration. The Saturday program, Aug. 12, will include Haydn's Symphony in B flat, No. 102, Stravinsky's "Rite of Spring," and excerpts from Wagner's "Flying Dutchman," "Meistersinger," "Lohengrin' and "Tannhauser. The final program on Sunday afternoon, Aug. 13, will comprise Schumanns Fourth Symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse,' and the Second Symphony of Sibelius.

For information about tickets and accommodations, address the Berkshire Symphonic festival , Stockbridge.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
JUL 30 1939

Berkshire Musical Fete Opens Thursday Evening

Concert Series Spread Over Two Week-Ends At Tanglewood; Boston Symphony To Play

BY SAMUEL MEYERS

The Berkshire musical festival which annually draws thousands of music lovers from all parts of the world to hear the Boston Symphony orchestra under the conductorship of Serge Koussevitzky in six concerts at Tanglewood between Stockbridge and Lenox, Mass., will begin at 8:30 o'clock Thursday evening with the presentation of compositions by Bach, Rimsky-Korsakov, and Brahms.

This year a much larger number of music lovers from Waterbury, Litchfield, Torrington and other western Connecticut towns is expected than in previous years when many came to all or part of the concert series which again is spread over the first two week-ends of August.

The advance sale of tickets this year has been far ahead of last year when the new music shed at Tanglewood, seating 5,800 persons, was opened with a capacity audience. For the first time all seats are reserved for the convenience of music lovers who have long motor drives and can thus avoid the necessity of arriving long in advance of the concerts if they are sitting in the cheaper seats. There has been no advance in the price of these cheaper seats over last year but they now are more convenient for visitors.

Eagerly Awaited.

Of the Berkshire music festivals critics speak in superlatives so no long descriptions of their quality are needed. It is sufficient to announce them and the rest takes care of itself. Music lovers eagerly await the first announcement of them and act accordingly. This year those who attend will hear some of the finest music played with the excellence for which Dr. Koussevitzky and the Boston Symphony orchestra are famous. The opening concert will include Bach's "Brandenburg Concerto No. 3", Rimsky - Korsakov's "Scheherazade", and Brahms' "Symphony No. 1".

Subsequent concerts on Saturday evening and on Sunday afternoon will include works of Sibelius, Beethoven, Mozart, Tschaikowsky, Piston, and Prokofieff. In the second series of three concerts beginning on Thursday, Aug. 10, music of Strauss, Beethoven, Moussorgsky-Ravel, Haydn, Stravinsky, Wagner, Schuman, Debussy, Ravel, and Sibelius, will be heard. Dr. Koussevitzky always attempts to include a number of the works of important moderns along with those of the older composers. This year the program includes a number of the more interesting works of that type. The Sunday concerts begin at 3:30 p. m.

In the beautiful grounds of Tanglewood where Hawthorne lived and wrote many of his best works, music lovers now come each year for the music festival which has made this place the Salzburg of America. So famous has this place become already that it holds a foremost place in musical circles and current magazines have some interesting articles about it. Last year's dedication of the new music shed with its excellent acoustics, making it possible for everyone to hear well regardless of where they may be sitting, assured music lovers the opportunity of listening to the best music in comfort and without fear of interference of the weather which was a constant threat before the wooden music shed was constructed.

Many improvements have been made since last year for the comfort and convenience of those who attend. Chief among these are a decided improvement in the parking fields and handling of parking. Since last season the 10 and a half acre parking field has been completely drained. More than 900 feet of 12-inch and 18-inch tile were installed to drain the field and more than 7,000 cubic yards of gravel were spread over low areas thus drained to give double protection. A steel tower with 12 flood lights was installed in the parking area to facilitate parking.

Best Route To Shed.

The ticket office has been moved to the north side of the Hawthorne pines so that it is now at a point where the public will approach the shed from the parking field. There is also a place adjoining the ticket office for people to wait and to meet friends.

Persons from this section are advised to approach the music shed at Tanglewood by going up Route 183 in Massachusetts and entering through the first entrance on West street at the festival. If they do this they will find it much more convenient than any other route unless they are going to the special entrance for box-holders and invalids.

People who can arrive early are urged to do so in order that they may have time in which to enjoy the beauty of the grounds and the gardens and the magnificent views of the Stockbridge bowl nearby.

Art Exhibition.

In order to make the visit of music lovers to the section more enjoyable many organizations annually cooperate to schedule concerts, plays and art and dance exhibitions so they may be attended without interfering with the Berkshire festival concerts. This year the Berkshire museum in Pittsfield has three art exhibitions on during the festival. One of the exhibitions will be especially interesting because it contains 40 painting and wash-drawings of the Boston Symphony orchestra and Serge Koussevitzky while in rehearsal. These are the work of Donal Greason and delighted Boston when shown in Symphony hall during the past winter. The museum is open week days from 10 to 5, except Monday, and on Sundays from [illegible] to 5. The public is invited and there is no admission fee.

The museum also has the second annual Berkshire national photographic exhibition and an exhibition, "The World of Today", consisting of oils, water-colors, gouaches, drawings and prints by New York artists.

Special Attractions.

The Berkshire Playhouse at Stockbridge is offering two special attractions during the festival in "The Petrified Forest" by Robert E. Sherwood, former Stockbridge resident, and "Petticoat Fever" by Mark Reed. John Beal will play the leading role in the Sherwood piece while Dennis King will appear in the Reed production.

Other events include chamber music concerts at South Mountain in Pittsfield, Friday afternoon, Aug. 4 and 11. Admissions to these chamber music concerts are free and tickets may be obtained by communicating with Willem Willike at South Mountain.

Book lovers who have enjoyed Rachael Field's "All This and Heaven Too" will find Stockbridge with its many places and associations mentioned in the book a very interesting place. The writer can recommend to such people a visit to the Mission house on the main street in town. It was in this house that the Fields lived at one time though at that time it was situated in a different part of town. Garden lovers will find the old-fashioned garden in the grounds of the Mission house well worth their consideration.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
JUL 31 1939

KOUSSEVITZKY, BOSTON SYMPHONY, ARRIVE WEDNES.

Serge Koussevitzky will assemble the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on Route 183 between Lenox and Stockbridge, Mass., Wednesday for a rehearsal in anticipation of the opening of the sixth annual Festival Thursday evening at 8:30 o'clock.

The orchestra has been rehearsing in Boston and will continue to do so until it embarks on the 150-mile jaunt to the Berkshires.

The specially built shed, seating 5,700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks, of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguaration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The programs are those of winter symphony concerts. The performances are of a symphonic standard consistent with the famous orchestra here assembled in full personnel under its illustrious conductor. To hear a Boston Symphony concert in incomparable midsummer surroundings is a rare and unforgettable experience.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given on Thursday and Saturday evenings, and Sunday afternoon of next week and of the week following.

Dr. Koussevitzky will open the 1939 Festival with Bach's Third Brandenburg Concerto String Orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same programme, which will include the First Symphony of Brahms in C minor.

The second program (for Saturday, August 5) will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven. The program of the following (Sunday) afternoon will feature the Fourth Symphony of Tchaikovsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf," — Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

The programs for the second week will be as follows: Thursday evening, August 10: Beethoven's Second Symphony, Strauss' "Thus Spake Zarathustra," and Moussorgsky's "Pictures at an Exhibition," in Ravel's orchestration. The Saturday program, August 12, will include Haydn's Symphony in B flat, No. 102, Stravinsky's "Rite of Spring," and excerpts from Wagner's "Flying Dutchman," "Meistersinger," "Lohengrin," and "Tannhauser." The final program on Sunday afternoon, August 13, will comprise Schumann's Fourth Symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse," and the Second Symphony of Sibelius.

For information about tickets and accommodations, address the Berkshire Symphonic Festival, Stockbridge, Mass.

THIS CLIPPING FROM

Promenade

63 N.Y.C.

APR - - 1939

Records

THE outstanding event of the month for the lovers of serious recorded music was the release by Victor of the first complete recording of Mozart's *The Magic Flute*. This playing is by the Berlin Philharmonic Orchestra under the baton of Sir Thomas Beecham and fills 37 sides. (Musical Masterpiece Album M-541. 2 vols.) This is a large package of Mozart, and it contains some of his best-loved work, heretofore available only in fragmentary recordings of this opera.

Whatever this recording may lack in brilliance of execution is amply compensated for by its fidelity to the spirit of the era in which it was written, and the singing of Tiana Lemnitz, soprano; Rut Berglund, contralto; Helge Roswaenge, tenor; and Gerhard Husch, baritone; and their supporting voices are vital and adequate.

I would not like you to think that I mean to disparage this work by calling it less than brilliant. It is a Mozart treasury and should be one of the solid foundation stones of any serious record library. From the rich store of other less ambitious Mozart recordings one may select his own favorite specimens of interpretive virtuosity. This, it seems to me, is the soundest way to build a library of recorded music. It is analagous to possessing your own edition of Hamlet, from the reading of which you may enjoy Shakespeare, and from which, in turn, you may enjoy more the Gielgud or the Evans interpretation. Each contributes a compounding interest to the other.

In a slender album (4 sides) Victor has released the *Suite for Strings* derived by John Barbirolli from the *Dramatick Musick* of Henry Purcell. It is played by the Philharmonic-Symphony Orchestra of New York with Barbirolli conducting. (Musical Masterpiece Album M-533. 4 sides)

This, too, is an event of importance for it gives modern listeners an opportunity to hear the Music of the England of Restoration days. Culled from the incidental music which he wrote profusely for the plays of the day and including the famous song in which Dido voices her sorrow after the departure of Aeneas in Purcell's great opera "Dido and Aeneas," this album is a coherent suite in which is revealed the great artistry of both Purcell and Barbirolli.

Haydn's *Symphony No. 102 in B Flat Major* as played by the Boston Symphony Orchestra under Koussevitzky's direction (Victor Musical Masterpiece album M-529. 6 sides) is another important event, as is the release of any Boston Symphony number.

This is the mature Haydn and not at all like the younger composer of minuets. It has indeed contributed largely to the conception of Haydn as the father of the symphony as well as of the string quartet. It has long been familiar to Boston ears, for it was the major work on the program of that orchestra's first concert in October, 1881. But although you may have heard the Boston or other orchestras play it many many times, you have never heard it played more satisfyingly.

THIS CLIPPING FROM
PITTSBURG, PA.
POST-GAZETTE

APR 12 1939

Starring ★ ★ ★ ★

The New RECORDS

By D. S. Steinfirst

Bach—Overture A La Maniere Francaise—Harpsichord

★★ Dr. Ernst Victor Wolff. Columbia Set No. 357.

Bach wrote, in all, seven massive partitas for the clavier. The last, never before recorded, is known as "The Ouverture A La Maniere Francaise." The harpsichord is rapidly coming back into popular favor and Columbia has been unusually successful in recording the instrument. This is particularly true of the Bach now put on discs bya really noted harpsichordist, Dr. Ernst Victor Wolff. He seems to be able to sustain his tone, something unusually difficult to do on a harpsichord, and as a result, the tone of original clavier, is more nearly duplicated. While not as interesting as some of the other partitas, the Seventh is a model of counterponit, brilliant and varied dance forms.

Copland—El Salon Mexico

★★★ Boston Symphony Orchestra conducted by Serge Koussevitzky —Victor No. 546.

Dr. Koussevitzky's penchant for modern music has led him to record this brilliant piece of exotic writing by Aaron Copland. The composer has strung together several Mexican folk and dance tunes suggested to him by a visit to Mexico City's topical dance hall —El Salon Mexico—done in the Bostonian's best brittle style, with the wood winds having a field day.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 15 1939

Records: Beethoven and Moderus

By C. E. L.

It would be a splendid thing if we could forget dates, opus numbers and periods in the career of Beethoven. Useful as they may be for classification purposes, it is to be feared that we sometimes deprive ourselves of the fullest enjoyment of fine early scores because of the business of looking for Haydnisms. Opus 9 is not a very impressive number in the catalogue of a composer whose total ran up to 256. but it happens to identify a series of three Trios, the first of which has just been issued by Musicraft (Album No. 28), the artists being Mara Sebriansky, violin; Edward Neikrug, viola; and George Neikrug, cello.

The very opening with its descending chord figure has a certain awesomeness and is bodeful of important happenings. The thematic material has an eventful life, for Beethoven thus early was economical and consequently averse to letting any bit go to waste. Forgetting both the composer and his style, the very fact that three voices can be employed to such eloquent ends is something to marvel at.

The slow movement is Beethoven in one of his rarest moods. The melody is enchanting and the spirit shines through. This section contradicts the facile belief that it was only in his later, deafened years that Beethoven could live at will in a world apart. The scherzo has abundant life and the final presto draws upon an additional stream of energy and bubbling excitement. Splendid Beethoven, splendidly performed on first-class discs.

* * *

It would be well to play Aaron Copland's El Salon Mexico at least three times before you make up your mind about it. That will clear your mind of dissonances, which at first seem just plaguey, and a good deal of ordinary noise and thumpings. Sergei Koussevitzky and the Boston Orchestra have taken it in charge for this Victor set M-546 and with these sponsors the Copland divertissement has its best foot forward.

Now that the fright-wig is off and we knew all the time it was only Uncle Abner, this El Salon Mexico is really amusing and brilliant music. The tunes are ripe and luscious; they are earthy, intelligible and downright seductive. Curves like that could never be unpopular. As a matter of fact, they are the people's tunes—El Mosco, El Palo Verde, and that sort of thing right out of Cancionero Mexicano. The composer says that the cafe which inspired this opus is one of the hot spots of the tourist center where a sign on the wall says: "Please don't throw lighted butts on the floor so the ladies won't burn their feet."

There is a good deal of Copland in El Salon as the instrumentation and harmonic texture. If any comparison is to be made it might as well be with Ravel's Bolero because people will feel strongly about it one way or the other. There can be no neutral ground where the other fellow's opinion is a darn sight better and yours is just as good, only if you keep it to yourself.

* * *

And this modernist went to church. Francis Poulenc's Mass in G major as done by Les Chanteurs de Lyon at the Cathedral of Saint-Jean and under the direction of E. Bourmack is offered currently by Columbia as Set X-127.

Poulenc was ever one of the most intelligible of The Six, not only because he never suffered from melo-phobia but because his melodies have a spontaneity and charm all their own. Their vitality appears in the G major Mass, although its predominant complexion is an affinity with early church polyphony. This is rather a matter of spirit than of technique for details betray the modernist. A rhythmic angularity creeps in now and then as in the persistently rough-hewn second syllable of "sanctus." There are fine solo voices which contribute to the desirability of an interesting example of contemporary church music.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
APR 14 1939

Recorded Music

Chamber Music

THE world's picture of Beethoven is formed from the music of his middle period. Nobody has got to the bottom of his last works and nobody pays a great deal of attention to his early ones. The mystic side of Beethoven is admitted, but on the whole we think of him as writing a kind of music that is an explosian of energy and that reaches after what it is impossible to say.

In his early works he is as large a composer, as inventive and independent, as the forms of his day permitted, and he is a peaceful one. Two of his early compositions have recently been put on the market, his string trio in G, opus 9, No. 1, by Musicraft, and Beethoven's piano quartet, rewritten from his quintet for piano and woodwinds, opus 16 released by Columbia. They are perfect illustrations of Beethoven's early largeness of range.

Though Beethoven was admittedly under the spell of Mozart when he wrote the two versions of opus 16, and while its slow movement does quote "Batti, batti," there is no use of looking for Mozart in Beethoven except in that both were writing 18th century music. That is, for Beethoven, this music is not disturbed, restless, or, though ample in scale, dynamic; it is strictly self-contained, and as such, contrasting so sharply with the dramatic utterances of later years, it is curiously refreshing. It gives us a glimpse of Beethoven when he was not addressing humankind, as it were; or, better, as if he were writing music for fun.

The same is true of the engaging trio for strings, out of a set which Beethoven held particularly dear. It is music that works of its own accord, with humor, tenderness and expertness, music that goes of itself and without a "message."

The performances are excellent. For the Musicraft release of the trio Mara Sebriansky and Edward and George Neikrug form a congenial ensemble. For Columbia's recording of the quartet E. Robert Schmitz is the pianist, playing with three members of the Roth quartet, Messrs. Roth, Molnar and Scholz.

* * *

IF MUCH is to be said for a revival of interest in Beethoven's early works, much is also to be said for acquaintance with the early works of Paul Hindemith. Victor has published a recording of his sonata for viola and piano, opus 11, No. 4, written with admirable instinct for the color of the one and the technic of the other and played supremely well by the incomparable William Primrose and by Jesus Maria Sanroma, the admirable pianist of the Boston Symphony.

Unlike the early music of many modernists, this sonata of Hindemith's does not represent a procedure the composer afterward abandoned. It is typical Hindemith music, just as Beethoven's early music was typical of Beethoven and or nobody else. But Hindemith's reach is here not as complicated nor is his subject matter so austere. Yet it is modernist music and as such will be a profitable stepping stone for anyone who is interested in exploring the intricacies and the delights of contemporary music. Outwardly it will, for the moment, present some difficulties to the musical amateur; its substance, however, is both brilliant and warm and it is one of the most beautiful of Hindemith's works.

Strangely enough, the clarinet and piano sonata of Brahms (F minor) affords a parallel and as well a contrast. Each of the instruments combined with the piano is of melancholy nature, yet each composer uses it with particular brilliance and power. More than this, Brahms' work was once as undecipherable to the public as Hindemith's may be now. The workmanship in either case is incomparably gifted and the quality of each work is of particular mellowness.

Brahms' idiom is now as clear to us as Beethoven's, and moreover those works of his last years wherein he discovered the clarinet and made such sympathetic use of it, are graced with the deepening warmth and repose of a man whose music was never weak, never pessimistic and never negative, yet gained its enormous power from a peculiarly sunny and vigorous sort of human resignation.

The sonata is an especially beautiful example of Brahms. The two sonatas he wrote for clarinet are interchangeable with viola; this is the first recording of the clarinet version of the F minor and is the excellent work of Musicraft. The performance, a very good and sympathetic one, is by David Weber and Ra[illegible]ev.

THIS CLIPPING FROM
THE STAGE
NEW YORK, N. Y.

APR 15 1939

RECORDS

Classical

THE CARNEGIE HALL concerts of the New Friends of Music having lately aroused public interest in the Haydn symphonies restored by Dr. Alfred Einstein, Victor has neatly timed the release of an album containing two of those symphonies—No. 80 in *D minor*, and No. 67 in *F major*. However, these records will pass beyond the demand of a season's curiosity. The music is beautiful beyond praise and humbles the listener to a renewed awareness of Haydn's true stature. The performance by the New Friends' Orchestra under Fritz Stiedry is zestful and scrupulous. This is an album that should be in every library.

Also on the honor list is Walter Gieseking's Columbia recording of the Beethoven *Waldstein* sonata. This music needs every bit of Gieseking's dynamic technique (which comes out beautifully here), and a somewhat deeper poetry than he sees in certain of its pages. By and large, however, he gives an impressive account of one of the most powerful and elusive of the Beethoven sonatas.

Two smaller orchestral albums: Felix Weingartner and the London Philharmonic give a splendidly vigorous and authoritative reading of one of Brahms' happiest inspirations, the *Variations on a Theme by Haydn*. The tempi will be a joy to those who like Brahms' strength more than his softness (Columbia). The artistic intention of *El Salon Mexico*, brilliantly recorded for Victor by Serge Koussevitzky and the Boston Symphony, is best described in the words of its composer, Aaron Copland: "Other tourists will pull out their snapshots to show you what a country looks like, but a composer wants you to know what a country sounds like." A spare side is devoted to the *Song of the Volga Boatmen* in a pseudo-Mussorgsky arrangement by that man of the people, Igor Stravinsky.

THIS CLIPPING FROM
Promenade
63 N.Y.C
APR -- 1939

Records

THE outstanding event of the month for the lovers of serious recorded music was the release by Victor of the first complete recording of Mozart's *The Magic Flute*. This playing is by the Berlin Philharmonic Orchestra under the baton of Sir Thomas Beecham and fills 37 sides. (Musical Masterpiece Album M-541. 2 vols.) This is a large package of Mozart, and it contains some of his best-loved work, heretofore available only in fragmentary recordings of this opera.

Whatever this recording may lack in brilliance of execution is amply compensated for by its fidelity to the spirit of the era in which it was written, and the singing of Tiana Lemnitz, soprano; Rut Berglund, contralto; Helge Roswaenge, tenor; and Gerhard Husch, baritone; and their supporting voices are vital and adequate.

I would not like you to think that I mean to disparage this work by calling it less than brilliant. It is a Mozart treasury and should be one of the solid foundation stones of any serious record library. From the rich store of other less ambitious Mozart recordings one may select his own favorite specimens of interpretive virtuosity. This, it seems to me, is the soundest way to build a library of recorded music. It is analagous to possessing your own edition of Hamlet, from the reading of which you may enjoy Shakespeare, and from which, in turn, you may enjoy more the Gielgud or the Evans interpretation. Each contributes a compounding interest to the other.

In a slender album (4 sides) Victor has released the *Suite for Strings* derived by John Barbirolli from the *Dramatick Musick* of Henry Purcell. It is played by the Philharmonic-Symphony Orchestra of New York with Barbirolli conducting. (Musical Masterpiece Album M-533. 4 sides)

This, too, is an event of importance for it gives modern listeners an opportunity to hear the Music of the England of Restoration days. Culled from the incidental music which he wrote profusely for the plays of the day and including the famous song in which Dido voices her sorrow after the departure of Aeneas in Purcell's great opera "Dido and Aeneas," this album is a coherent suite in which is revealed the great artistry of both Purcell and Barbirolli.

Haydn's *Symphony No. 102 in B Flat Major* as played by the Boston Symphony Orchestra under Koussevitzky's direction (Victor Musical Masterpiece album M-529. 6 sides) is another important event, as is the release of any Boston Symphony number.

This is the mature Haydn and not at all like the younger composer of minuets. It has indeed contributed largely to the conception of Haydn as the father of the symphony as well as of the string quartet. It has long been familiar to Boston ears, for it was the major work on the program of that orchestra's first concert in October, 1881. But although you may have heard the Boston or other orchestras play it many many times, you have never heard it played more satisfyingly.

THIS CLIPPING FROM
PITTSBURG, PA.
POST-GAZETTE
APR 12 1939

Starring ★ ★ ★ ★

The New RECORDS

By D. S. Steinfirst

Bach—Overture A La Maniere Francaise—Harpsichord

★★ Dr. Ernst Victor Wolff. Columbia Set No. 357.

Bach wrote, in all, seven massive partitas for the clavier. The last, never before recorded, is known as "The Ouverture A La Maniere Francaise." The harpsichord is rapidly coming back into popular favor and Columbia has been unusually successful in recording the instrument. This is particularly true of the Bach now put on discs bya really noted harpsichordist, Dr. Ernst Victor Wolff. He seems to be able to sustain his tone, something unusually difficult to do on a harpsichord, and as a result, the tone of original clavier, is more nearly duplicated. While not as interesting as some of the other partitas, the Seventh is a model of counterponit, brilliant and varied dance forms.

Copland—El Salon Mexico

★★★ Boston Symphony Orchestra conducted by Serge Koussevitzky —Victor No. 546.

Dr. Koussevitzky's penchant for modern music has led him to record this brilliant piece of exotic writing by Aaron Copland. The composer has strung together several Mexican folk and dance tunes suggested to him by a visit to Mexico City's topical dance hall —El Salon Mexico—done in the Bostonian's best brittle style, with the wood winds having a field day.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
APR 15 1939

Records:

Beethoven and Moderus

By C. E. L.

It would be a splendid thing if we could forget dates, opus numbers and periods in the career of Beethoven. Useful as they may be for classification purposes, it is to be feared that we sometimes deprive ourselves of the fullest enjoyment of fine early scores because of the business of looking for Haydnisms. Opus 9 is not a very impressive number in the catalogue of a composer whose total ran up to 256. but it happens to identify a series of three Trios, the first of which has just been issued by Musicraft (Album No. 28), the artists being Mara Sebriansky, violin; Edward Neikrug, viola; and George Neikrug, cello.

The very opening with its descending chord figure has a certain awesomeness and is bodeful of important happenings. The thematic material has an eventful life, for Beethoven thus early was economical and consequently averse to letting any bit go to waste. Forgetting both the composer and his style, the very fact that three voices can be employed to such eloquent ends is something to marvel at.

The slow movement is Beethoven in one of his rarest moods. The melody is enchanting and the spirit shines through. This section contradicts the facile belief that it was only in his later, deafened years that Beethoven could live at will in a world apart. The scherzo has abundant life and the final presto draws upon an additional stream of energy and bubbling excitement. Splendid Beethoven, splendidly performed on first-class discs.

* * *

It would be well to play Aaron Copland's El Salon Mexico at least three times before you make up your mind about it. That will clear your mind of dissonances, which at first seem just plaguey, and a good deal of ordinary noise and thumpings. Sergei Koussevitzky and the Boston Orchestra have taken it in charge for this Victor set M-546 and with these sponsors the Copland divertissement has its best foot forward.

Now that the fright-wig is off and we know all the time it was only Uncle Abner, this El Salon Mexico is really amusing and brilliant music. The tunes are ripe and luscious; they are earthy, intelligible and downright seductive. Curves like that could never be unpopular. As a matter of fact, they are the people's tunes—El Mosco, El Palo Verde, and that sort of thing right out of Cancionero Mexicano. The composer says that the cafe which inspired this opus is one of the hot spots of the tourist center where a sign on the wall says: "Please don't throw lighted butts on the floor so the ladies won't burn their feet."

There is a good deal of Copland in El Salon as the instrumentation and harmonic texture. If any comparison is to be made it might as well be with Ravel's Bolero because people will feel strongly about it one way or the other. There can be no neutral ground where the other fellow's opinion is a darn sight better and yours is just as good, only if you keep it to yourself.

* * *

And this modernist went to church. Francis Poulenc's Mass in G major as done by Les Chanteurs de Lyon at the Cathedral of Saint-Jean and under the direction of E. Bourmack is offered currently by Columbia as Set X-127.

Poulenc was ever one of the most intelligible of The Six, not only because he never suffered from melo-phobia but because his melodies have a spontaneity and charm all their own. Their vitality appears in the G major Mass, although its predominant complexion is an affinity with early church polyphony. This is rather a matter of spirit than of technique for details betray the modernist. A rhythmic angularity creeps in now and then as in the persistently rough-hewn second syllable of "sanctus." There are fine solo voices which contribute to the desirability of an interesting example of contemporary church music.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
APR 14 1939

Recorded Music

Chamber Music

THE world's picture of Beethoven is formed from the music of his middle period. Nobody has got to the bottom of his last works and nobody pays a great deal of attention to his early ones. The mystic side of Beethoven is admitted, but on the whole we think of him as writing a kind of music that is an explosian of energy and the reaches after what it is impossible to say.

In his early works he is as large a composer, as inventive and independent, as the forms of his day permitted, and he is a peaceful one. Two of his early compositions have recently been put on the market, his string trio in G, opus 9, No. 1, by Musicraft, and Beethoven's piano quartet, rewritten from his quintet for piano and woodwinds, opus 16, released by Columbia. They are perfect illustrations of Beethoven's early largeness of range.

Though Beethoven was admittedly under the spell of Mozart when he wrote the two versions of opus 16, and while its slow movement does quote "Batti, batti," there is no use of looking for Mozart in Beethoven except in that both were writing 18th century music. That is, for Beethoven, this music is not disturbed, restless, or, though ample in scale, dynamic; it is strictly self-contained, and as such, contrasting so sharply with the dramatic utterances of later years, it is curiously refreshing. It gives us a glimpse of Beethoven when he was not addressing humankind, as it were; or, better, as if he were writing music for fun.

The same is true of the engaging trio for strings, out of a set which Beethoven held particularly dear. It is music that works of its own accord, with humor, tenderness and expertness, music that goes of itself and without a "message."

The performances are excellent. For the Musicraft release of the trio Mara Sebriansky and Edward and George Neikrug form a congenial ensemble. For Columbia's recording of the quartet E. Robert Schmitz is the pianist, playing with three members of the Roth quartet, Messrs. Roth, Molnar and Scholz.

* * *

IF MUCH is to be said for a revival of interest in Beethoven's early works, much is also to be said for acquaintance with the early works of Paul Hindemith. Victor has published a recording of his sonata for viola and piano, opus 11, No. 4, written with admirable instinct for the color of the one and the technic of the other and played supremely well by the incomparable William Primrose and by Jesus Maria Sanroma, the admirable pianist of the Boston Symphony.

Unlike the early music of many modernists, this sonata of Hindemith's does not represent a procedure the composer afterward abandoned. It is typical Hindemith music, just as Beethoven's early music was typical of Beethoven and or nobody else. But Hindemith's reach is here not as complicated nor is his subject matter so austere. Yet it is modernist music and as such will be a profitable stepping stone for anyone who is interested in exploring the intricacies and the delights of contemporary music. Outwardly it will, for the moment, present some difficulties to the musical amateur; its substance, however, is both brilliant and warm and it is one of the most beautiful of Hindemith's works.

Strangely enough, the clarinet and piano sonata of Brahms (F minor) affords a parallel and as well a contrast. Each of the instruments combined with the piano is of melancholy nature, yet each composer uses it with particular brilliance and power. More than this, Brahms' work was once as undecipherable to the public as Hindemith's may be now. The workmanship in either case is incomparably gifted and the quality of each work is of particular mellowness.

Brahms' idiom is now as clear to us as Beethoven's, and moreover those works of his last years wherein he discovered the clarinet and made such sympathetic use of it, are graced with the deepening warmth and repose of a man whose music was never weak, never pessimistic and never negative, yet gained its enormous power from a peculiarly sunny and vigorous sort of human resignation.

The sonata is an especially beautiful example of Brahms. The two sonatas he wrote for clarinet are interchangeable with viola; this is the first recording of the clarinet version of the F minor and is the excellent work of Musicraft. The performance, a very good and sympathetic one, is by David Weber and [illegible]

THIS CLIPPING FROM
THE STAGE
NEW YORK, N. Y.
APR 15 1939

RECORDS

Classical

THE CARNEGIE HALL concerts of the New Friends of Music having lately aroused public interest in the Haydn symphonies restored by Dr. Alfred Einstein, Victor has neatly timed the release of an album containing two of those symphonies—No. 80 in *D minor*, and No. 67 in *F major*. However, these records will pass beyond the demand of a season's curiosity. The music is beautiful beyond praise and humbles the listener to a renewed awareness of Haydn's true stature. The performance by the New Friends' Orchestra under Fritz Stiedry is zestful and scrupulous. This is an album that should be in every library.

Also on the honor list is Walter Gieseking's Columbia recording of the Beethoven *Waldstein* sonata. This music needs every bit of Gieseking's dynamic technique (which comes out beautifully here), and a somewhat deeper poetry than he sees in certain of its pages. By and large, however, he gives an impressive account of one of the most powerful and elusive of the Beethoven sonatas.

Two smaller orchestral albums: Felix Weingartner and the London Philharmonic give a splendidly vigorous and authoritative reading of one of Brahms' happiest inspirations, the *Variations on a Theme by Haydn*. The tempi will be a joy to those who like Brahms' strength more than his softness (Columbia). The artistic intention of *El Salon Mexico*, brilliantly recorded for Victor by Serge Koussevitsky and the Boston Symphony, is best described in the words of its composer, Aaron Copland: "Other tourists will pull out their snapshots to show you what a country looks like, but a composer wants you to know what a country sounds like." A spare side is devoted to the *Song of the Volga Boatmen* in a pseudo-Mussorgsky arrangement by that man of the people, Igor Stravinsky.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 16 1939

Overtones

Trio of Authors Seek to Enlighten Layman With Aaron Copland Succeeding in Writing One of the Best Works in the Field

By MILES KASTENDIECK

All kinds of books on the appreciation of music have rolled off the presses in the last decade. Some of them have been good; most of them have been unsatisfactory; others have been worthless. The purpose of the majority of them has been to "enlighten" the layman on music in general and musical form in particular. More recently the concern has been the relationship between music and the listener. Into this field have stepped three Brooklynites whose writings have only recently been published. Their efforts to instruct their neighbors deserve special comment in this paper.

Most important in this trio is Aaron Copland, the composer, a native son of Brooklyn whose "El Salon Mexico" was heard in the first Boston Symphony concert at the Academy of Music last November. As a creator of music, he tells the listener how music is made and how it can be understood in "What to Listen For in Music," published by Whittlesey House. Harry Allen Feldman, a teacher of orchestral music in the New Utrecht High School, attempts to answer many of the questions which probably come to the mind of the uninitiated radio and concert listener in "Music and the Listener," published by Dutton. Finally, B. H. Haggin, formerly music critic of the Eagle, now record reviewer for The Nation, who has conducted the "Recorded Concerts" at Brooklyn Institute this year, has written a guide to recorded music in "Music on Records," published by Oxford. Each book serves the same purpose, each in its special way.

●

Mr. Copland's work is the best answer to the everlasting question, "What book would you recommend to some one who knows nothing about music and wants to find out what it is all about?" that I have read. This is not a discourse on appreciation; this is a statement of the essential facts. In straightforward writing that is disarmingly clear, the author points out what the listener should hear. His final chapter, devoted to "From Composer to Interpreter to Listener," states the case that confronts any one who listens to music: "Music can only be really alive when there are listeners who are really alive. To listen intently, to listen consciously, to listen with one's whole intelligence is the least we can do in the furtherance of an art that is one of the glories of mankind." Such is the listener's responsibility.

After discussing the creative process and the elements of rhythm, melody, harmony and tone color, Mr. Copland explains how these are combined into musical forms. The ability to play the piano or read musical notation is somewhat necessary for complete comprehension, but the untutored layman really interested will learn a great deal under any circumstances. Two chapters of particular interest are: "How We Listen" and "Opera and Music Drama."

What makes this book invaluable, however, is its up-to-date treatment. The changes that the first quarter century has brought in the art of music are expertly woven into the discussion of both the elements of music and musical form. It is possible to see how "modern" music is a continuation of the past or a break with it and understand how contemporary music is not only a natural but a logical development. No other book do I recall offhand that links old and new together so lucidly. Here at last is the book which will best inform the listener who wants to know the complete story about music from the listener's point of view.

Quite different is Mr. Feldman's book which falls into the type of popularizations all too glib and none too accurate. His intentions were good and there are some informative and refreshing comments on various composers. Like many radio commentators, the author presents an interesting digest of extensive reading and appreciation. But he leaves the impression that much of the material was not digested, only swallowed. He likes the flowery phrase and the flow of language. Unfortunately they run away with him. The book is poorly organized and the author takes considerable space telling the reader how he is leading him on. The generalizations are superficial in most cases: comments on Haydn are inaccurate in the light of Tovey's writings; one hardly looks on Mozart as a "Titan"; one would like to know what is meant by "the comparative weakness of the first two symphonies" of Beethoven; and so on through most of the chapters, including those on swing and the American symphony. In short, this book falls into many of the pitfalls of the average book on listening.

●

If you are prepared to accept Mr. Haggin's personal judgment on records and music or both, then his "Music on Records" has definite value for its survey of the material available. In spite of the author's wish not to be arbitrary, the reader becomes aware that his dogmatic treatment leads him to arbitrary decisions. Mr. Haggin has definite opinions and he states them strongly; his judgments of records are presumably of a similar order. He has prejudices, Stokowski among them. He finds the finale of Beethoven's violin concerto "one of the silliest pieces of music ever written," leaves Bach's Fifth Brandenburg Concerto off the list of recommendations, says of Liszt's piano works that "most of them are trash," places Tchaikowsky's Sixth Symphony ahead of Brahms' First, finds Debussy's "Pelleas and Melisande" tedious, says "you may also afford to neglect the slick trash of Ravel" and that Sibelius is overrated. In and out of these observations are others that are excellent. If the reader knows how to tread warily, he may profit by reading this book.

Mr. Haggin's approach to collecting records has its point. He believes that the less frequently-heard works are perhaps the ones to acquire first. Thus, look first into the less familiar Schubert, Brahms' songs, etc. Here again personal judgment enters freely into the picture, but in covering the range of recorded music, the author does the knowing reader a service. This variation on music for the listener demands some knowledge of the material on his part.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

APR 15 1939

Musical Chat

THE Boston Symphony recently played in New Haven, and one of the pieces Mr. Koussevitzky conducted was Prokofieff's "Peter and the Wolf." One of our spies was in a nearby bar after the concert and heard two New Haven couples discussing it. "What I like about Prokofieff is the way he does things with his tongue in his cheek," one lady said. "Really?" said the other lady. "We couldn't see a *thing* from our seats."

THIS CLIPPING FROM
DECATUR, ILL.
REVIEW

APR 22 1939

Boston Orchestra And Lotte Lehman Make New Records

By W. ST. CLARE MINTURN
Director, Millikin Conservatory of Music

El Salon Mexico (Aaron Copland) and **Song of the Volga Boatmen** (arr. by Strawinsky) Boston Symphony Orchestra under direction of Serge Koussevitsky. M-546.

Aaron Copland (born 1900) is considered by many to be one of the most gifted of the twentieth Century Americans. He has a thorough understanding of dissonance, a ready technique, a fine sense of structural values, and he knows how to represent the Jazz period in dazzling fashion.

The "Salon Mexico" is a famous bar and dance hall in Mexico City, where both Mexicans and tourists congregate nightly for the wildest of music and dancing. Mr. Copland, a tourist himself says he was "taken by the typically Mexican flavor of the place. Where else in the world could you find a sign on a dance hall wall which says: 'Please don't throw lighted butts on the floor so the ladies don't burn their feet!' " He chose some of the most attractive Mexican folk tunes he could find and "strung them together like beads on a string", but the music reaches beyond the ballroom to give a bit of the charm and color of the whole country. This is certainly modern music; the instrumentation is loud and a little jazzy; the rhythm hard, but interesting. It is tropical and exciting symphonic jazz, and it has been given a stunning recording by the Boston Symphony Orchestra directed by Serge Kousevitzky.

Visions (Tonerne) (Sjoberg — Balogh) and **d'Une Prison** (Verlaine — Reynolds Hahn) — Lotte Lehman, Soprano, Erno Balogh, Accompanist. 1972.

Lotte Lehman is one of the great singers of all time and these recordings are exceptionally good.

THIS CLIPPING FROM
MILWAUKEE, WIS.
Sunday News and Sentinel

APR 16 1939

New Recorded Music

APRIL RELEASES

Music for Four Stringed Instruments (Charles Martin Loeffler). Coolidge Quartet. Loeffler, another neglected composer and an American, here gets his phonographic due in a rich and luscious recording of the quartet dedicated to the memory of an American aviator who fell in the World war. It is Easter music, for the inspiration of the second movement comes from the "Resurrexi" in the Easter service of the Catholic church. The music does not touch the heart immediately. Its eloquence is that of a man whose mind is far away. There are beautifully colored phrases which drift down to mortal ears. It is all a dream, vaguely lovely, but unreal—a sweet negation of things as they are. But do not mistake its sweetness for syrup. There is a stoic strain in it. (Three 12 inch discs in Victor set M-543.)

Symphony no. 31 in D major ("Paris") (Mozart). London Philharmonic orchestra, Sir Thomas Beecham, conductor. The "Paris" symphony, written when Mozart was 22, is not quite comparable to the last three, but one should not be fooled by the simple directness of its speech and the clarity of its style. The brilliance of the finale is apparent from the start, but it takes a few playings to plumb the depths of the first movement and even to grasp the artful simplicity of the andantino's little song. Beecham, the perfect Mozartian, gives the symphony an inspired performance. There is a godlike serenity in the music—a divine detachment and yet a very human and heartlifting friendliness. For the filler side, Beecham takes the beautiful Minuet and the lively Hornpipe from "The Gods Go a-Begging," his own ballet arrangement of Handelian tunes. (Three 12 inch discs in Columbia set no. 360.)

Partita no. 7 in B minor (Ouverture a la maniere francaise) (Bach). Dr. Ernest Victor Wolff, playing his Maendler-Schramm harpsichord. The crisp, dry tone of the harpsichord revives the courtly atmosphere of another century. The partita is full of brisk music, and Dr. Wolff plays it in a genial but scholarly fashion. Pert as some of the tunes are, the harpsichord gives them a mildly dessiccated dignity. The fugue flashes and sparkles, the bourrees, the gigue and the echo move with the stiff-jointed agility of tireless marionettes. The odd side is devoted to a fine performance of the Fugue in A minor. (Four 12 inch discs in Columbia set no. 357.)

"Hora Staccato" (Dinicu-Heifetz-orchestrated by Adolf Schmid) and "None But the Lonely Heart" (Tschaikowsky—orchestrated by Lucien Gailliet). Boston "Pops" orchestra, Arthur Fiedler, conductor. This favorite concert piece, arranged by Heifetz for the violin, is magnificently boisterous in this orchestral version. The Boston "Pops" men play it as if they were having the time of their lives. Tschaikowsky's melancholy song, in this setting, is almost as highly charged with emotion as the "Liebestod." (Victor 4413.)

1. "Fireflies (Russian folk song), 2. "Echo Song" (Orlando de Lassus—English version by Nathan Haskell Dole), and "Oh! Susanna" (Stephen Foster—arranged by Noble Cain). Augustana choir, unaccompanied, Henry Veld, conductor. Partisans of a cappella singing should be enchanted by the performance of these highly varied arrangements. (Victor 1971).

"Il Bacio"—Vals (The Kiss) (Arditi) and Parla-Vals (Arditi). Miliza Korjus, soprano, with Berlin State Opera orchestra. Miss Korjus' wide ranging voice is better served by the "Parla" piece than any of her releases so far heard. In "Il Bacio," as in "Tales from Vienna Woods," she has a twangy tone in the lower register. (Victor 12588.)

Arioso from "Israel in Egypt" (Handel) and "Litanei" (Schubert—arranged by J. Pasternack). Hulda Lashanska, soprano; Mischa Elman, violin; Emmanuel Feuermann, cello; Rudolf Serkin, piano. The arias are beautiful, the performance distinguished, and the royalties go to the relief of refugees of all sects. (Victor 15365.)

Also Sprach Zarathustra (Richard Strauss). Boston Symphony orchestra, Serge Koussevitzky, conductor. Strauss here plays the superman, if not some one even higher in the hierarchy, with more than his usual skill and eloquence. It is just about as near to delirious excitement as you can get in the concert hall. As time goes on, its arrogance mellows and its real Rosenkavalierish charm and enchantment are more and more apparent. It is not a recent release, but the recording is still of the best, the Bostonians' version is incomparable, and notice of it is timely in view of its presence on the Chicago Symphony orchestra program Monday night. (Five 12 inch discs, nine sides, in Victor set M-257.)

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS

APR 22 1939

Superiority Of Boys' Choir Given Proof In 'Stabat Mater'

CHORAL music of a kind almost unknown to us in this vigorous, western world comes by way of RCA-Victor's Musical Masterpiece Series (M-545) containing Pergolesi's "Stabat Mater" sung by the Vienna Choir boys under the direction of Victor Gomboz.

Those, who would become acquainted with the most ethereal church music ever achieved by man, must secure this group of records of once. Viewed either as a work of art or as a form of inspiration, this volume of three records is a gem.

Persons, unacquainted with the virtuosity attained by the best boy choirs, will be amazed at the musicianship, the perfection of the ensemble, the balance of the parts, the purity of the voices. No wonder that the Catholic Church forbade the use of women in choirs, for the sexless quality of such singing explains its ethereality.

In boy choirs, one hears no singing for the sake of display, or for the exploitation of personality. Here, alone, is a devotion to the highest ideals of music, a desire that the prayers of man may thread the paths of infinity and at last reach the ears of the Almighty.

* * *

FROM the singing of the first chorus, "Stabat Mater dolorosa" the singers, whose ages cannot average more than eleven years—for men's voices are not used—forge an unbreakable chain of fascination. The listener marvels at the long sustained tones of the soprano soloist in "Quis est homo, qui non fleret" against which the alto chants the dolorous burden of his part. The airy runs of the "Inflammatus et Accensus" and the exultant power generated in the closing "Amen" chorus are other facets of a work lofty in plan and execution.

Dr. Gomboz conducts the string orchestra with harpsichord and the choir in a manner that develops all the subtle beauties of the Pergolesi score, a favorite since its composition in 1736 when the composer completed it on his deathbed. The soloists—Hans Schneider, Hans Frank and Erich Kuchar—should be heard to appreciate what boy soloists can do with religious music. Where is the patron of music in Utah, who will endow a boys' choir so that we, too, can enjoy this highest form of religious expression?

* * *

THE adventurous would search far and long for a greater contrast than that offered by another recent RCA-Victor album, offering Aaron Copland's "El Salon Mexico" played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. From the absolute music of the early 18th century one jumps to that inspired by the "Roseland Ballroom," one of Mexico's hot spots.

Strange instrumentation, exotic tonalities, jarring dissonances pour forth. Much of it is music which will cause the family cat to raise its fur and assume a defensive attitude, prancing about the house looking for hidden foes. A slow movement compensates for the acerbities punctuating and coloring a brilliant arrangement of Mexican folk tunes. Modernity plus is this music, but yet a provocative and exciting experience.

The Hindemith "Sonata for Viola and Piano," played by William Primrose and Jesus Maria Sanroma, has a persuasive eloquence and novelty, which should make it easy for anyone to listen to.

Igor Gorin, Russian baritone recently heard at the Tabernacle, contributes a performance of Gretchaninoff's "On the Steppes" reaching the ultimate in song interpretation.—G. M.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 16 1939

Overtones

Trio of Authors Seek to Enlighten Layman With Aaron Copland Succeeding in Writing One of the Best Works in the Field

By MILES KASTENDIECK

All kinds of books on the appreciation of music have rolled off the presses in the last decade. Some of them have been good; most of them have been unsatisfactory; others have been worthless. The purpose of the majority of them has been to "enlighten" the layman on music in general and musical form in particular. More recently the concern has been the relationship between music and the listener. Into this field have stepped three Brooklynites whose writings have only recently been published. Their efforts to instruct their neighbors deserve special comment in this paper.

Most important in this trio is Aaron Copland, the composer, a native son of Brooklyn whose "El Salon Mexico" was heard in the first Boston Symphony concert at the Academy of Music last November. As a creator of music, he tells the listener how music is made and how it can be understood in "What to Listen For in Music," published by Whittlesey House. Harry Allen Feldman, a teacher of orchestral music in the New Utrecht High School, attempts to answer many of the questions which probably come to the mind of the uninitiated radio and concert listener in "Music and the Listener," published by Dutton. Finally, B. H. Haggin, formerly music critic of the Eagle, now record reviewer for The Nation, who has conducted the "Recorded Concerts" at Brooklyn Institute this year, has written a guide to recorded music in "Music on Records," published by Oxford. Each book serves the same purpose, each in its special way.

●

Mr. Copland's work is the best answer to the everlasting question, "What book would you recommend to some one who knows nothing about music and wants to find out what it is all about?" that I have read. This is not a discourse on appreciation; this is a statement of the essential facts. In straightforward writing that is disarmingly clear, the author points out what the listener should hear. His final chapter, devoted to "From Composer to Interpreter to Listener," states the case that confronts any one who listens to music: "Music can only be really alive when there are listeners who are really alive. To listen intently, to listen consciously, to listen with one's whole intelligence is the least we can do in the furtherance of an art that is one of the glories of mankind." Such is the listener's responsibility.

After discussing the creative process and the elements of rhythm, melody, harmony and tone color, Mr. Copland explains how these are combined into musical forms. The ability to play the piano or read musical notation is somewhat necessary for complete comprehension, but the untutored layman really interested will learn a great deal under any circumstances. Two chapters of particular interest are: "How We Listen" and "Opera and Music Drama."

What makes this book invaluable, however, is its up-to-date treatment. The changes that the first quarter century has brought in the art of music are expertly woven into the discussion of both the elements of music and musical form. It is possible to see how "modern" music is a continuation of the past or a break with it and understand how contemporary music is not only a natural but a logical development. No other book do I recall offhand that links old and new together so lucidly. Here at last is the book which will best inform the listener who wants to know the complete story about music from the listener's point of view.

Quite different is Mr. Feldman's book which falls into the type of popularizations all too glib and none too accurate. His intentions were good and there are some informative and refreshing comments on various composers. Like many radio commentators, the author presents an interesting digest of extensive reading and appreciation. But he leaves the impression that much of the material was not digested, only swallowed. He likes the flowery phrase and the flow of language. Unfortunately they run away with him. The book is poorly organized and the author takes considerable space telling the reader how he is leading him on. The generalizations are superficial in most cases: comments on Haydn are inaccurate in the light of Tovey's writings; one hardly looks on Mozart as a "Titan"; one would like to know what is meant by "the comparative weakness of the first two symphonies" of Beethoven; and so on through most of the chapters, including those on swing and the American symphony. In short, this book falls into many of the pitfalls of the average book on listening.

●

If you are prepared to accept Mr. Haggin's personal judgment on records and music or both, then his "Music on Records" has definite value for its survey of the material available. In spite of the author's wish not to be arbitrary, the reader becomes aware that his dogmatic treatment leads him to arbitrary decisions. Mr. Haggin has definite opinions and he states them strongly; his judgments of records are presumably of a similar order. He has prejudices, Stokowski among them. He finds the finale of Beethoven's violin concerto "one of the silliest pieces of music ever written," leaves Bach's Fifth Brandenburg Concerto off the list of recommendations, says of Liszt's piano works that "most of them are trash," places Tchaikowsky's Sixth Symphony ahead of Brahms' First, finds Debussy's "Pelleas and Melisande" tedious, says "you may also afford to neglect the slick trash of Ravel" and that Sibelius is overrated. In and out of these observations are others that are excellent. If the reader knows how to tread warily, he may profit by reading this book.

Mr. Haggin's approach to collecting records has its point. He believes that the less frequently-heard works are perhaps the ones to acquire first. Thus, look first into the less familiar Schubert, Brahms' songs, etc. Here again personal judgment enters freely into the picture, but in covering the range of recorded music, the author does the knowing reader a service. This variation on music for the listener demands some knowledge of the material on his part.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

APR 15 1939

Musical Chat

THE Boston Symphony recently played in New Haven, and one of the pieces Mr. Koussevitzky conducted was Prokofieff's "Peter and the Wolf." One of our spies was in a nearby bar after the concert and heard two New Haven couples discussing it. "What I like about Prokofieff is the way he does things with his tongue in his cheek," one lady said. "Really?" said the other lady. "We couldn't see a *thing* from our seats."

THIS CLIPPING FROM
DECATUR, ILL.
REVIEW

APR 22 1939

Boston Orchestra And Lotte Lehman Make New Records

By W. ST. CLARE MINTURN
Director, Millikin Conservatory of Music

El Salon Mexico (Aaron Copland) and **Song of the Volga Boatmen** (arr. by Strawinsky) Boston Symphony Orchestra under direction of Serge Koussevitsky. M-546.

Aaron Copland (born 1900) is considered by many to be one of the most gifted of the twentieth Century Americans. He has a thorough understanding of dissonance, a ready technique, a fine sense of structural values, and he knows how to represent the Jazz period in dazzling fashion.

The "Salon Mexico" is a famous bar and dance hall in Mexico City, where both Mexicans and tourists congregate nightly for the wildest of music and dancing. Mr. Copland, a tourist himself says he was "taken by the typically Mexican flavor of the place. Where else in the world could you find a sign on a dance hall wall which says: 'Please don't throw lighted butts on the floor so the ladies don't burn their feet!'" He chose some of the most attractive Mexican folk tunes he could find and "strung them together like beads on a string", but the music reaches beyond the ballroom to give a bit of the charm and color of the whole country. This is certainly modern music; the instrumentation is loud and a little jazzy; the rhythm hard, but interesting. It is tropical and exciting symphonic jazz, and it has been given a stunning recording by the Boston Symphony Orchestra directed by Serge Koussevitzky.

Visions (Tonerne) (Sjoberg — Balogh) and **d'Une Prison** (Verlaine — Reynolds Hahn) — Lotte Lehman, Soprano, Erno Balogh, Accompanist. 1972.

Lotte Lehman is one of the great singers of all time and these recordings are exceptionally good.

THIS CLIPPING FROM
MILWAUKEE, WIS.
Sunday News and Sentinel

APR 16 1939

New Recorded Music

APRIL RELEASES

Music for Four Stringed Instruments (Charles Martin Loeffler). Coolidge Quartet. Loeffler, another neglected composer and an American, here gets his phonographic due in a rich and luscious recording of the quartet dedicated to the memory of an American aviator who fell in the World war. It is Easter music, for the inspiration of the second movement comes from the "Resurrexi" in the Easter service of the Catholic church. The music does not touch the heart immediately. Its eloquence is that of a man whose mind is far away. There are beautifully colored phrases which drift down to mortal ears. It is all a dream, vaguely lovely, but unreal—a sweet negation of things as they are. But do not mistake its sweetness for syrup. There is a stoic strain in it. (Three 12 inch discs in Victor set M-543.)

Symphony no. 31 in D major ("Paris") (Mozart). London Philharmonic orchestra, Sir Thomas Beecham, conductor. The "Paris" symphony, written when Mozart was 22, is not quite comparable to the last three, but one should not be fooled by the simple directness of its speech and the clarity of its style. The brilliance of the finale is apparent from the start, but it takes a few playings to plumb the depths of the first movement and even to grasp the artful simplicity of the andantino's little song. Beecham, the perfect Mozartian, gives the symphony an inspired performance. There is a godlike serenity in the music—a divine detachment and yet a very human and heartlifting friendliness. For the filler side, Beecham takes the beautiful Minuet and the lively Hornpipe from "The Gods Go a-Begging," his own ballet arrangement of Handelian tunes. (Three 12 inch discs in Columbia set no. 360.)

Partita no. 7, in B minor (Ouverture a la manière francaise) (Bach). Dr. Ernest Victor Wolff, playing his Maendler-Schramm harpsichord. The crisp, dry tone of the harpsichord revives the courtly atmosphere of another century. The partita is full of brisk music, and Dr. Wolff plays it in a genial but scholarly fashion. Pert as some of the tunes are, the harpsichord gives them a mildly desiccated dignity. The fugue flashes and sparkles, the bourrees, the gigue and the echo move with the stiff-jointed agility of tireless marionettes. The odd side is devoted to a fine performance of the Fugue in A minor. (Four 12 inch discs in Columbia set no. 357.)

"Hora Staccato" (Dinicu-Heifetz—orchestrated by Adolf Schmid) and "None But the Lonely Heart" (Tschaikowsky—orchestrated by Lucien Cailliet). Boston "Pops" orchestra, Arthur Fiedler, conductor. This favorite concert piece, arranged by Heifetz for the violin, is magnificently boisterous in this orchestral version. The Boston "Pops" men play it as if they were having the time of their lives. Tschaikowsky's melancholy song, in this setting, is almost as highly charged with emotion as the "Liebestod." (Victor 4412.)

1. "Fireflies (Russian folk song), 2. "Echo Song" (Orlando de Lassus—English version by Nathan Haskell Dole), and "Oh! Susanna" (Stephen Foster—arranged by Noble Cain). Augustana choir, unaccompanied, Henry Veld, conductor. Partisans of a cappella singing should be enchanted by the performance of these highly varied arrangements. (Victor 1971).

"Il Bacio"—Vals (The Kiss) (Arditi) and Parla-Vals (Arditi). Miliza Korjus, soprano, with Berlin State Opera orchestra. Miss Korjus' wide ranging voice is better served by the "Parla" piece than any of her releases so far heard. In "Il Bacio," as in "Tales from Vienna Woods," she has a twangy tone in the lower register. (Victor 12388.)

Arioso from "Israel in Egypt" (Handel) and "Litanei" (Schubert—arranged by J. Pasternack). Hulda Lashanska, soprano; Mischa Elman, violin; Emanuel Feuermann, cello; Rudolf Serkin, piano. The arias are beautiful, the performance distinguished, and the royalties go to the relief of refugees of all sects. (Victor 15365.)

Also Sprach Zarathustra (Richard Strauss). Boston Symphony orchestra, Serge Koussevitzky, conductor. Strauss here plays the superman, if not some one even higher in the hierarchy, with more than his usual skill and eloquence. It is just about as near to delirious excitement as you can get in the concert hall. As time goes on, its arrogance mellows and its real [illegible] charm and enchantment are more and more apparent. It is not a recent release, but the recording is still of the best. The Bostonians' version is incomparable, and notice of it is timely in view of its presence on the Chicago Symphony orchestra program Monday night. (Five 12 inch discs, nine sides, in Victor set M-257.)

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS

APR 22 1939

Superiority Of Boys' Choir Given Proof In 'Stabat Mater'

CHORAL music of a kind almost unknown to us in this vigorous, western world comes by way of RCA-Victor's Musical Masterpiece Series (M-545) containing Pergolesi's "Stabat Mater" sung by the Vienna Choir boys under the direction of Victor Gomboz.

Those, who would become acquainted with the most ethereal church music ever achieved by man, must secure this group of records of once. Viewed either as a work of art or as a form of inspiration, this volume of three records is a gem.

Persons, unacquainted with the virtuosity attained by the best boy choirs, will be amazed at the musicianship, the perfection of the ensemble, the balance of the parts, the purity of the voices. No wonder that the Catholic Church forbade the use of women in choirs, for the sexless quality of such singing explains its ethereality.

In boy choirs, one hears no singing for the sake of display, or for the exploitation of personality. Here, alone, is a devotion to the highest ideals of music, a desire that the prayers of man may thread the paths of infinity and at last reach the ears of the Almighty.

* * *

FROM the singing of the first chorus, "Stabat Mater dolorosa" the singers, whose ages cannot average more than eleven years—for men's voices are not used—forge an unbreakable chain of fascination. The listener marvels at the long sustained tones of the soprano soloist in "Quis est homo, qui non fleret" against which the alto chants the dolorous burden of his part. The airy runs of the "Inflammatus et Accensus" and the exultant power generated in the closing "Amen" chorus are other facets of a work lofty in plan and execution.

Dr. Gomboz conducts the string orchestra with harpsichord and the choir in a manner that develops all the subtle beauties of the Pergolesi score, a favorite since its composition in 1736 when the composer completed it on his deathbed. The soloists—Hans Schneider, Hans Frank and Erich Kuchar—should be heard to appreciate what boy soloists can do with religious music. Where is the patron of music in Utah, who will endow a boys' choir so that we, too, can enjoy this highest form of religious expression?

* * *

THE adventurous would search far and long for a greater contrast than that offered by another recent RCA-Victor album, offering Aaron Copland's "El Salon Mexico" played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. From the absolute music of the early 18th century one jumps to that inspired by the "Roseland Ballroom," one of Mexico's hot spots.

Strange instrumentation, exotic tonalities, jarring dissonances pour forth. Much of it is music which will cause the family cat to raise its fur and assume a defensive attitude, prancing about the house looking for hidden foes. A slow movement compensates for the acerbities punctuating and coloring a brilliant arrangement of Mexican folk tunes. Modernity plus is this music, but yet a provocative and exciting experience.

The Hindemith "Sonata for Viola and Piano," played by William Primrose and Jesus Maria Sanroma, has a persuasive eloquence and novelty, which should make it easy for anyone to listen to.

Igor Gorin, Russian baritone recently heard at the Tabernacle, contributes a performance of Gretchaninoff's "On the Steppes" reaching the ultimate in song interpretation.—G. M.

65

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

APR 22 1939

The New Records

Mass by Poulenc—Scores by Copland and Hindemith—The Lighter Side.

By IRVING KOLODIN.

It would be difficult to think of a more startling juxtaposition than the one which Columbia offers in a current album—the Gallic esprit of Francis Poulenc and the severe outlines of the formal mass. Yet this initial surprise is as nothing beside the quality of the work itself, which is certainly the finest music by Poulenc I have ever heard.

A considerable element is the sense of discipline in the music. One is almost tempted to say that it is the first time that Poulenc has taken his talent seriously, set aside thoughts of superficially exciting his listeners, and really devoted himself to a straightforward musical expression. Whether one has a partiality to writing of this type or not, the sturdy plan of the music and its finely wrought contours cannot fail to delight the ear.

Note particularly the fresh approach to the Kyrie Eleison, the brightness and vitality of the Sanctus, the flowing line of the Benedictus, and the tender emotion of the Agnus Diei. Moreover, there is a definite sense of inevitability in the writing, which makes any characterization of the harmonic idiom or the contrapuntal elaboration superfluous. This is the way it should; and one is satisfied to accept it without isolation of this element or that. The work is splendidly performed by "Les Chanteurs de Lyon" and save for a bit of reverberation (the recording was made in the Cathedral of Saint-Jean in Lyon) the reproduction is very satisfying.

Copeland and Hindemith.

Contemporary music of quality is also to be found this month in the Victor list, which presents Aaron Copland's "El Salon Mexico," one of his most recent works, and the early opus 11 viola sonata of Hindemith. How much of the effect of Copland's score is due to the superb playing of the Boston Symphony Orchestra, the vital conducting of Serge Koussevitzky and the startling fidelity of the recording is difficult to analyze; but the total is one of the most convincing examples of American composition on records. Actually, the impression of these bright tunes and their skillful handling is much the same as one recalls it to have been in the concert hall, which suggests that Copland is entitled to at least some of the credit. To repeat, the recording is dazzling.

As for the Hindemith, it is another case in which an inspired performance may confuse one's estimate of the work's musical values. The players are William Primrose and Jesus Maria Sanroma, both of them experts in the performance of such music. In contrast to the Hindemith quartet recently released by Victor, the material of this score is conservative, almost romantic, in character, with a good deal of melodic distinction. Much of it is written in the upper register of the viola, which permits Primrose's fine tone full prominence. It is well recorded.

Singles.

"Piece Heroique" (Franck). A powerful recording by Edouard Commette does not improve the musical attractiveness of this feeble work (Columbia No. 69460).

"Caprice Basque" and "Negro Spiritual Melody" (Dvorak). A familiar exhibition piece and a transcription from Dvorak's "New World Symphony" are only moderately interesting as played by Yehudi Menuhin. His tone is none too robust and the kind of brilliance required by such flimsy material is lacking (Victor No. 15369).

The Lighter Side.

Connoisseurs of sentimental ballads will find a lavish supply in the forthcoming Bing Crosby film, "East Side of Heaven," which contains such heart-stopping tid-bits as "Sing a Song of Sunbeams," "That Sly Old Gentleman From Featherbed Lane," "Hang Your Heart on a Hickory Limb" and of course "East Side of Heaven." They are all available on Decca Nos. 2359 and 2360, delivered in appropriately mellow style by Crosby himself, with the aid of John Scott Trotter's orchestra. "Hang Your Heart" and "That Sly Old Gentleman" are not unpromising tunes, but Crosby is more concerned here with their treacle content than with their musical possibilities. A word to the wise. . . .

Recommended: "Pastel Blue" and "Rehearsin' for a Nervous Breakdown," two compositions by Charles Shavers which again shows the John Kirby band to be one of the most consistent producers of good records among small bands (Decca No. 2367). The first has an excellent vocal by O'Neill Spencer, the second some remarkable bass playing by Kirby, plus a full complement of other solos. From its files Victor has extracted a disk of uncommon interest for jazz enthusiasts; trio performances by Jelly-Roll Morton (piano), Barney Bigard (clarinet) and Zutti Singleton (drums), which are as remarkable for style as they are for excellent recording. The titles (on Bluebird 10,194) are "Turtle Twist" and "Smilin' the Blues Away."

What They're Selling.

Center—
"Our Love" V
"Sunrise Serenade" ....D
Gimbel—
"Heaven Can Wait" V
"Deep Purple" ....D
Rabson—
"And the Angels Sing" V
"Deep Purple" ....D
Symphony—
"Deep Purple" V
"And the Angels Sing" V

Queries on records, needles, machines, &c., are invited.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

22 1939

Mozart "Paris" Symphony Given a Fine Recording

Five 12-Inch Sides Are Required For London Philharmonic Disc

By ROBERT C. BAGAR.

Columbia's current catalogue offers, among various interesting items, the Mozart "Paris" symphony (K. 297) as performed by the London Philharmonic Orchestra conducted by Sir Thomas Beecham. Five twelve-inch sides are required for the performance, the remaining one being concerned with the Minuet and the Hornpipe from the Handel-Beecham "The Gods Go A-begging."

One always knows what to expect when Sir Thomas Beecham is coupled with Mozart. Unfailingly he delivers that master's compositions with all the authenticity, the style, the strong feeling for the buoyant lines. It is so in this case, needless to add.

Two factors make this work an important one historically:—It was Mozart's initial experience with a large orchestra and he wrote parts for clarinets for the first time in a symphony of his. What he achieved, his adaptability and kindred matters are all incorporated in a creation that glitters and effervesces from start to finish. The odd side offering is no less appealing.

Walter Gieseking, who stirred a Carnegie Hall audience to an extraordinary pitch of enthusiasm with his performance of a Rachmaninoff concerto some weeks ago, appears in the Columbia lists in a reading of the Beethoven "Waldstein" sonata. It is an extremely fine accomplishment and nothing further need be said.

Plays Schumann's Ballet.

The London Philharmonic, conducted by Walter Goehr, plays the Roy Douglas arrangement of the Schumann "Carnaval"—specifically the ballet arrangement. This is a single disc, twelve-inch, and it merits consideration from the gramophiles. (Columbia).

Aaron Copland's remarkably engaging work, "El Salon Mexico," is now available via Victor in a publication by the Boston Symphony Orchestra with Serge Koussevitzky at the helm.

The inspiration for this composition is a tourist hot spot in Mexico known by that name. Mr. Copland's music is derived from authentic native sources and he has welded it into a beautifully integrated, harmonically, rhythmically and melodically colorful opus. The Boston organization contributes one of its superior performances.

Vienna Choir Boys.

The Vienna Choir Boys, Viktor Gomboz, director, have recorded also for Victor the Pergolesi "Stabat Mater," a work of ineffable and devoted tenderness. This group of youngsters, which includes three highly gifted soloists, namely, Hans Schneider, Hans Frank and Erich Kuchar, render unto Pergolesi and the author of the text (the thirteenth century Franciscan friar Jacobus de Benedictus) great homage by their magnificent singing.

Several emendations have been made, one of them a minor change in the order of the stanzas, and three solos and two stanzas have been omitted. Nothing is seriously injured in this version, however, and the listener will derive much pleasure from the composition, as well as from its execution.

The Schumann "Carnaval" suite bobs up again in the story, this time in its original form—for piano—played with distinction by none other than the admired English artist, Myra Hess. (Victor).

In Lighter Vein.

The throbby vocalizing of Frances Langford is heard to good advantage via Decca in two airs from "Stars in Your Eyes." They are "This Is It" and "It's All Yours." She is accompanied by the Harry Sosnick orchestra. For the same company Tony Martin delivers his versions of Cole Porter's "Begin the Beguine" and from "Knickerbocker Holiday" the "September Song." Ray Sinatra conducts the assisting orchestra.

Then for a heave-ho at swing there is the Bob Crosby and crew recording of "Stomp Off and Let's Go," backed by the "Song of the Wanderer." These, too, are Decca items.

Charlie Barnet and his orchestra, who are rapidly pushing their way to the top among the swing aristocracy, have made a top-notch disc for Bluebird containing "In a Mizz" and "Night Song." And Artie Shaw and his orchestra are concerned with "Pastel Blue," a recommended effort, doubled up with Deep Purple," which is only slightly less enjoyable.

THIS CLIPPING FROM
AKRON, O.
BEACON-JOURNAL

APR 23 1939

[illegible]

Copland Recording Combines Mexican Tunes, U. S. Jazz

REGARDLESS of what certain scornful music critics think of modern music, the Boston Symphony orchestra and its noted conductor, Serge Koussevitzky, are not afraid of it. Particularly when they set out to record such music as Aaron Copland's "El Salon Mexico." (Victor album M-546).

Copland's colorful, often raucous and dissonant music, is an interesting combination of Mexican themes, folk tunes, and American jazz. Melodic moments at times relieve the harsh measures of the composition, descriptive of the Roseland ballroam in Mexico City, one of the tourist center's "hot spots."

"Where else in the world," the 39-year-old composer wants to know, "could you find a sign on a dance hall wall which says: 'Please don't throw lighted cigaret butts on the floor so the ladies don't burn their feet.'" That gives you a rough idea of the music.

Hulda Lashanska, soprano, sings with deep feeling and exquisite tone, Handel's "Arioso," from "Israel in Egypt" and Pasternack's arrangement of Schubert's "Litany." Exceptionally fine accompaniments are provided by Violinist Mischa Elman, Cellist Emanuel Feuermann and Pianist Rudolf Serkin. (Victor 15365).

The Boston "Pops" orchestra, conducted by Arthur Fiedler, effectively records two contrasting numbers, Adolf Schmid's orchestration of the rhythmic "Hora Staccato," by Dinicu-Heifetz and Tschaikowsky's moving song, "None but the Lonely Heart," orchestrated by Lucien Cailliet. (Victor 4413).

5

THIS CLIPPING FROM
LOS ANGELES, CAL.
TIMES

APR 23 1939

RECORDS OF THE WEEK

LOEFFLER, MUSIC FOR FOUR STRINGS. This recording of Charles Martin Loeffler's quartet is a little late. He died in 1935. But the music is very much of today. Since the early 1900's Loeffler lived in Boston but his life in his native Alsace, in Russia and other parts of Europe made him a composer of the world rather than primarily American. The Coolidge Quartet, composed of William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Victor Gottlieb weld this heterogeneous modern work into a whole. Loeffler ranks with Debussy and Ravel and adds a certain forthrightness that is American. This recording will help America realize his power.

EL SALON MEXICO by Aaron Copland. Los Angeles' young intellectuals will reach for this two-disced album. It is immense. Copland has lived in Mexico long enough to hear it. He includes folk-music, of course, but makes a conglomerate mass of many songs and orchestrates them smartly. There are sudden dives of temperament, he stops short and brings his band up at bay just like a vaquero riding for the fun of it. How the staid Boston Symphony under Koussevitzky ever rehearsed this bandit music enough to play it in the crisp style it requires is a mystery. Paul Whiteman's gang will be green with envy. Stravinsky's own Volga Boatman has a way of cursing in a loud voice on the other side.

HINDEMITH'S SONATA for viola and piano. The composer's love for his own instrument is apparent in this sonata. It is a more tender and romantic work than the concerto he played here recently with Klemperer. The second movement sounds Chinese and intrigues the imagination. It has an exciting finish. William Primrose, star viola player of the London String Quartet and now of the N.B.C. Orchestra, plays the work marvelously with Jesus Maria Sanroma, the pianist. This is a collector's item and an album for lovers of rich, woody viola tone well.

66

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

APR 23 1939

RECENT PHONOGRAPH RECORDINGS

By COMPTON PAKENHAM

As fine a performance and recording as has ever been given an American composer is to be found in the Boston Symphony Orchestra album (Victor M-546) of Aaron Copland's "El Salon Mexico." During a Mexican trip in 1932, remembering the precedents of Debussy, Charpentier, Chabrier and others, Copland felt the urge to put his impressions into music. The obvious tourist sketches did not appeal to him, and to go deeper into the Mayan and Aztec civilizations or the philosophy of the peon was beyond his capacity at the time.

At El Salon Mexico he suddenly felt himself in the unique and indigenous atmosphere he was after. Patrons were frisked at the door for guns. The wall bore signs: "Please don't throw lighted cigarette butts on the floor so the ladies won't burn their feet." At 5 A. M. the festivities closed, but most of the overalled patrons simply collapsed onto the chairs around the wall for two hours' snooze before going to work. Completed in four years, the piece had its first performance in Mexico City and was accepted with enthusiasm.

Copland admits the work is not easy to perform and that it presents rhythmic problems of the most intricate kind to both orchestra and conductor. But, of course, such difficulties are inherent in the subject. Those who have found other difficulties in his music, who consider him a trifle acid or who suspected him of deliberately complicating his scores and making them biting and harsh will find him, and themselves, rather more relaxed here.

Where previously the impression was often that Copland was not entirely sure of what he was trying to do himself, here one would venture to bet that the composer knew quite well what he was after and is as satisfied as one can be in such matters with the result. Koussevitzky plays the music for all it is worth. When the Boston Orchestra is well recorded the results take a lot of beating. Details of the polished score are plainly set forth and admirably reproduced. The filler is a full-toned performance of Stravinsky's arrangement of "The Song of the Volga Boatmen" scored for wind and percussion.

* * *

The great "Variations on a Theme by Haydn" that serve somewhat in the nature of a forerunner to Brahms's symphonies are the subject of Felix Weingartner's latest release. The orchestra is the London Philharmonic. The immediate question prompted by the news of this recording quite naturally was: How will it compare with the Toscanini? An answer intended to guide any one in making a selection is not forthcoming. Each in its own manner, both are exemplary performances.

It is in the conductor's approach, therefore, that the preference lies, and that is entirely a matter for the individual conscience. Where Toscanini stressed the dramatic manner in which the variations build up to a crashing climax the veteran Dalmatian proceeds with unhurried suavity to make the most of the inner developments. Weingartner benefits by better middle and lower register recording, the latter happening to be the position of most importance in this case.

* * *

This month's Beecham album contains Mozart's Symphony No. 31 in D (K. 297), known as the "Paris" (Columbia M. W. 360). Once in a while such titles do mean something, and in this case the work was actually done to order for a Paris concert. Which fact accounts for one of its most interesting features, for, obviously *au fait* with Parisian tastes, Mozart demonstrated his showmanship by giving them exactly what they wanted—a showy bit of work, full of life but essentially of little depth. There is no need to comment on Sir Thomas, his orchestra or the recording they receive.

Part of Schumann's "Carnaval" suite—noted last week in its authentic form as played by Myra Hess—comes on a single from Columbia as an addition to the series of excerpts from ballets played by the London Philharmonic under Walter Goehr. A representative cross-section for those who are satisfied with the highlights from something of this sort, the disk is much like its predecessors, clearly set forth with a little too heavy and studied precision but well recorded.

The Boston "Pops" make the usual full-toned and richly recorded show with an orchestration of Dinicu's catchy "Hora Staccato" and a Lucien Caillet arrangement of Tchaikovsky's "None But the Lonely Heart." The worst that can be said of these is that both really do sound better in the forms originally chosen by their creators.

L' [illegible]

Musical Impressions

By GUY LANTNER

The Boston Symphony plays Richard Strauss's Also Sprach Zarathustra. This is understood to be a Feast A Rare Occasion for Music Lovers. This work now being a standard of two generations is unlikely to receive a keen criticism; yet in such procedure alone lies true appreciation. Undoubtedly Richard Strauss caught the spirit of Nietzsche; in much the same manner of Anatomical and Spiritual Transgressions of his Model, he produced a music characteristic of the technique of the harp intruding on the Bow and Blowing instruments. The sweep of imagination detaching him unwarily from the earth-bound humanity expressed by Nietzsche is repeated in the same way in the virtuoso passages instead of the homelier lays for violini, clarinets and brasses in the symphonic poem of Richard Strauss.

The impression of askance remains: for what purpose is it, and why all of it?

Those who read Nietsche's Also Sprach Zarathrustra tasted a medley of poetry and of prose, here crying for fortification by music and there repelling with its sinister reconditeness and dreary hair splitting. Those who tried to read and could not finish reading might have felt the shame of their own leahst square perversity, all too obtrusively, and could not go on in spite of the poetry; and others were bored to death with the futility of it all! Considering that every one has a painful page in his life story, the test is: Do you find some uplift finally in the spread of the morbidities?

You will at least in the Straus Zarathustra but at a terrific cost to the tortured instruments and in the end I fear at a terrific cost to music.

THIS CLIPPING FROM
CAMDEN, N. J.
POST

APR 29 1939

Many Albums Listed By RCA For April

Spaulding Concerto, Vienna Choirboys Top Variety of Records

There ars many interesting items on Victor's April list of recorded music.

For instance there's the Spohr Concerto No. 8 in A Minor, played by Albert Spaulding, with the Philadelphia Orchestra, Eugene Ormandy conducting (M-544). Many will recall that this concerto is a favorite of Mr. Spaulding, renowned as an American violinist, and the album is one to excite every musician.

The Vienna Choir Boys, who visited this country under the direction of Viktor Gomboz, as a reminder that once there was a Vienna with unhampered loveliness, sings the Pergolesi "Stabat Mater" with the delightful accompaniment of a string orchestra and harpsicord (M-545). RCA experts were surely on their toes when they seized their opportunity to record this charming music.

The Coolidge Quartet, which played with the Philadelphia Orchestra last week, offers the Charles Martin Loeffler "Music for Four Stringed Instruments" (M-543) and this item seems to be chiefly for rabid fans of chamber music, not particularly partial to old masters.

The orchestra of the New Friends of Music, which many have been hearing with increasing pleasure via radio, are heard in the Haydn Symphony No. 80 and another Haydn, No. 67, on one album. The musicians play very well and the recording, as usual, is above reproach (M-536).

No, that isn't all, for this was a big release. Myra Hess supplies something for collectors of recorded pianoforte in the Carnaval Suite of Schumann (M-476). Moreover, the Boston Symphony, under Koussevitzky's direction, plays Aaron Copland's "El Salon Mexico" and the seldom-heard Stravinsky arrangement of "The Song of the Volga Boatmen," both worth hearing (M-546).

If you like Hindemith, and some do, you will try to hear, at least once, the Sonata for viola and piano, played by William Primrose, of string quartet fame, and Jesus Maria Sanroma, of Boston Pops fame (M-547). And while Sonatas are being discussed, there's another piano number, this time Alexander Brailowski playing the Chopin B. Minor.

These are the chief headlines. The smaller news includes the Boston Pops playing the "Hora Staccato" of Dinicu-Heifetz and a lovely orchestration by Lucien Cailliet of Tschaikowski's "None But The Lonely Heart." Igor Gorin sings the Moussorgsky "Hopak" and the Gretchaninoff "Over the Steppe" with an orchestra conducted by Wilfred Pelletier. Miliza Korjus sings "Il Bacio" and "Parla" but you may not like it as it comes from Germany.

The two Iturbis, Jose and Amparo, play the Caprice Arabe of Saint-Saens. Yehudi Menuhin adds his own originality to the Dvorak-Kreisler "Largo" from "The New World" Symphony and the Sarasate "Caprice Basque."

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

APR [illegible]39

The New Records

Three Haydn Symphonies—Weingartner's Haydn-Brahms—The Lighter Side.

By IRVING KOLODIN.

Thanks to the enterprise of the New Friends of Music, the repertory of recorded Haydn symphonies now shows two scores which are not only first recordings, but in all probability have not previously been accessible in sound or print. They are the Nos. 67 and 80 introduced during the recent Carnegie Hall series. (Victor.)

Both works are first line Haydn, but I confess myself more partial to the sixty-seven (in F), perhaps because it is closer to the outlines defined by Haydn in his more familiar works. It has a lovely spontaneity, freshness and charm, particularly in the slow movement and finale, and has already assumed the warming manner or an old friend. Its companion in the album is more provocative, but also more cerebral; and though its ingenuity and resourcefulness are equally high, I do not find its musical content as satisfying. Both works are conducted with style and finesse by Fritz Stiedry. The orchestra plays well, but it is too large a group for the studio in which it is recorded. The tone has no breathing space, and the sound ceases abruptly after chord endings and solo passages.

Concurrently we have the well-worn "Surprise" symphony from Columbia, the second album to be recorded by Howard Barlow and the Columbia Broadcasting Symphony Orchestra. The conductor has the misfortune to have his treatment of this work necessarily weighed against those of such specialists as Koussevitzky and Beecham, not always with favorable results. It is a more even and reasonable version than Koussevitzy's one for Victor; but its values are not so sharply defined as one would like. Thus the famous second movement is sensibly and sympathetically conducted, but more could be done with it, dynamically. Most heartening is the clear, full recording of the orchestra, which indicates that Columbia has finally acquired the resources to originate sound orchestral recordings in this country.

Weingartner's Haydn-Brahms.

There are few conductors who sustain their own characteristic qualities as consistently as Felix Weingartner does — which means that the phonographic initiate will know exactly what to expect of his current version of the Haydn-Brahms variations with the London Philharmonic (Columbia). There will be the inevitable comparison with Victor's Toscanini—Philharmonic version; and sequential playing indicates that each has its distinctions. Weingartner makes less of the purely physical play of sound values, projecting more of the substantial, four-square heartiness of the composer's thought. Several of the fast variations would profit by more volatility, a greater variety of color; but there is much to enjoy in his treatment of the work as a whole. It is very well recorded.

Dances by Schumann.

The "Davidsbuendlertaenze" of Schumann are likely to be a fourth or fifth choice of the average recitalist seeking to show his ability as a Schumann interpreter, but Kurt Appelbaum's performance of them for Musicraft shows that they should be heard more often as variants for the "Carneval," "Fantasy" and "Symphonic Etudes." As for Appelbaum himself, the playing is an even more flattering reflection of his musical and pianistic qualities than that of the Schubert sonata recently reviewed here. The music never overburdens his technic, and the interpretation of such reflective sections as Dances 14, 16 and 17 is admirably refined and sensitive. The piano reproduction is acceptable, but well short of impressive.

What They're Selling.

Abraham & Straus—
  "Three Little Fishes" ......B
  "God Bless America" V
Aeolian—
  "Three Little Fishes" V
  "Little Sir Echo" ....B
Gramophone—
  "And the Angels Sing" V
  "Deep Purple" ....B
Liberty—
  "And the Angels Sing" V
  "Three Little Fishes" ......B

Queries on records, machines, needles, &c., are invited.

The Lighter Side.

There's a better than average tune entitled "And the Angels Sing" coming into prominence—but if you have Ziggy Elman's "Fralich in Swing" on Bluebird (recommended here two months ago), your wants will be satisfied. It's the same tune, outfitted with a new title and lyric by word-juggler Johnny Mercer. For those who prefer the revised version there is a choice list of recordings that include the orchestras of Harry James on Brunswick, Count Basie on Vocalion, Jan Savitt on Decca, Benny Goodman on Victor, and Glenn Miller duplicating on Bluebird. The last of these is the best arrangement, for those who think in such terms, but the James band makes the most of the tune and the lyric, though it lacks the trumpet flourishes that Elman contributed to the Goodman recording. The Savitt job is routine, the Basie mediocre.

Recommended: If your record shelf still has room for another version of "Taint Whatcha Do," by all means let it be Mildred Bailey's on Vocalion 4708. With some excellent support by a small band including Red Norvo, Miss Bailey again demonstrates that the final word is not said on a song until she has been heard from. Its companion, "Slumbertime on the Swanee," also finds Miss Bailey in fine form.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

APR 23 1939

RECENT PHONOGRAPH RECORDINGS

By COMPTON PAKENHAM

As fine a performance and recording as has ever been given an American composer is to be found in the Boston Symphony Orchestra album (Victor M-546) of Aaron Copland's "El Salon Mexico." During a Mexican trip in 1932, remembering the precedents of Debussy, Charpentier, Chabrier and others, Copland felt the urge to put his impressions into music. The obvious tourist sketches did not appeal to him, and to go deeper into the Mayan and Aztec civilizations or the philosophy of the peon was beyond his capacity at the time.

At El Salon Mexico he suddenly felt himself in the unique and indigenous atmosphere he was after. Patrons were frisked at the door for guns. The wall bore signs: "Please don't throw lighted cigarette butts on the floor so the ladies won't burn their feet." At 5 A. M. the festivities closed, but most of the over-alled patrons simply collapsed onto the chairs around the wall for two hours' snooze before going to work. Completed in four years, the piece had its first performance in Mexico City and was accepted with enthusiasm.

Copland admits the work is not easy to perform and that it presents rhythmic problems of the most intricate kind to both orchestra and conductor. But, of course, such difficulties are inherent in the subject. Those who have found other difficulties in his music, who consider him a trifle acid or who suspected him of deliberately complicating his scores and making them biting and harsh will find him, and themselves, rather more relaxed here.

Where previously the impression was often that Copland was not entirely sure of what he was trying to do himself, here one would venture to bet that the composer knew quite well what he was after and is as satisfied as one can be in such matters with the result. Koussevitzky plays the music for all it is worth. When the Boston Orchestra is well recorded the results take a lot of beating. Details of the polished score are plainly set forth and admirably reproduced. The filler is a full-toned performance of Stravinsky's arrangement of "The Song of the Volga Boatmen" scored for wind and percussion.

* * *

The great "Variations on a Theme by Haydn" that serve somewhat in the nature of a forerunner to Brahms's symphonies are the subject of Felix Weingartner's latest release. The orchestra is the London Philharmonic. The immediate question prompted by the news of this recording quite naturally was: How will it compare with the Toscanini? An answer intended to guide any one in making a selection is not forthcoming. Each in its own manner, both are exemplary performances.

It is in the conductor's approach, therefore, that the preference lies, and that is entirely a matter for the individual conscience. Where Toscanini stressed the dramatic manner in which the variations build up to a crashing climax the veteran Dalmatian proceeds with unhurried suavity to make the most of the inner developments. Weingartner benefits by better middle and lower register recording, th latter happening to be the positio of most importance in this case.

* * *

This month's Beecham albu contains Mozart's Symphony No. 3 in D (K. 297), known as the "Paris (Columbia M. W. 360). Once in while such titles do mean something, and in this case the work was actually done to order for a Paris concert. Which fact accounts for one of its most interesting features, for, obviously *au fait* with Parisian tastes, Mozart demonstrated his showmanship by giving them exactly what they wanted—a showy bit of work, full of life but essentially of little depth. There is no need to comment on Sir Thomas, his orchestra or the recording they receive.

Part of Schumann's "Carnaval" suite—noted last week in its authentic form as played by Myra Hess—comes on a single from Columbia as an addition to the series of excerpts from ballets played by the London Philharmonic under Walter Goehr. A representative cross-section for those who are satisfied with the highlights from something of this sort, the disk is much like its predecessors, clearly set forth with a little too heavy and studied precision but well recorded.

The Boston "Pops" make the usual full-toned and richly recorded show with an orchestration of Dinicu's catchy "Hora Staccato" and a Lucien Caillet arrangement of Tchaikovsky's "None But the Lonely Heart." The worst that can be said of these is that both really do sound better in the forms originally chosen by their creators.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

APR 29 1939

The New Records

Three Haydn Symphonies—Weingartner's Haydn-Brahms—The Lighter Side.

By IRVING KOLODIN.

Thanks to the enterprise of the New Friends of Music, the repertory of recorded Haydn symphonies now shows two scores which are not only first recordings, but in all probability have not previously been accessible in sound or print. They are the Nos. 67 and 80 introduced during the recent Carnegie Hall series. (Victor.)

Both works are first line Haydn, but I confess myself more partial to the sixty-seven (in F), perhaps because it is closer to the outlines defined by Haydn in his more familiar works. It has a lovely spontaneity, freshness and charm, particularly in the slow movement and finale, and has already assumed the warming manner or an old friend. Its companion in the album is more provocative, but also more cerebral; and though its ingenuity and resourcefulness are equally high, I do not find its musical content as satisfying. Both works are conducted with style and finesse by Fritz Stiedry. The orchestra plays well, but it is too large a group for the studio in which it is recorded. The tone has no breathing space, and the sound ceases abruptly after chord endings and solo passages.

Concurrently we have the well-worn "Surprise" symphony from Columbia, the second album to be recorded by Howard Barlow and the Columbia Broadcasting Symphony Orchestra. The conductor has the misfortune to have his treatment of this work necessarily weighed against those of such specialists as Koussevitzky and Beecham, not always with favorable results. It is a more even and reasonable version than Koussevitzy's one for Victor; but its values are not so sharply defined as one would like. Thus the famous second movement is sensibly and sympathetically conducted, but more could be done with it, dynamically. Most heartening is the clear, full recording of the orchestra, which indicates that Columbia has finally acquired the resources to originate sound orchestral recordings in this country.

Weingartner's Haydn-Brahms.

There are few conductors who sustain their own characteristic qualities as consistently as Felix Weingartner does — which means that the phonographic initiate will know exactly what to expect of his current version of the Haydn-Brahms variations with the London Philharmonic (Columbia). There will be the inevitable comparison with Victor's Toscanini—Philharmonic version; and sequential playing indicates that each has its distinctions. Weingartner makes less of the purely physical play of sound values, projecting more of the substantial, four-square heartiness of the composer's thought. Several of the fast variations would profit by more volatility, a greater variety of color; but there is much to enjoy in his treatment of the work as a whole. It is very well recorded.

Dances by Schumann.

The "Davidsbuendlertaenze" of Schumann are likely to be a fourth or fifth choice of the average recitalist seeking to show his ability as a Schumann interpreter, but Kurt Appelbaum's performance of them for Musicraft shows that they should be heard more often as variants for the "Carneval," "Fantasy" and "Symphonic Etudes." As for Appelbaum himself, the playing is an even more flattering reflection of his musical and pianistic qualities than that of the Schubert sonata recently reviewed here. The music never overburdens his technic, and the interpretation of such reflective sections as Dances 14, 16 and 17 is admirably refined and sensitive. The piano reproduction is acceptable, but well short of impressive.

The Lighter Side.

There's a better than average tune entitled "And the Angels Sing" coming into prominence—but if you have Ziggy Elman's "Fralich in Swing" on Bluebird (recommended here two months ago), your wants will be satisfied. It's the same tune, outfitted with a new title and lyric by word-juggler Johnny Mercer. For those who prefer the revised version there is a choice list of recordings that include the orchestras of Harry James on Brunswick, Count Basie on Vocalion, Jan Savitt on Decca, Benny Goodman on Victor, and Glenn Miller duplicating on Bluebird. The last of these is the best arrangement, for those who think in such terms, but the James band makes the most of the tune and the lyric, though it lacks the trumpet flourishes that Elman contributed to the Goodman recording. The Savitt job is routine, the Basie mediocre.

Recommended: If your record shelf still has room for another version of "Taint Whatcha Do," by all means let it be Mildred Bailey's on Vocalion 4708. With some excellent support by a small band including Red Norvo, Miss Bailey again demonstrates that the final word is not said on a song until she has been heard from. Its companion, "Slumbertime on the Swanee," also finds Miss Bailey in fine form.

What They're Selling.

Abraham & Straus—
"Three Little Fishes" ......B
"God Bless America" V
Aeolian—
"Three Little Fishes" V
"Little Sir Echo" ....B
Gramophone—
"And the Angels Sing" V
"Deep Purple" ....B
Liberty—
"And the Angels Sing" V
"Three Little Fishes" ......B

Queries on records, machines, needles, &c., are invited.

THIS CLIPPING FROM
CAMDEN, N. J.
POST

APR 29 1939

Many Albums Listed By RCA For April

Spaulding Concerto, Vienna Choirboys Top Variety of Records

There are many interesting items on Victor's April list of recorded music.

For instance there's the Spohr Concerto No. 8 in A Minor, played by Albert Spaulding, with the Philadelphia Orchestra, Eugene Ormandy conducting (M-544). Many will recall that this concerto is a favorite of Mr. Spaulding, renowned as an American violinist, and the album is one to excite every musician.

The Vienna Choir Boys, who visited this country under the direction of Viktor Gomboz, as a reminder that once there was a Vienna with unhampered loveliness, sings the Pergolesi "Stabat Mater" with the delightful accompaniment of a string orchestra and harpsicord (M-545). RCA experts were surely on their toes when they seized their opportunity to record this charming music.

The Coolidge Quartet, which played with the Philadelphia Orchestra last week, offers the Charles Martin Loeffler "Music for Four Stringed Instruments" (M-543) and this item seems to be chiefly for rabid fans of chamber music, not particularly partial to old masters.

The orchestra of the New Friends of Music, which many have been hearing with increasing pleasure via radio, are heard in the Haydn Symphony No. 80 and another Haydn, No. 67, on one album. The musicians play very well and the recording, as usual, is above reproach (M-536).

No, that isn't all, for this was a big release. Myra Hess supplies something for collectors of recorded pianoforte in the Carnaval Suite of Schumann (M-476). Moreover, the Boston Symphony, under Koussevitzky's direction, plays Aaron Copland's "El Salon Mexico" and the seldom-heard Stravinsky arrangement of "The Song of the Volga Boatmen," both worth hearing (M-546).

If you like Hindemith, and some do, you will try to hear, at least once, the Sonata for viola and piano, played by William Primrose, of string quartet fame, and Jesus Maria Sanroma, of Boston Pops fame (M-547). And while Sonatas are being discussed, there's another piano number, this time Alexander Brailowski playing the Chopin B. Minor.

These are the chief headlines. The smaller news includes the Boston Pops playing the "Hora Staccato" of Dinicu-Heifetz and a lovely orchestration by Lucien Cailliet of Tschaikowski's "None But The Lonely Heart." Igor Gorin sings the Moussorgsky "Hopak" and the Gretchaninoff "Over the Steppe" with an orchestra conducted by Wilfred Pelletier. Miliza Korjus sings "Il Bacio" and "Parla" but you may not like it as it comes from Germany.

The two Iturbis, Jose and Amparo, play the Caprice Arabe of Saint-Saens. Yehudi Menuhin adds his own originality to the Dvorak-Kreisler "Largo" from "The New World" Symphony and the Sarasate "Caprice [illegible]

L'Artista = April - 1939

Musical Impressions

By GUY LANTNER

The Boston Symphony plays Richard Strauss's Also Sprach Zarathustra. This is understood to be a Feast A Rare Occasion for Music Lovers. This work now being a standard of two generations is unlikely to receive a keen criticism; yet in such procedure alone lies true appreciation. Undoubtedly Richard Strauss caught the spirit of Nietzsche; in much the same manner of Anatomical and Spiritual Transgressions of his Model, he produced a music characteristic of the technique of the harp intruding on the Bow and Blowing instruments. The sweep of imagination detaching him unwarily from the earth-bound humanity expressed by Nietzsche is repeated in the same way in the virtuoso passages instead of the homelier lays for violini, clarinets and brasses in the symphonic poem of Richard Strauss.

The impression of askance remains: for what purpose is it, and why all of it?

Those who read Nietsche's Also Sprach Zarathrustra tasted a medley of poetry and of prose, here crying for fortification by music and there repelling with its sinister reconditeness and dreary hair splitting. Those who tried to read and could not finish reading might have felt the shame of their own leahst square perversity, all too obtrusively, and could not go on in spite of the poetry; and others were bored to death with the futility of it all! Considering that every one has a painful page in his life story, the test is: Do you find some uplift finally in the spread of the morbidities?

You will at least in the Straus Zarathustra but at a terrific cost to the tortured instruments and in the end I fear at a terrific cost to music.

67

LITTLE ROCK, ARK.
GAZETTE

APR 30 1939

RECORD REVIEWS

Aaron Copeland—El Salon Mexico, played by the Boston Symphony under the direction of Serge Koussevitzky, and also included is the Song of the Volga Boatman in an arrangement by Igor Starvinsky. Album of two 12-inch disks. Victor.

The name of Aaron Copeland is one that is well known to music lovers. "El Salon" is said to have been inspired by the composer's visits to a famous bar and dance hall in Mexico City where both tourists and Mexicans congregate nightly for the wildest of music and dancing.

The composer has utilized Mexican folk and jazz tunes, and those who like their music "hot" have something in store for them with this concoction. As for us, the first hearing aroused doubts as to the seaworthiness of our machine. A careful examination revealed that what we had heard were some new orchestral "effects." Incidentally, Mr. Copeland is the author of a book, "What to Listen For in Music," which we recently finished. The book, we like very much.

Time has not impaired the touching eloquence of the Volga Boatman song, but this arrangement by Stravinsky has. The inherent qualities of the melody is poingancy and depth of soul. The Stravinsky arrangement makes us feel the physical anaemia, weakness and starvation of the poor singers. We much prefer the arrangement by Albert Stoessel, an American composer and conductor.

Chopin—Sonata No. 3 in B Minor, played by Alexander Brailowsky, pianist. Album of three 12-inch disks. Victor.

Judging by this recording, Mr. Brailowsky's reputation as a Chopin interpreter is well founded. He has given a series of recitals of the complete Chopin works in a number of music centers with considerable success. To give the sonata such coherence and unity is indeed an achievement for Chopin was not in his element in the sonata form. But despite this fact the sonata has a wealth of exquisite thematic material and is a beautiful and moving work. The four movements cover a wide variety of moods, each a piece in itself. The finale is one of the most proudly defiant and magnificent pieces we know of.

The recording reveals an opulence and beauty of tone that is almost unbelievable. Mr. Brailowsky's future recordings will be awaited with deepest interest.

Saint Saens, Havanaise, Op. 3, played by Jascha Heifetz, violinist, and the London Symphony orchestra, conducted by John Barbirolli. One 12-inch disk. Victor.

A Heifetz recital is always an occasion; no less so, a Heifetz recording, when it is as fine as this one, Spanish color and atmosphere hover over this delightful composition, and the violinist exercises his witchery to create a mood the most casual listener cannot fail to enjoy. How a human being with only four strings and a bow can create such enchanting sounds, almost defies comprehension.

This is a record one will wish to come back to again and again.

SYRACUSE, N. Y.
AMERICAN

MAY 1 4 1939

Disc--covering -:-

By T. T. S.

"Salon Mexico," a symphony which **Aaron Copland** wrote as a composer tourist who wanted "to remember what a country sounds like," has been splendidly recorded in three parts on two 12-inch records by the **Boston Symphony Orchestra under Serge Koussevitzky for RCA Victor** in series M-546, Nos. 15363-15364. **Stravinsky's "Volga Boatman"** is on the reverse. The music is modern, flavored with Mexican but distinctly American.

Barrere-Salzedo-Britt recorded for May RCA release a jewel on 10 inches of wax; "La Cupis," by **Rameau** and his **"Tambourines"**, on 1976 A-B. Metropolitan quartet member **Frederick Jaegel** gives on 1979 A-B, 10-inch, lovely tenor attention to Charles' **"The House on the Hill"** and **"My Parting Gift,"** the verse by **Mrs. Lawrence Tibbett** and music by **Eleanor Warren,** with **Edwin MacArthur** at the piano. **Lauritz Melchior,** another Syracuse tenor favorite, ends in a wraith of melody the Strauss **"Traum durch die Daemmerung,"** with the timely **"Mai Lied"** on the other side of No. 1980, RCA Victor.

For piano and orchestra lovers **Columbia Masterpiece set No. 362,** projects by the **London Philharmonic Orchestra,** conducted by **Leslie Howard,** a masterful interpretation of **Liszt's "A Major Concerto,"** with **Egon Petri** as soloist. The balance of orchestra and piano is superb. A Russian pianist, **Anatole Kitain,** gets fine poetic effects on No. 69569-D, playing Rachmaninoff's "Etude in F. Minor" and "Prelude in G Sharp, and reverse, a **Scriabin** "Etude" and "Prelude."

Decca new headliners on the "swing platter" among the choicest are: **"Wishing,"** from **"Love Affair,"** and **"Little Genius"** on 2436 by Russ Morgan, with vocal; **Will Osborne's** fox trot, 2442, **"Tell Me Pretty Maiden"** and **"The Gentleman Awaits,"** his theme song; **Mills Brothers,** 2441, in **"Goodbye Blues"** and **"Sweet Sue"**; **Frances Langford** singing **"Blue Evenings"** and **"Mr. So and So,"** 2443.

THIS CLIPPING FROM

Bandwagon
W
Okla. City Okla.

MAY - - 1939

Recordings

Knowing that you've been mighty busy putting in the spring garden, polishing up the golf clubs and hunting up Junior's bathing suit we've done a little snooping for you in the phonograph record marts. Not being sure how your taste would run these late spring days we listened to *all* kinds of records and came up with these recommendations that, cross our heart, we not only heartily endorse, but mean to have for our very own in the near future!

The latest thing in modern music is, without a doubt, *"El Salon Mexico,"* Victor Album M-546. Aaron Copeland, composer of this neat little tid-bit, was born in 1900, and is one of this country's outstanding younger composers. His output is not great, but is uniformly first-rate. This composition is based on Mexican themes and has all the exotic rhythms and langour of this race, but these have been combined with some typically American music that is almost symphonic jazz. The Boston Symphony Orchestra under the direction of Serge Koussevitzky give its usual fine performance. What more could you want for a mere $4.50 than a grand performance of a fine new composition?

As an example of the fact that the knack of putting a song over is not the property of torch singers exclusively, try Igor Gorin's record of *"Hepak"* and *"Over the Steppes"*, two Russian folk songs. If the crooners and their imitators can take mediocre voices and cheap songs and turn out a performance that by artistry and skill makes both the voice and the song more effective, there is no reason why a good voice and good songs cannot be made still better by a little knowledge of what it takes to get a song across. Gorin, a young Russian baritone, shows that it can be done on Victor No. 4414.

There is not much that one can add to what has already been said about Jose Iturbi as a conductor, concert artist, or recording artist. The simple announcement that he has just made a record of *"Caprice Arabie"* on Victor No. 15366, ought to be enough to make the point that here is another swell record.

•

For the "hep cats", "Alligators" and "jive boys" we dug up these sultry new numbers that will have you kicking back the rugs the minute that you first hear them.

Benny Goodman's *"And The Angels Sing" Victor* No. 26170. Sizzling hot improvised swing that tops all releases of this popular hit.

"Three Little Fishes" Brunswick No. 8353 by Kay Kyser who introduced this novelty number over the air. Will get you with its sprightly tune if not by the zaney fish trio.

"Beer Barrel Polka" (Roll Out the Bar), a foreign recording by the Gashe Musette orchestra, Victor No. V-710—played at a rapid tempo and featuring sixteen outstanding solo parts. One of the best of the ten inch platters.

"You Taught Me To Love Again" Victor Record No. 26154—Tommy Dorsey's boys really "smooth-sugars" this one. Jack Leonard has the vocal chorus in a super-slick arrangement in sharp contrast to the way this same group swings classic *"Old Black Joe"* in torrid fashion.

Decca Album No. 43—A collection of Hoagy Carmichael Songs played by Glen Gray and the Casa Loma Orchestra with rhythmic interpolations by the Merry Macs and vocal passages sung in a dramatically emotional fashion by Carmichael himself.

If you like these, tell us and we'll dig out some more next month.

—M. S.

CLASSICAL RECORDS

BEETHOVEN AND BRAHMS—Victor Album M 507, $10. Arturo Toscanini, conducting the Symphony Orchestra of the British Broadcasting Company, has assembled in this album the First Symphony of Beethoven, and Brahms' "Tragic" Overture. The warm, sunshiny qualities of the Symphony, composed when Beethoven was about 30, have been beautifully brought out. The orchestra plays well, and their tone is excellent. In general, the recording is a zestful piece of work, boasting that proverbial Toscanini clearness that makes it possible to hear nearly all the separate instrumental parts at once. Since it is the way of Toscanini to let all music speak for itself, without any kind of "personal interpretation," this performance may also be called truly classic. The first movement takes up two 12-inch sides, the second also occupies a complete record, the menuetto takes but one side and the finale two.

On the remaining three sides in this album of five records, is set the "Tragic" Overture, one of the least familiar of Brahms' orchestral compositions. At Ischl during the Summer of 1880, Brahms wrote a pair of overtures, the first of which he called "Academic Festival." The second was the "Tragic." Ten years before, however, Brahms had jotted down sketches for this overture. Where the "Academic Festival" is entirely bright, almost witty, the "Tragic" is somber, in grandeur, mood and orchestration not unlike the First Symphony.

The popularity enjoyed for years by the "Academic Festival" Overture has for some strange reason been denied the "Tragic." More's the pity, because the "Tragic" is fine music that grows upon one. The present recording is good.

"APPASSIONATA" SONATA — Columbia Masterworks set M 365, $5. Without exaggeration, this recording may literally be called a masterwork. From every point of view its quality is superlative. Beethoven's great piano sonata, a famous battlesteed of the keyboard virtuosi, is here available in a marvelously clear and musicianlike performance by Walter Gieseking, the German pianist. Some artists have seen in the fiery romanticism of the sonata an invitation to turn the piano into an orchestra. But Mr. Gieseking, holding to the right style and his own artistic conscience, has followed the wiser course of making every measure as clear and pianistic as possible, with no sacrifice to Beethoven's ardor or poetry. The recording has also been very sucessful, so the piano tone comes over faithfully without any shrillness at the top of the range, of fuzziness at the bottom. Three 12-inch records, a total of six sides, comprise the set. It may be added that Mr. Gieseking has observed all the repetitions indicated in the score.

"EL SALON MEXICO"—Victor Album M 546, $4.50. Aaron Copland's "El Salon Mexico" was perhaps the very best novelty of the last Boston Symphony season. This reviewer only regretted that it was not subsequently repeated. His regrets no longer exist because Dr. Serge Koussevitzky and the Boston Symphony Orchestra have done a splendid piece of work in recording it. "El Salon Mexico" was inspired by a popular Mexican hot spot, a dance hall visited by most tourists who go to Mexico City. Mr. Copland built "El Salon Mexico" partly on popular Mexican tunes, not in an academic way but giving his imagination free play. As a result, he turned out a clever and jazzy piece, almost boisterous in spots, which makes you think of gayety, dancing, even of dark-eyed senoritas. The piece takes three sides. The remaining half of the second record is given to "The Song of the Volga Boatmen" in a not very attractive dissonant harmonization by Stravinsky.

SINGLE RECORDS—Arthur Fiedler and the Pops Orchestra are to be credited with another enjoyable contribution to the gallery of single records with "Hora Staccato" (Dinicu-Heifetz, orchestrated by Adolf Schmid) and Lucien Cailliet's orchestral version of the Tchaikovsky song "None but the Lonely Heart." These are available on Victor's red seal 4413.

Glenn Darwin, baritone, sings on Victor's 36224, a standard disk, two modern songs, "When I Bring to You Colour'd Toys," by John Alden Carpenter, and Griffes' lovely "By a Lonely Forest Pathway." On the back the same singer is to be heard in "Pilgrim's Song," by Tchaikovsky.
C. W. D.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER
MAY 1 4 1939

Right Off the Records

By Stewart Matter

ADMIRERS of Toscanini will be happy to hear that he has made with the B. B. C. Orchestra the First Symphony of Beethoven, coupled with the Tragic Overture of Brahms. We recall the remarkable recording standard of the Sixth of Beethoven which he made with the B. B. C. a year ago; the present set measures up in every way to its earlier companion. The surfaces are unusually smooth.

Here again we are forced to draw comparisons between Toscanini and Weingartner; advantages gained by one in one instance are outweighed in another. Weingartner looks forward more to the mature Beethoven of the later symphonies, while Toscanini conveys the hale "bon homie" of the early Beethoven, whose idiom was yet fettered by the bounds of Haydn and Mozart. Yet Weingartner gets greater cohesion and is more moderate in his tempi.

It is really quite queer that a work so austere, an utterance so personal and so essentially romantic as the Brahms Tragic Overture should be included in the same album with the pure classicism of early Beethoven. Somehow it does not balance; nor may Toscanini's exciting opening of the overture and sentimental treatment of the middle section stand test with Beecham's magnificent reading. But then the recording is supreme, and too, we get another's opinion. Victor set 507. $10.

The only recording of the Haydn "Surprise" Symphony available up to now is sorely dated and certainly none of the Hadyn works were more needed in the catalog. It is his best-known symphony, music of rare charm. The Columbia Broadcasting Symphony under the American conductor, Howard Barlow, gives a reading that could not be bettered. How good to see a few American artists coming into their own. The recording and surfaces are excellent, and since Columbia has come down off her high-horse and listed these records 50 cents each lower than previous C. B. S. records, I recommend the set heartily. Columbia set 363. $5.

Recommended Items

The brilliant Liszt "Hungarian Fantasy" for piano and orchestra played by the wizard technician, Edward Kilenyi, and the Grande Orchestre de Paris under Meyrowitz. Columbia set X-120. $3.25. . . . Aaron Copland's picturesque "El Salon Mexico" and Stravinsky's arrangement of "Song of the Volga Boatman" played by the Boston Orchestra under Serge Koussevitzky. Exceptional recording standard. Victor set 546. $4.50 . . . The tenor voice of Gigli singing "Plaisir d'Amour" of Martini and "Santa Lucia" of Cottrau as only he is able; the La Scala Orchestra on the former, and the London under Barbirolli on the latter. Victor 15348. $2.

Popular Records

Though the credit for popularizing "Three Little Fishies" generally goes to Kay Kyser, I am all for Hal Kemp's version which Victor brings out. It would bring a smile from the Sphinx. They couple it with the hit tune "The Chestnut Tree," a swell double.

Decca has done a smart piece of merchandising in choosing the Casa Loma boys to do six doubles of Hoagy Carmichael songs. Such tunes as "Star Dust," "Rockin' Chair," "Washboard Blues" and others will never die out, and the present platters are as authentic as any I have ever heard. Hoagy himself, along with Louis Armstrong, joins the Casa Loma Band in giving us a set which any serious collector cannot be without.

Among the current discs, if I had to choose one for dancing, it would be the Horace Heidt Brunswick of "Strange Enchantment" and "That Sentimental Sandwich."

Joan Crawford makes a first appearance on Victor records with "It's All So New to Me" and "I'm in Love With the Honorable Mr. So and So."

The rest of the list:

SHAW—"If You Ever Change Your Mind" and "You Grow Sweeter."

KRUPA—"My Hands Are Tied" and "Variety Is the Spice of Life."

MARSHARD—"This Is It" and "It's All Yours."

REDMAN—"Class Will Tell" and "Jump Session."

BARRY WOOD—"Our Love" and "It's Never Too Late."

LOMBARDO—"East Side of Heaven" and "That Sly Old Gentleman."

ENNIS—"That Sentimental Sandwich" and "Strange Enchantment."

MARY MARTIN—"Deep Purple" and "Who'll Buy My Violets."

KAYE—"Snug as a Bug in a Rug" and "Red Skies."

LUNCEFORD—"You Set Me on Fire" and "Shoemaker's Holiday."

DICK POWELL—"Mr. and Mrs. America" and "In a Moment of Weakness."

EDDIE DeLANGE—"Beer Barrel Polka" and "Serenade to a Wildcat."

RAY NOBLE—"Friday Night at the Hartys" and "Saturday Night at the Nobles."

67

LITTLE ROCK, ARK.
GAZETTE
APR 30 1939

RECORD REVIEWS

Aaron Copeland—El Salon Mexico, played by the Boston Symphony under the direction [illegible], and also included is the Song of the Volga Boatman in an arrangement by Igor Stravinsky. Album of two 12-inch disks. Victor.

The name of Aaron Copeland is one that is well known to music lovers. "El Salon" is said to have been inspired by the composer's visits to a famous bar and dance hall in Mexico City where both tourists and Mexicans congregate nightly for the wildest of music and dancing.

The composer has utilized Mexican folk and jazz tunes, and those who like their music "hot" have something in store for them with this concoction. As for us, the first hearing aroused doubts as to the seaworthiness of our machine. A careful examination revealed that what we had heard were some new orchestral "effects." Incidentally, Mr. Copeland is the author of a book, "What to Listen For in Music," which we recently finished. The book, we like very much.

Time has not impaired the touching eloquence of the Volga Boatman song, but this arrangement by Stravinsky has. The inherent qualities of the melody is poingancy and depth of soul. The Stravinsky arrangement makes us feel the physical anaemia, weakness and starvation of the poor singers. We much prefer the arrangement by Albert Stoessel, an American composer and conductor.

Chopin—Sonata No. 3 in B Minor, played by Alexander Brailowsky, pianist. Album of three 12-inch disks. Victor.

Judging by this recording, Mr. Brailowsky's reputation as a Chopin interpreter is well founded. He has given a series of recitals of the complete Chopin works in a number of music centers with considerable success. To give the sonata such coherence and unity is indeed an achievement for Chopin was not in his element in the sonata form. But despite this fact the sonata has a wealth of exquisite thematic material and is a beautiful and moving work. The four movements cover a wide variety of moods, each a piece in itself. The finale is one of the most proudly defiant and magnificent pieces we know of.

The recording reveals an opulence and beauty of tone that is almost unbelievable. Mr. Brailowsky's future recordings will be awaited with deepest interest.

Saint Saens, Havanaise, Op. 3, played by Jascha Heifetz, violinist, and the London Symphony orchestra, conducted by John Barbirolli. One 12-inch disk. Victor.

A Heifetz recital is always an occasion; no less so, a Heifetz recording, when it is as fine as this one. Spanish color and atmosphere hover over this delightful composition, and the violinist exercises his witchery to create a mood the most casual listener cannot fail to enjoy. How a human being with only four strings and a bow can create such enchanting sounds, almost defies comprehension.

This is a record one will wish to come back to again and again.

SYRACUSE, N. Y.
AMERICAN
MAY 1 4 1939

Disc-*covering* -:-

By T. T. S.

"Salon Mexico," a symphony which Aaron Copland wrote as a composer tourist who wanted "to remember what a country sounds like," has been splendidly recorded in three parts on two 12-inch records by the Boston Symphony Orchestra under Serge Koussevitzky for RCA Victor in series M-546, Nos. 15363-15364. Stravinsky's "Volga Boatman" is on the reverse. The music is modern, flavored with Mexican but distinctly American.

Barrere-Salzedo-Britt recorded for May RCA release a jewel on 10 inches of wax; "La Cupis," by Rameau and his "Tambourine," on 1976 A-B. Metropolitan quartet member Frederick Jaegel gives on 1979 A-B, 10-inch, lovely tenor attention to Charles' "The House on the Hill" and "My Parting Gift," the verse by Mrs. Lawrence Tibbett and music by Eleanor Warren, with Edwin MacArthur at the piano. Lauritz Melchior, another Syracuse tenor favorite, ends in a wraith of melody the Strauss "Traum durch die Daemmerung," with the timely "Ideal Lied" on the other side of No. 1980, RCA Victor.

For piano and orchestra lovers Columbia Masterpiece set No. 362, [illegible] by the London Philharmonic Orchestra, conducted by Leslie Heward, a masterful interpretation of Liszt's "A Major Concerto," with Egon Petri as soloist. The balance of orchestra and piano is superb. A Russian pianist, Anatole Kitain, gets [illegible] effects on No. [illegible] [illegible]

F. Minor" and "Prelude in G Sharp, and reverse, a Scriabin "Etude" and "Prelude."

Decca new headliners on the "swing platter" among the choicest are: "Wishing," from "Love Affair," and "Little Genius" on 2436 by Russ Morgan, with vocal; Will Osborne's fox trot, 2442, "Tell Me Pretty Maiden" and "The Gentleman Awaits," his theme song; Mills Brothers, 2441, in "Goodbye Blues" and "Sweet Sue"; Frances Langford singing "Blue Evenings" and "Mr. So and So," 2443.

THIS CLIPPING FROM
Tandwaggon
Okla. City-Okla.
MAY -- 1939

Recordings

Knowing that you've been mighty busy putting in the spring garden, polishing up the golf clubs and hunting up Junior's bathing suit we've done a little snooping for you in the phonograph record marts. Not being sure how your taste would run these late spring days we listened to *all* kinds of records and came up with these recommendations that, cross our heart, we not only heartily endorse, but mean to have for our very own in the near future!

The latest thing in modern music is, without a doubt, *"El Salon Mexico,"* Victor Album M-546. Aaron Copeland, composer of this neat little tid-bit, was born in 1900, and is one of this country's outstanding younger composers. His output is not great, but is uniformly first-rate. This composition is based on Mexican themes and has all the exotic rhythms and langour of this race, but these have been combined with some typically American music that is almost symphonic jazz. The Boston Symphony Orchestra under the direction of Serge Koussevitzky give its usual fine performance. What more could you want for a mere $4.50 than a grand performance of a fine new composition?

As an example of the fact that the knack of putting a song over is not the property of torch singers exclusively, try Igor Gorin's record of *"Hepak"* and *"Over the Steppes"*, two Russian folk songs. If the crooners and their imitators can take mediocre voices and cheap songs and turn out a performance that by artistry and skill makes both the voice and the song more effective, there is no reason why a good voice and good songs cannot be made still better by a little knowledge of what it takes to get a song across. Gorin, a young Russian baritone, shows that it can be done on Victor No. 4414.

There is not much that one can add to what has already been said about Jose Iturbi as a conductor, concert artist, or recording artist. The simple announcement that he has just made a record of *"Caprice Arabie"* on Victor No. 15366, ought to be enough to make the point that here is another swell record.

•

For the "hep cats", "Alligators" and "jive boys" we dug up these sultry new numbers that will have you kicking back the rugs the minute that you first hear them.

Benny Goodman's *"And The Angels Sing" Victor* No. 26170. Sizzling hot improvised swing that tops all releases of this popular hit.

"Three Little Fishes" Brunswick No. 8353 by Kay Kyser who introduced this novelty number over the air. Will get you with its sprightly tune if not by the zaney fish trio.

"Beer Barrel Polka" (Roll Out the Bar), a foreign recording by the Gashe Musette orchestra, Victor No. V-710—played at a rapid tempo and featuring sixteen outstanding solo parts. One of the best of the ten inch platters.

"You Taught Me To Love Again" Victor Record No. 26154—Tommy Dorsey's boys really "smooth-sugars" this one. Jack Leonard has the vocal chorus in a super-slick arrangement in sharp contrast to the way this same group swings classic *"Old Black Joe"* in torrid fashion.

Decca Album No. 43—A collection of Hoagy Carmichael Songs played by Glen Gray and the Casa Loma Orchestra with rhythmic interpolations by the Merry Macs and vocal passages sung in a dramatically emotional fashion by Carmichael himself.

If you like these, tell us and we'll dig out some more next month.

—M. S.

CLASSICAL RECORDS

BEETHOVEN AND BRAHMS—Victor Album M 507, $10. Arturo Toscanini, conducting the Symphony Orchestra of the British Broadcasting Company, has assembled in this album the First Symphony of Beethoven, and Brahms' "Tragic" Overture. The warm, sunshiny qualities of the Symphony, composed when Beethoven was about 30, have been beautifully brought out. The orchestra plays well, and their tone is excellent. In general, the recording is a zestful piece of work, boasting that proverbial Toscanini clearness that makes it possible to hear nearly all the separate instrumental parts at once. Since it is the way of Toscanini to let all music speak for itself, without any kind of "personal interpretation," this performance may also be called truly classic. The first movement takes up two 12-inch sides, the second also occupies a complete record, the menuetto takes but one side and the finale two.

On the remaining three sides in this album of five records, is set the "Tragic" Overture, one of the least familiar of Brahms' orchestral compositions. At Ischl during the Summer of 1880, Brahms wrote a pair of overtures, the first of which he called "Academic Festival." The second was the "Tragic." Ten years before, however, Brahms had jotted down sketches for this overture. Where the "Academic Festival" is entirely bright, almost witty, the "Tragic" is somber, in grandeur, mood and orchestration not unlike the First Symphony.

The popularity enjoyed for years by the "Academic Festival" Overture has for some strange reason been denied the "Tragic." More's the pity, because the "Tragic" is fine music that grows upon one. The present recording is good.

"APPASSIONATA" SONATA—Columbia Masterworks set M 365, $5. Without exaggeration, this recording may literally be called a masterwork. From every point of view its quality is superlative. Beethoven's great piano sonata, a famous battlesteed of the keyboard virtuosi, is here available in a marvelously clear and musicianlike performance by Walter Gieseking, the German pianist. Some artists have seen in the fiery romanticism of the sonata an invitation to turn the piano into an orchestra. But Mr. Gieseking, holding to the right style and his own artistic conscience, has followed the wiser course of making every measure as clear and pianistic as possible, with no sacrifice to Beethoven's ardor or poetry. The recording has also been very sucessful, so the piano tone comes over faithfully without any shrillness at the top of the range, of fuzziness at the bottom. Three 12-inch records, a total of six sides, comprise the set. It may be added that Mr. Gieseking has observed all the repetitions indicated in the score.

"EL SALON MEXICO"—Victor Album M 546, $4.50. Aaron Copland's "El Salon Mexico" was perhaps the very best novelty of the last Boston Symphony season. This reviewer only regretted that it was not subsequently repeated. His regrets no longer exist because Dr. Serge Koussevitzky and the Boston Symphony Orchestra have done a splendid piece of work in recording it. "El Salon Mexico" was inspired by a popular Mexican hot spot, a dance hall visited by most tourists who go to Mexico City. Mr. Copland built "El Salon Mexico" partly on popular Mexican tunes, not in an academic way but giving his imagination free play. As a result, he turned out a clever and jazzy piece, almost boisterous in spots, which makes you think of gayety, dancing, even of dark-eyed senoritas. The piece takes three sides. The remaining half of the second record is given to "The Song of the Volga Boatmen" in a not very attractive dissonant harmonization by Stravinsky.

SINGLE RECORDS—Arthur Fiedler and the Pops Orchestra are to be credited with another enjoyable contribution to the gallery of single records with "Hora Staccato" (Dinicu-Heifetz, orchestrated by Adolf Schmid) and Lucien Cailliet's orchestral version of the Tchaikovsky song "None but the Lonely Heart." These are available on Victor's red seal 4413.

Glenn Darwin, baritone, sings on Victor's 36224, a standard disk, two modern songs, "When I Bring to You Colour'd Toys," by John Alden Carpenter, and Griffes' lovely "By a Lonely Forest Pathway." On the back the same singer is to be heard in "Pilgrim's Song," by Tchaikovsky.

C. W. D.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER
MAY 1 4 1939

Right Off the Records

By Stewart Matter

ADMIRERS of Toscanini will be happy to hear that he has made with the B. B. C. Orchestra the First Symphony of Beethoven, coupled with the Tragic Overture of Brahms. We recall the remarkable recording standard of the Sixth of Beethoven which he made with the B. B. C. a year ago; the present set measures up in every way to its earlier companion. The surfaces are unusually smooth.

Here again we are forced to draw comparisons between Toscanini and Weingartner; advantages gained by one in one instance are outweighed in another. Weingartner looks forward more to the mature Beethoven of the later symphonies, while Toscanini conveys the hale "bon homie" of the early Beethoven, whose idiom was yet fettered by the bounds of Haydn and Mozart. Yet Weingartner gets greater cohesion and is more moderate in his tempi.

It is really quite queer that a work so austere, an utterance so personal and so essentially romantic as the Brahms Tragic Overture should be included in the same album with the pure classicism of early Beethoven. Somehow it does not balance; nor may Toscanini's exciting opening of the overture and sentimental treatment of the middle section stand test with Beecham's magnificent reading. But then the recording is supreme, and too, we get another's opinion. Victor set 507. $10.

The only recording of the Haydn "Surprise" Symphony available up to now is sorely dated and certainly none of the Hadyn works were more needed in the catalog. It is his best-known symphony, music of rare charm. The Columbia Broadcasting Symphony under the American conductor, Howard Barlow, gives a reading that could not be bettered. How good to see a few American artists coming into their own. The recording and surfaces are excellent, and since Columbia has come down off her high-horse and listed these records 50 cents each lower than previous C. B. S. records, I recommend the set heartily. Columbia set 363. $5.

Recommended Items

The brilliant Liszt "Hungarian Fantasy" for piano and orchestra played by the wizard technician, Edward Kilenyi, and the Grande Orchestre de Paris under Meyrowitz. Columbia set X-120. $3.25. . . . Aaron Copland's picturesque "El Salon Mexico" and Stravinsky's arrangement of "Song of the Volga Boatman" played by the Boston Orchestra under Serge Koussevitzky. Exceptional recording standard. Victor set 546. $4.50 . . . The tenor voice of Gigli singing "Plaisir d'Amour" of Martini and "Santa Lucia" of Cottrau as only he is able; the La Scala Orchestra on the former, and the London under Barbirolli on the latter. Victor 15348. $2.

Popular Records

Though the credit for popularizing "Three Little Fishies" generally goes to Kay Kyser, I am all for Hal Kemp's version which Victor brings out. It would bring a smile from the Sphinx. They couple it with the hit tune "The Chestnut Tree," a swell double.

Decca has done a smart piece of merchandising in choosing the Casa Loma boys to do six doubles of Hoagy Carmichael songs. Such tunes as "Star Dust," "Rockin' Chair," "Washboard Blues" and others will never die out, and the present platters are as authentic as any I have ever heard. Hoagy himself, along with Louis Armstrong, joins the Casa Loma Band in giving us a set which any serious collector cannot be without.

Among the current discs, if I had to choose one for dancing, it would be the Horace Heidt Brunswick of "Strange Enchantment" and "That Sentimental Sandwich."

Joan Crawford makes a first appearance on Victor records with "It's All So New to Me" and "I'm in Love With the Honorable Mr. So and So."

The rest of the list:

SHAW—"If You Ever Change Your Mind" and "You Grow Sweeter."

KRUPA—"My Hands Are Tied" and "Variety Is the Spice of Life."

MARSHARD—"This Is It" and "It's All Yours."

REDMAN—"Class Will Tell" and "Jump Session."

BARRY WOOD—"Our Love" and "It's Never Too Late."

LOMBARDO—"East Side of Heaven" and "That Sly Old Gentleman."

ENNIS—"That Sentimental Sandwich" and "Strange Enchantment."

MARY MARTIN—"Deep Purple" and "Who'll Buy My Violets."

KAYE—"Snug as a Bug in a Rug" and "Red Skies."

LUNCEFORD—"You Set Me on Fire" and "Shepherd's Holiday."

DICK POWELL—"Mr. and Mrs. America" [illegible]

[illegible] Polka" and [illegible]

68

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.

MAY 20 1939

RECORDS

IF WE want a just and satisfying performance of Beethoven's First Symphony there is Weingartner's in the recent Columbia set; if we want such a performance with, in addition, the unique and exciting qualities of tone, texture, and phrasing that are Toscanini's, there is now the one that he has recorded with the B. B. C. Symphony. It occupies seven sides, to which Victor, with complete lack of sense of fitness, has added the three sides of his performance of Brahms's Tragic Overture to make a five-record set ($10).

The beautiful voice and phrasing of the Metropolitan's new German baritone, Herbert Janssen, are heard on a Victor record ($2) in Schubert's "Serenade" and Schumann's "Two Grenadiers." They were heard recently in Strauss's "Traum durch die Dämmerung," which Melchior now sings with less beauty of voice but with more variety and subtlety of inflection and with a dramatic climax; and on the reverse side of this record ($1.50) he sings Lembcke's less consequential "Mailied." The pieces by Rameau on two records ($1.50 each) are charming and well played by the flute-harp-'cello combination of Barrère-Salzedo-Britt, but the other two instruments are often heard through a haze of carelessly recorded harp. Menotti's fluent and engaging little Overture to "Amelia Goes to the Ball" is brilliantly played by the Philadelphia Orchestra under Ormandy on one side of a single ($2); on the other side is the hugely symphonic Cakewalk from Harl McDonald's Third Symphony.

For the rest there are works that one might care to hear once but not repeatedly. On a single ($2) is Handel's Sonata No. 6 for oboe—well played by Mitchell Miller, with an unbelievably subdued accompaniment by Yella Pessl—which offers little but the external style of Handel. Schumann's Sonata Opus 105 for violin and piano, excellently played by Busch and Serkin in a two-record set ($4.50), is briefer than Opus 121, but as feeble and, despite its brevity, as diffuse. And in the volume of French piano music (five ten-inch records, $5.50) the only composer who claims and holds attention is Chabrier—not so much with the "Bourrée fantasque" as with the fascinating "Idylle" from the "Dix pièces pittoresques," for which Balanchine composed his equally fascinating *pas de deux* in "Cotillon"; and even this piece Emma Boynet spoils for me by her nervous, mannered performance.

From Columbia we get a new recording ($1.50) of the Overture to Beethoven's "Fidelio" made by Weingartner with the London Philharmonic—one that has structural clarity and power to compensate for the greater warmth of sound in the older Bruno Walter version. On the other hand, in the old Koussevitzky set of Haydn's "Surprise" Symphony one hears at once the superiority of the Boston Symphony over the Columbia Broadcasting Symphony Orchestra with which Howard Barlow has recorded the work for Columbia (three records, $5); one hears also the superiority of Koussevitzky's performance—particularly of the finale; and these points of superiority are not outweighed by the coarse recording in the new set.

In a two-record set ($3.25) is Dvorak's Sonatina Opus 100, melodious in his American style (Kreisler's "Indian Lament" is an arrangement of the second movement), but a work of minor stature. It is excellently performed by Ossy Renardy. Liszt's Piano Concerto No. 2 (three records, $5) is, for my ears, a characteristic mixture of the pretty-pretty, the pianistically showy, and the pretentious, on which is wasted superb playing by Egon Petri with the London Philharmonic under Leslie Heward. And fine playing by the Pasquier Trio is wasted on Jean Françaix's Trio (two records, $3.25).

Though the first playing of some of these Columbia records with a steel needle was unsatisfactory, the second gave clear reproduction—which indicates an improvement in the surfaces. There was no such improvement, however, in the records of the Columbia History of Music, which I will review next week.

B. H. HAGGIN

THIS CLIPPING FROM

Cress–
Menasha Wis
[illegible]-39

Recent Recordings

Orchestral

FRANZ JOSEPH HAYDN. *Symphony No. 80, in D Minor,* and *Symphony No. 67, in F Major.* The Orchestra of the New Friends of Music under Fritz Stiedry.—It is seldom that one hears orchestral playing of such limpid beauty as has been engraved on the five discs comprising this album. We are deeply indebted to the eminent musicologist, Dr. Alfred Einstein, for bringing the two long-hidden symphonies to the light of day. Victor Album M-536.

ANDRE ERNEST MODESTE GRETRY. *Danses Villagoises.* The Orchestre Symphonique of Paris under F. Ruhlmann.—These tidbits are delightfully melodious, even though the leanness of the famous Belgian's harmonies once led a facetiously inclined critic to write that one could drive a coach-and-four between the bass and the first fiddle. Benjamin Godard's orchestration of a lively *Saltarelle,* by the noted Belgian violinist, Henri Vieuxtemps, is included in the set. Columbia Album X-126.

AARON COPLAND. *El Salon Mexico.* The Boston Symphony Orchestra under Serge Koussevitzky.—This ingenious and modernistically constructed potpourri of a number of popular Mexican folk tunes is superbly played by the Bostonians. Sincere students of modern trends in music as well as enthusiastic jitterbugs will be interested in the composition. Igor Stravinsky's pungent orchestral version of the *Song of the Volga Boatmen* is given as an encore. Victor Album M-546.

JOHANNES BRAHMS. *Variations on a Theme by Hadyn.* The London Philharmonic Orchestra under Felix Weingartner.—Here we have a work which is great, not only because of the *St. Antoni Chorale* on which it is based, but also because of the uncanny skill and the rich poetry of the mighty Brahms. Weingartner's reading goes to the very core of the music. Columbia Album X-125.

WOLFGANG AMADEUS MOZART. *Symphony No. 31, in D Major ("Paris").* The London Philharmonic Orchestra under Sir Thomas Beecham.—Again the redoubtable Sir Thomas proves to the hilt that he is an unusually competent exponent of the works of Mozart. Columbia Album 360

THIS CLIPPING FROM
YORK, PA.
DISPATCH

MAY 27 1939

Fritz Kreisler To Open Season At Syria Mosque

The seventeenth season of May Beegle de luxe series of concerts will open at Syria Mosque, Pittsburgh, on Friday evening, October 13, with a concert by the beloved violinist, Fritz Kreisler. The highlights in this series exceed all former years, for in addition to the world's greatest vocal and instrumental artists, grand opera, ballet, and a celebrated choir from over the seas, are also included. The San Carlo Opera on October 27 will feature the celebrated Japanese prima donna, Hizi Koyke in "Madam Butterfly." Devi-Dja and her Bali and Java dancers will be a glamorous new attraction on November 11. Lily Pons comes on December 5, followed by Marian Anderson on January 9. The exquisite Mozart Boys Choir from Vienna will give a program of folk songs followed by the operetta "Tales of the Vienna Woods" on February 6. Vladimir Horowitz, celebrated Russian pianist, will be welcomed on March 26th, and Nelson Eddy, baritone will close the series on April 19th. An extra attraction offered subscribers is Argentinita and her company of Spanish dancers on February 17.

Celebrated Orchestra Coming

For its twenty-fourth season, the Pittsburgh Orchestra Association announces five concerts by visiting orchestras. The Philadelphia Orchestra opens the series on Saturday evening, November 4, with Eugene Ormandy conducting. The New York Philharmonic, with John Barbirolli conducting, will appear for the first time in Pittsburgh in ten years, on Thursday evening, November 23. The annual visit of the Boston Symphony, under Koussevitzky, will be on Saturday evening, December 16, and Sunday afternoon, December 17. The Philadelphia Orchestra returns for a spring concert on May 4.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

The New Records

Introducing Aitken—Concerto by K. P. E. Bach—The Lighter Side.

By IRVING KOLODIN.

Apparently there are virtues in a limited budget which have not yet been analyzed, artistically. Consider the example of Gamut, whose sparse releases have nevertheless been of high average interest, both in music and performers. Probably if its financial resources were greater, its care would been much less.

The company sustains its precedents in both respects this month with an album issue of the Schubert C minor sonata, played by Webster Aitken. Both are phonographic "firsts," the privilege of recording this work perhaps a reward to Aitken for his arduous services on behalf of Schubert during the last several years.

Though I am not yet convinced that Aitken has precisely the flair of spirit to revitalize Schubert's curiously personal and individualized music, he has attained a very fine intellectual appreciation of its qualities. In such movements as the dramatic first allegro and the racing finale, his qualities of mind and hand give the music the flow and impact of life. However, the lightness of the scherzo is rather too seriously stated, and the lyric adagio, for all of Aitken's sensitized phrasing, is not quite relaxed and expansive. It is, in short, that kind of many-virtued playing whose quality leads one to demand perfection.

As a companion piece, on a single record, Gamut offers Aitken's playing of the C minor fantasia of Mozart (Koechel No. 475) read with crisp detail and a steady concentration on its musical sense. The recording of both works is admirably clear, the tonal range well balanced, though there might be more piano resonance. With the sonata is a splendid essay on the work by William Glock.

Concerto by C. P. E. Bach.

One of the choice items in the Boston Symphony's repertory, certain to reappear from season to season, is the D major concerto for orchestra by the universally admired and universally neglected C. P. E. Bach. Thanks to Victor, it is now available in the permanent form of a beautiful recording by the Koussevitzky orchestra, which meets every test of playing, conducting and recording.

It cannot be argued too strongly, for those who might pass this work by on the basis of its abstract name and unenticing classification, that the music in its three movements is inseparably vital, poetic and satisfying. The slow movement is a heartwarming soliloquy that indicates anew how arbitrary any classification of great composers is that omits this Bach. The work is played, of course, in the Maximilian Steinberg version, and it is superbly recorded.

Singles.

Rondo in A minor (Mozart). A recording by Ignace Jan Paderewski that is more than a sentimental memento for those who were denied his personal appearance last week. It is infinitely better played than anything on his recent broadcast, finely controlled and shaped. There is perhaps an overwash of Chopin in his tone, but the plaintive Mozart is admirably revealed. (Victor No. 15421).

Fidelio Overture (Beethoven.) A robust and well-paced performance by Felix Weingartner of the work generally used now as a curtain-raiser for the opera. Both in vigor and technical detail the performance by the London Philharmonic is first-rate. The recording is good. (Columbia No. 69545.)

The Lighter Side.

The producers of Blue Note records, who made their entry with several esoteric specimens of "boogie-woogie" some weeks ago, have extended their interest to band performances, but produced under the same informal, uncommercial circumstances as the first sides. With Albert Ammons as pianist, J. C. Higginbotham on trombone, Frank Newton on trumpet, and Teddy Bunn playing some remarkable guitar they offer a twelve and ten inch disk that should be in every collection of improvised jazz. The hero of this session was plainly Higginbotham (of the Armstrong orchestra) whose solos on "Mighty Blues," a twelve-inch face, must be heard to be believed. Newton is also excellent on this side, with some fine work by John Williams, bass, and Sidney Catlett, drums. The ten-inch sides are by the same men, with Newton omitted on one and Higginbotham on the other. The "Weary Land Blues," which Higginbotham leads, is remarkably sober in mood and atmosphere, also genuinely eloquent.

Recommended: The latest in the cycle of rhythm-patter songs seems to be "Well All Right," borrowed, if that is the word, from a characteristic Negro blues, and put together in Andrews Sisters' style by, of all people, the Andrew Sisters, on Decca 2462. With it is the "Beer Barrel Polka" which is no more than the other side. For an uncommonly pleasant sweet tune try "Stairway to the Skies" (extracted from Matt Malneck's "Park Avenue Suite") on Brunswick 8381. The orchestra is Kay Kayser's, and the singer Harry Babitt.

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.

MAY 20 1939

RECORDS

IF WE want a just and satisfying performance of Beethoven's First Symphony there is Weingartner's in the recent Columbia set; if we want such a performance with, in addition, the unique and exciting qualities of tone, texture, and phrasing that are Toscanini's, there is ~~now~~ the one that he has recorded with the B. B. C. Symphony. It occupies seven sides, to which Victor, with complete lack of sense of fitness, has added the three sides of his performance of Brahms's Tragic Overture to make a five-record set ($10).

The beautiful voice and phrasing of the Metropolitan's new German baritone, Herbert Janssen, are heard on a Victor record ($2) in Schubert's "Serenade" and Schumann's "Two Grenadiers." They were heard recently in Strauss's "Traum durch die Dämmerung," which Melchior now sings with less beauty of voice but with more variety and subtlety of inflection and with a dramatic climax; and on the reverse side of this record ($1.50) he sings Lembcke's less consequential "Mailied." The pieces by Rameau on two records ($1.50 each) are charming and well played by the flute-harp-'cello combination of Barrère-Salzedo-Britt, but the other two instruments are often heard through a haze of carelessly recorded harp. Menotti's fluent and engaging little Overture to "Amelia Goes to the Ball" is brilliantly played by the Philadelphia Orchestra under Ormandy on one side of a single ($2); on the other side is the hugely symphonic Cakewalk from Harl McDonald's Third Symphony.

For the rest there are works that one might care to hear once but not repeatedly. On a single ($2) is Handel's Sonata No. 6 for oboe—well played by Mitchell Miller, with an unbelievably subdued accompaniment by Yella Pessl—which offers little but the external style of Handel. Schumann's Sonata Opus 105 for violin and piano, excellently played by Busch and Serkin in a two-record set ($4.50), is briefer than Opus 121, but as feeble and, despite its brevity, as diffuse. And in the volume of French piano music (five ten-inch records, $5.50) the only composer who claims and holds attention is Chabrier—not so much with the "Bourrée fantasque" as with the fascinating "Idylle" from the "Dix pièces pittoresques," for which Balanchine composed his equally fascinating *pas de deux* in "Cotillon"; and even this piece Emma Boynet spoils for me by her nervous, mannered performance.

From Columbia we get a new recording ($1.50) of the Overture to Beethoven's "Fidelio" made by Weingartner with the London Philharmonic—one that has structural clarity and power to compensate for the greater warmth of sound in the older Bruno Walter version. On the other hand, in the old Koussevitzky set of Haydn's "Surprise" Symphony one hears at once the superiority of the Boston Symphony over the Columbia Broadcasting Symphony Orchestra with which Howard Barlow has recorded the work for Columbia (three records, $5); one hears also the superiority of Koussevitzky's performance—particularly of the finale; and these points of superiority are not outweighed by the coarse recording in the new set.

In a two-record set ($3.25) is Dvorak's Sonatina Opus 100, melodious in his American style (Kreisler's "Indian Lament" is an arrangement of the second movement), but a work of minor stature. It is excellently performed by Ossy Renardy. Liszt's Piano Concerto No. 2 (three records, $5) is, for my ears, a characteristic mixture of the pretty-pretty, the pianistically showy, and the pretentious, on which is wasted superb playing by Egon Petri with the London Philharmonic under Leslie Heward. And fine playing by the Pasquier Trio is wasted on Jean Françaix's Trio (two records, $3.25).

Though the first playing of some of these Columbia records with a steel needle was unsatisfactory, the second gave clear reproduction—which indicates an improvement in the surfaces. There was no such improvement, however, in the records of the Columbia History of Music, which I will review next week.

B. H. HAGGIN

THIS CLIPPING FROM
Cresset
Menasha Wis
June-39

Recent Recordings

Orchestral

FRANZ JOSEPH HAYDN. *Symphony No. 80, in D Minor,* and *Symphony No. 67, in F Major.* The Orchestra of the New Friends of Music under Fritz Stiedry.—It is seldom that one hears orchestral playing of such limpid beauty as has been engraved on the five discs comprising this album. We are deeply indebted to the eminent musicologist, Dr. Alfred Einstein, for bringing the two long-hidden symphonies to the light of day. Victor Album M-536.

ANDRE ERNEST MODESTE GRETRY. *Danses Villagoises.* The Orchestre Symphonique of Paris under F. Ruhlmann.—These tidbits are delightfully melodious, even though the leanness of the famous Belgian's harmonies once led a facetiously inclined critic to write that one could drive a coach-and-four between the bass and the first fiddle. Benjamin Godard's orchestration of a lively *Saltarelle,* by the noted Belgian violinist, Henri Vieuxtemps, is included in the set. Columbia Album X-126.

AARON COPLAND. *El Salon Mexico.* The Boston Symphony Orchestra under Serge Koussevitzky.—This ingenious and modernistically constructed potpourri of a number of popular Mexican folk tunes is superbly played by the Bostonians. Sincere students of modern trends in music as well as enthusiastic jitterbugs will be interested in the composition. Igor Stravinsky's pungent orchestral version of the *Song of the Volga Boatmen* is given as an encore. Victor Album M-546.

JOHANNES BRAHMS. *Variations on a Theme by Hadyn.* The London Philharmonic Orchestra under Felix Weingartner.—Here we have a work which is great, not only because of the *St. Antoni Chorale* on which it is based, but also because of the uncanny skill and the rich poetry of the mighty Brahms. Weingartner's reading goes to the very core of the music. Columbia Album X-125.

WOLFGANG AMADEUS MOZART. *Symphony No. 31, in D Major ("Paris").* The London Philharmonic Orchestra under Sir Thomas Beecham. —Again the redoubtable Sir Thomas proves to the hilt that he is an unusually competent exponent of the works of Mozart. Columbia Album 360

THIS CLIPPING FROM
YORK, PA.
DISPATCH

MAY 27 1939

Fritz Kreisler To Open Season At Syria Mosque

The seventeenth season of May Beegle de luxe series of concerts will open at Syria Mosque, Pittsburgh, on Friday evening, October 13, with a concert by the beloved violinist, Fritz Kreisler. The highlights in this series exceed all former years, for in addition to the world's greatest vocal and instrumental artists, grand opera, ballet, and a celebrated choir from over the seas, are also included. The San Carlo Opera on October 27 will feature the celebrated Japanese prima donna, Hizi Koyke in "Madam Butterfly." Devi-Dja and her Bali and Java dancers will be a glamorous new attraction on November 11. Lily Pons comes on December 5, followed by Marian Anderson on January 8. The exquisite Mozart Boys Choir from Vienna will give a program of folk songs followed by the operetta "Tales of the Vienna Woods" on February 6. Vladimir Horowitz, celebrated Russian pianist, will be welcomed on March 26th, and Nelson Eddy, baritone will close the series on April 19th. An extra attraction offered subscribers is Argentinita and her company of Spanish dancers on February 17.

Celebrated Orchestra Coming

For its twenty-fourth season, the Pittsburgh Orchestra Association announces five concerts by visiting orchestras. The Philadelphia Orchestra opens the series on Saturday evening, November 4, with Eugene Ormandy conducting. The New York Philharmonic, with John Barbirolli conducting, will appear for the first time in Pittsburgh in ten years, on Thursday evening, November 23. The annual visit of the Boston Symphony, under Koussevitzky, will be on Saturday evening, December 16, and Sunday afternoon, December 17. The Philadelphia Orchestra returns for a spring concert on May 4.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

JUN 3 - 1939

The New Records

Introducing Aitken—Concerto by K. P. E. Bach—The Lighter Side.

By IRVING KOLODIN.

Apparently there are virtues in a limited budget which have not yet been analyzed, artistically. Consider the example of Gamut, whose sparse releases have nevertheless been of high average interest, both in music and performers. Probably if its financial resources were greater, its care would been much less.

The company sustains its precedents in both respects this month with an album issue of the Schubert G minor sonata, played by Webster Aitken. Both are phonographic "firsts," the privilege of recording this work perhaps a reward to Aitken for his arduous services on behalf of Schubert during the last several years.

Though I am not yet convinced that Aitken has precisely the flair of spirit to revitalize Schubert's curiously personal and individualized music, he has attained a very fine intellectual appreciation of its qualities. In such movements as the dramatic first allegro and the racing finale, his qualities of mind and hand give the music the flow and impact of life. However, the lightness of the scherzo is rather too seriously stated, and the lyric adagio, for all of Aitken's sensitized phrasing, is not quite relaxed and expansive. It is, in short, that kind of many-virtued playing whose quality leads one to demand perfection.

As a companion piece, on a single record, Gamut offers Aitken's playing of the C minor fantasia of Mozart (Koechel No. 475) read with crisp detail and a steady concentration on its musical sense. The recording of both works is admirably clear, the tonal range well balanced, though there might be more piano resonance. With the sonata is a splendid essay on the work by William Glock.

Concerto by C. P. E. Bach.

One of the choice items in the Boston Symphony's repertory, certain to reappear from season to season, is the D major concerto for orchestra by the universally admired and universally neglected C. P. E. Bach. Thanks to Victor, it is now available in the permanent form of a beautiful recording by the Koussevitzky orchestra, which meets every test of playing, conducting and recording.

It cannot be argued too strongly, for those who might pass this work by on the basis of its abstract name and unenticing classification, that the music in its three movements is inseparably vital, poetic and satisfying. The slow movement is a heartwarming soliloquy that indicates anew how arbitrary any classification of great composers is that omits this Bach. The work is played, of course, in the Maximilian Steinberg version, and it is superbly recorded.

Singles.

Rondo in A minor (Mozart). A recording by Ignace Jan Paderewski that is more than a sentimental memento for those who were denied his personal appearance last week. It is infinitely better played than anything on his recent broadcast, finely controlled and shaped. There is perhaps an overwash of Chopin in his tone, but the plaintive Mozart is admirably revealed. (Victor No. 15421).

Fidelio Overture (Beethoven.) A robust and well-paced performance by Felix Weingartner of the work generally used now as a curtain-raiser for the opera. Both in vigor and technical detail the performance by the London Philharmonic is first-rate. The recording is good. (Columbia No. 69545.)

The Lighter Side.

The producers of Blue Note records, who made their entry with several esoteric specimens of "boogie-woogie" some weeks ago, have extended their interest to band performances, but produced under the same informal, uncommercial circumstances as the first sides. With Albert Ammons as pianist, J. C. Higginbotham on trombone, Frank Newton on trumpet, and Teddy Bunn playing some remarkable guitar they offer a twelve and ten inch disk that should be in every collection of improvised jazz. The hero of this session was plainly Higginbotham (of the Armstrong orchestra) whose solos on "Mighty Blues," a twelve-inch face, must be heard to be believed. Newton is also excellent on this side, with some fine work by John Williams, bass, and Sidney Catlett, drums. The ten-inch sides are by the same men, with Newton omitted on one and Higginbotham on the other. The "Weary Land Blues," which Higginbotham leads, is remarkably sober in mood and atmosphere, also genuinely eloquent.

Recommended: The latest in the cycle of rhythm-patter songs seems to be "Well All Right," borrowed, if that is the word, from a characteristic Negro blues, and put together in Andrews Sisters' style by, of all people, the Andrew Sisters, on Decca 2462. With it is the "Beer Barrel Polka" which is no more than the other side. For an uncommonly pleasant sweet tune try "Stairway to the Skies" (extracted from Matt Malneck's "Park Avenue Suite") on Brunswick 8331. The orchestra is Kay Kayser's, and the singer Harry Babitt.

THIS CLIPPING FROM
ST. LOUIS, MO.
POST-DISPATCH

JUN 4 - 1939

89

Off The Records

By Thomas B. Sherman

THE Columbia recording of the Schubert B Flat Major Symphony by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham is a prize item in every respect. The symphony itself is a continuous delight and though it does not aspire to the importance of the C Major Symphony its length is much better suited to its content. The unlabored lyricism of all four movements give it all the impetus and interest sustaining quality that it needs.

All of the director's efforts have been directed toward conserving its lyricism and enhancing its grace, and his success in these respects makes the performance as nearly perfect as one could expect if one is willing to concede the correctness of this approach. Tempos are deliberate but the pulse is so steady and the inward propulsion so unremitting and so effortless that it never seems to drag.

Compared to Beecham's recording, the earlier Victor record made by Leo Blech and the Berlin Philharmonic seems rough and overbold. A closer comparison, however, shows that there is much to be said for Blech's interpretation and indicates that a choice between the two would have to be a matter of personal taste. Beecham is more subtle in his shading, more songlike in his rhythms and his orchestral texture is smoother; Blech presents the music with more contrast and more animal spirits. Collectors who can afford it would do well to possess both volumes. The Beecham volume includes part of the Entr'acte music from Schubert's "Rosamunde."

—o-o—

COLUMBIA ALSO presents another major recording in Walter Gieseking's performance of Beethoven's "Appassionata" Sonata. This is the first recording made by Gieseking in the United States, and it is significant both as a tour de force of demoniac virtuosity and unchallengable musicianship. The storm and strife of the last movement should meet the approval of the most uncompromising Beethoven addicts.

There are two other recordings of the "Appassionata" that come to mind, one by Schnabel and one by Harold Bauer, and there are probably others. But the only one which can stand comparison with that of Gieseking is the forceful performance by Schnabel.

Hearing the Brahms Alto Rhapsody as performed by Marian Anderson with the assistance of the Philadelphia Orchestra and the University of Pennsylvania Choral Society is an affecting musical experience and one that shouldn't be avoided arbitrarily. But whether this may be attributed to Brahms or Miss Anderson is an open question. The dark and joyless music is probably a faithful reflection of Goethe's poem "Hartzreise im Winter," but it is music that few persons could like for its own sake.

Those who do like it, however, will rejoice in the present interpretation, for Miss Anderson not only has the appropriate vocal quality but also the emotional intensity that the music must have. The accompaniment offered by the Philadelphia Orchestra under Eugene Ormandy is no more than ordinary.

The volume of three records also includes three Brahms songs sung by Miss Anderson: "Dein Blaues Auge," "Der Schmied" and "Immer Leiser Mein Schlummer."

—o-o—

THE PRIZE single record of the month is that of Weber's "Invitation to the Waltz" made by Arturo Toscanini and the London B. B. C. orchestra. If Toscanini could force the "William Tell" overture to sound as if it were being performed for the first time it is not surprising that he could make something startlingly fresh out of Weber's well-worn but more grateful masterpiece. The exhilaration of the more animated passages makes dance theme—further stressed by a subtle attenuation of the first notes of each measure—even more haunting.

It is not unusual to regard the various sons of Sebastian Bach as young men with a poor understanding of their father's genius. This may have been so, but the Concerto for Orchestra in D Major by Karl Philip Emanuel Bach can rightly be regarded as a continuation of a style made significant by the elder Bach and by Vivaldi. Musical sharks can undoubtedly point out that the composer was more the harmonist than the contrapuntalist. Even so the music of this concerto has more in common with its antecedents than its successors. And more important still, it is music rich in content and skillfully scored.

The excellent recording made by Koussevitzky and the Boston orchestra (Victor, two records) was done by a small orchestra from the transcription by Maximilian Steinberg.

—o-o—

A NOVELTY in the July releases which may be described as more arresting than important is the Concerto for Two Pianos by Harl McDonald, the Philadelphia composer (Victor, three records). The music is performed impressively by Jeanne Behrends, Alexander Kelberine and the Philadelphia orchestra under the direction of Leopold Stokowski. In general, the piece is overscored. It is too rich in color, too lavish in orchestration and makes too much of commonplace material.

Felix Weingartner, the dependable stand-by of the Columbia staff of artists, makes an interesting contribution to the July discs with an authoritative recording of Beethoven's "Viennese Dances." The album also includes the Entr'acte music from Beethoven's "Egmont."

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

JUN 4 - 1939

Emanuel-Bach Concerto Among June Recordings

Griffes and Chadwick Works Interpreted by Quartet

By Merab Eberle.

The eighteenth century public believed that not John Sebastian Bach but his son, Karl Phillipp Emanuel Bach, was the time's great composer. However, a couple of centuries has so established the father as the favorite that most of us are bewildered at the mention of Emanuel Bach's name. Therefore, Victor's recording of Emanuel Bach's Concerto for Orchestra in D Major will have its interest. The music will come as a surprise to many, since it is extraordinarily good. The Boston Symphony orchestra, under the direction of Serge Koussevitzky, interprets the work faultlessly.

THIS CLIPPING FROM
LITTLE ROCK, ARK.
GAZETTE

JUN [illegible]

RECORD REVIEWS

K. P. E. Bach: "Concerto for Orchestra in D Major," played by the Boston Symphony Orchestra under the Direction of Serge Koussevitzky. Album of two twelve inch disks, Victor.

The renowned and prolific Johann Sebastian Bach was not limited in his activities to the field of music alone. He was the father of twenty children all of whom he educated musically, several of them becoming musicians of marked ability. This Concerto is the work of Karl Philipp Emanuel, his second son, a composer of considerable renown during his lifetime, and rather unjustly neglected since. The "Concert in D" is one of the most extraordinarily beautiful works that has come to light in recent times, especially the second movement which so touches ones inmost being as to bring moisture to the eyes. A worthy son of a great father! We accord Mr. Koussevitzky warmest thanks for this unique and rare performance.

Mozart: "Rondo in A Minor" played by Ignace Jan Paderewski, one twelve inch disk, Victor.

Enduringly beautiful is this Rondo by Mozart, with its lovely recurring melody, exquisite ornamentation, and the inner significance of its development.

Mr. Paderewski invests it with a twilight coloring of tone, and a beautiful lyricism that produces a meditative and reflective mood of haunting beauty. This is music that is close to the master's heart, and brings forth that quality in his art which merits for him the title of "the sweetest singer ever to play the piano."

Beethoven: "Concerto in D Major, op 61 for Violin and Orchestra," played by Joseph Szigeti, with Symphony Orchestra conducted by Bruno Walter. Album of five twelve inch disks, Columbia.

The tremendous significance of Beethoven's music and its hold over the listener is due both to a compelling quality of spirituality as well as the "earthy" tang of many of his finales, with their folk flavour. All that is finest in Beethoven is summed up in this magnificent Concerto which is a challenge to the highest qualities of artistry of every violin virtuoso. Mr. Szigeti performs it in monumental fashion, bringing out its varied moods of transfigured resignation, soaring faith and aspiration. The energetic folk dance quality of the finale, and the thrilling cadenzas are all played with incredible ease and lustrous tone.

The Orchestra under Bruno Walter plays in complete sympathy with the soloist and provides an accompaniment of singular beauty.

B. Trans.

MUSIC

June 8/39

Phonograph Records

Orchestral Music, Symphonic and Otherwise, By Top-Ranking Conductors and Orchestras

By ARTHUR W. HEPNER

Trends toward program building in the issuance of records are not always fortuitous, since the mating of specific works is as likely as not to produce a morganatic marriage. Victor's combination of performances of Beethoven's First Symphony and Brahms' "Tragic" Overture by Toscanini and the B. B. C. Symphony Orchestra (M 507) is a telling example of this kind of a procedure. The recordings of both works are indeed excellent and the performances under Toscanini's baton are sparkling and bouyant. To some extent the British Orchestra may lack the flexibility of the native orchestras that have performed under the Maestro. But for those who like the electrifying Toscanini mannerisms more than the earthiness of Weingartner this performance of the First Symphony will prove wholly satisfying. In the face of Toscanini's polished, trim rendition of the Symphony, the presence of the "Tragic" Overture becomes more absurd. The coherent, sprightly First Symphony is too much competition for the bombastic, rambling Overture.

More Bostonia

Last winter Serge Koussevitzky and the Boston Symphony Orchestra introduced Aaron Copland's "El Salon Mexico," a brilliantly expressive orchestral work, to audiences here and in New York. Victor seized the opportunity to record the piece (M 546) and accorded it the high powered recording seemingly reserved for the Boston Symphony. The music itself is probably Copland's most ornamented and virile score. It contrives to recreate the spirit of Mexico City's leading dance hall and does a rather faithful job. The orchestration is lush and the rhythms are provoking. Melodically the piece has its sources in Mexican folk lore which the composer has employed to achieve the authentic flavor. Save for an incongruous odd side containing an arrangement of the "Song of the Volga Boatmen" for brass orchestra, made by Stravinsky, this set is one of the finest in the already splendid Boston Symphony Series.

From Columbia

The "Surprise" Symphony of Haydn has been in need of an up-to-date recording for some time and Columbia has taken the initiative by issuing a performance of the Symphony by Howard Barlow and the CBS Symphony Orchsetra (Set 363). It would be pleasing to report that this set completely satisfies the need, but the trouble is that Mr. Barlow's interpretation does not quite fill the bill. The playing of the orchestra is competent, as those who listen to it over the CBS network will agree, but the performance seems to lack much of the character of Haydn, the twists and turns, stresses and accents. Still the set is the best of those available. It is more even than the Koussevitzky set made several years ago and of course it has the advantage of having been recorded in Liederkranz Hall, New York City, where the acoustics are matchless. Beyond this the spaciousness of the recording is something to be envied.

Also under the Columbia auspices is another set of much distinction: a new recording of the Brahms' Third Symphony by Weingartner and the London Philharmonic Orchestra (Set 353). In endeavoring to provide posterity with a complete Weingartner series of the Beethoven and Brahms Symphonies (curiously he has recorded all but the Second Symphonies of each) Columbia is winning many friends. For Weingartner is a conductor who, without fanfare or legend, turns out a performance that compares with the best of them. He may, it is true, neglect certain details, but the conception of line, the sweep and the honesty of his interpretation greatly overshadow his deficits. In this set he is presiding over the splendid London Philharmonic whose wind section is excellent and whose oboist is the incomparable Leon Goosens. The surface is quiet and the set is rather resonant.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JUN 10 1939

The genial D major Concerto of K. P. E. Bach should come into popularity with such a recording as Dr. Koussevitsky and the Boston Symphony Orchestra have made of it for Victor (Musical Masterpiece Series M-559). In the scoring for small orchestra by Maximilian Steinberg wind and strings come through with luminous transparency.

The two allegros have many of the qualities for which Johann Sebastian was respected and in the adagio the son looks forward to fresh fields which may have seemed greener but which the parent had no need to covet. K. P. E. Bach was an artist rather than a milepost in history as this set ought to prove and besides the Concerto is friendly music to have around.

* * *

Charles M. Courboin plays for Victor on two sides (15420) the chorale prelude Christ lag in Todesbanden and the Sonatina from the cantata "God's Time Is the Best Time." Both of these organ numbers are on the subdued side, partly due to the sombre coloring of the music itself.

* * *

Victor also offers a new recording of the ever-popular Roman Carnival Overture of Berlioz as done by a symphony orchestra conducted by Eugene Bigot. Its melodies and brilliant effects are reproduced with a reasonable fidelity.

THIS CLIPPING FROM
NEW YORK, N. Y.
EVENING POST

JUN 10 1939

Records: News and Reviews

Gieseking vs. Larry Clinton, a Toscanini Favorite and a "Pops" Program

By SAMUEL CHOTZINOFF

Walter Gieseking restores one popular piece to its original form and makes his own arrangement of another on a short Columbia record; the first is Debussy's "Reverie," of Larry Clinton fame, and the second is Gieseking's transcription for piano solo of Richard Strauss' song "Serenade," one might almost add "of Elizabeth Schumann fame."

This brief record, however, is only the modest beginning of a group of recordings which are the first made by Gieseking in this country. He goes on with another ten-inch record of the "Alborado del Gracioso" of Ravel. The piece de resistance, a logical successor to his recent "Waldstein" Sonata, is a three-record album of Beethoven's "Apassionata" Sonata.

These are all records to warm the cockles of a discriminating record collector's heart and are graded in merit only as you prefer Debussy to Beethoven, or Beethoven to Ravel, for both the pianist and the Columbia engineers were in splendid shape when they took time off from more routine labors to record these select items.

* * *

Carl Maria von Weber's "Invitation to the Waltz," in the Berlioz version for orchestra, has always been a favorite of Toscanini's, and a favorite, of course, of Toscanini audiences. Recorded by Victor on a twelve-inch record, it is another presentation of Toscanini and the BBC Symphony Orchestra.

This recording is ingratiating as only Toscanini can be. To hear it is to buy it, so, if your budget doesn't include $2 for a record, steer clear of this one.

* * *

Arthur Fiedler and the Boston "Pops" Orchestra are heard on records this month in a real "pops" program. An album of three short and two long records contain the following items: Glinka's "Ruslan and Ludmilla" Overture; two Negro spirituals ("Deep River" and "Nobody Knows de Trouble I've Seen"), "Five Miniatures," by Paul White ("By the Lake," "Caravan Song," "Waltz of a Teenie Doll," "Hippopotamus Dance" and "Mosquito Dance"), "Doctrinen Waltz" by Eduard Strauss, Intermezzo from Granados' "Goyescas" and the Polonaise from Tchaikovsky's "Eugen Onegin."

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

JUN 10 1939

RECORDED MUSIC

By DISCOPHILE

Why poor old Tschaikowsky's last three symphonies get done to death while there is a perfectly fresh and beautiful "Serenade" for orchestras to play is just one of those mysteries of the concert hall on which the record companies capitalize.

You can get his **"Serenade in C"** (Victor M-556) for strings in an excellent performance by the B. B. C. Orchestra conducted by Sir Adrian Boult. Few of Tschaikowsky's compositions come as close as this to the Russian composer's idol, Mozart, in its economy of workmanship, its clean-cut contrapuntal texture. Even the last movement, with its native Russian theme and spirit, reflects the spirit of relaxed restraint which is seldom associated with the turbulent Slav. The performance is really superior, full of life yet not too rambunctious, and the recording is excellent.

The great Bach of the 18th Century was not Johann Sebastian but his son Karl Philip Emanuel. Most of his contemporaries, as a matter of fact, thought the son had it all over the stuffy old-fashioned father. While no one is likely to agree with this judgment today, you will find much to back up the appreciative music-lovers of that day in the K. P. E. Bach in **"Concerto for Orchestra in D major"** (Victor M-559) which is brilliantly played by the Boston Symphony under Koussevitzky. The music has been arranged for small orchestra but the spirit and the fabric of the original have been retained.

THIS CLIPPING FROM
WASHINGTON, D. C.
Times **HERALD**

JUN 11 1939

Included in the list of June releases may be found two works of major size that might be termed summer music; music that is not too exciting, but is colorful, warm, sentimental and just entirely beautiful. Reference is made to Tschaikowsky's Serenade in C Major recorded by the B. B. C. Symphony Orchestra, Sir Adrian Boult conducting, and K. P. E. Bach's Concerto for Orchestra in D Major recorded by the Boston Symphony Orchestra, Serge Koussevitzky conducting. These works are offered by Victor in albums M-556 and M-559, respectively.

The Tschaikowsky Serenade is one of those works by the great Russian composer that have been overshadowed by his more dramatic works and has not appeared on concert programs as often as the work deserves. To get an all-inclusive appraisal of his ability as a composer, such lesser known works should not be neglected by the music lover. The superb string section of the Boston Symphony Orchestra are heard to advantage in the charming music of Bach's Concerto. The exquisite taste imposed by the noted conductor brings out the beauty of the old classic in exquisite form.

The rising star of the American baritone, Igor Gorin, is heralded by a steady and welcome flow of recordings by him. This month he sings Largo al Factotum from Barber of Seville and Mattei's Non S Ver

---

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

JUN 11 1939

Review of Recordings

By Alice Eversman.

Harl McDonald, the newly appointed manager of the Philadelphia Orchestra, has one of his compositions among the releases this month by the Victor Co. It is a concerto for two pianos and orchestra played by Jeanne Behrend and Alexander Kelberine together with the Philadelphia Orchestra with Leopold Stokowski directing.

The concerto was written in 1936 and in it Mr. McDonald has attempted a few innovations which give a distinct color to the work. As the composer says, "My purpose—was to create a work for orchestra with decoration in the solo instruments rather than to use the orchestra as a background for the soloists." The rich orchestral material is what strikes one immediately with the corresponding thought that it is not an especially grateful work for the soloists with the exception of a few passages. These can be found in some measures of the first movement, in all of the second and to a great extent in the third.

The latter is a Jaurezca, a dance of Northern Mexico, and full of Mexican rhythm and certain tonal colorings of the characteristic music of that nation, with a plentiful use of percussion instruments. Outside of these points, the concerto is the work of a fine craftsman who thinks in broad and sonorous terms. The two young artists, who have already been heard with the orchestra in Washington, give a brilliant performance making their part stand out as much as is possible.

Side by side with this work of a living composer is a "Concerto for Orchestra in D Major" by K. P. E. Bach, played by the Boston Symphony Orchestra with Serge Koussevitsky conducting. In listening to these two concertos, one wonders why the intense vitality of the older composer finds so little counterpart in the modern writers, for one is impressed at once by the abundant and spontaneous vigor of Karl Phillip Emanuel in every measure. Sandwiched in between the lively first and third movements is a lovely slower movement full of poetry that also has strength in it.

The concerto is for strings alone and is scored by Maximilian Steinberg. The very human qualities of the music of this popular son of Johann Sebastian will undoubtedly appeal to the present-day listener to the same remarkable degree that it did during the composer's lifetime. In fact, the popularity which the music of Karl Phillip Emanuel achieved far exceeded that of his more gifted father and one can understand this superficial appreciation when hearing this example of his type of writing.

Seventeen years before Harl McDonald was born, Tschiakowsky knew a rare bit of success when his "Serenade in C Major" was performed in Moscow. It is given out this month as played by the B. B. C. Symphony Orchestra, conducted by Sir Adrian Boult. This fine work by the Russian composer carries very little mark of the melancholy and passionate questings that can be found in other of his writings but holds to a superlative degree the many earmarks of his talent when operating in a serenely inspired mood. He has tried his hand at various forms in this serenade, beginning with the first movement, a "Pezzo in Forma di Sonatina," to the lovely and familiar waltz of the second movement, the noble elegie and lastly the fiery little "Tema Russo" with which the composition ends.

For the singers there is a single disc with a beautiful recording by Kirsten Flagstad of the "Du Bist der Lenz" aria from "Die Walkuere" and "Euch Lueften die Mein Klagen," from "Lohengrin," and an album of Brahms' songs by Marian Anderson. Two records of this album are given over to the "Alto Rhapsodie," in which the soloist is assisted by the male chorus of the University of Pennsylvania Choral Society. All the songs are accompanied by the Philadelphia Orchestra, Eugene Ormandy conducting. The other numbers are "Dein Blaues Auge," "Der Schmied" and "Immer Leiser Wird Mein Schlummer."

The "Alto Rhapsody" is a setting of three stanzas of Goethe's poem, "Harzreise im Winter," which form one movement. This work, of which Brahms was extremely fond and which he told Clara Schumann was "his bridal song," is an intensely moving vocal work which Miss Anderson sings superbly.

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

JUN 12 1939

RECORD WEEK

BACH (KARL P.E.)—*Orchestral Concerto, D Major.* (Serge Koussevitzky and Boston Symphony. Two 12-inch Victor records, $4.50.) A delightful work by the third and most distinguished of J. S. Bach's sons is presented in a sympathetic orchestral arrangement by the Russian composer Maximilian Steinberg.

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.

JUN 17 1939

RECORDS

THE fine Concerto in D by K. P. E. Bach, with its particularly lovely slow movement, is played with superb phrasing and color, if also with occasional overemphasis, by the Boston Symphony under Koussevitzky; and the performance is recorded by Victor (two records, $4.50) with no less superb clarity and fidelity, if also with brilliance in the violins that is occasionally excessive. Toscanini's performance of Weber's "Invitation to the Waltz" with the New York Philharmonic was enchanting; what Victor now offers ($2) is a performance with the less sensitive and subtle B. B. C. Symphony, and one that is so reverberantly and coarsely recorded that one cannot hear what is usually unmistakable—the sharpness of contour that is in a Toscanini performance with no matter what orchestra. A better job by the B. B. C. Symphony's strings under Boult and by the H. M. V. recording staff is the set (three records, $5) of Tchaikovsky's charming Serenade Opus 48. And a fine performance of Berlioz's "Roman Carnival" Overture by an unnamed orchestra under Bigot ($1.50) is less dynamic in phrasing and orchestral coloring than Beecham's, but gains by being less deliberate in pace.

Under Stokowski the Philadelphia Orchestra, assisted by Jeanne Behrend and Alexander Kelberine, contributes a gorgeous-sounding performance of Harl McDonald's Concerto for two pianos (three records, $6.50), which is fluent, agreeable to the ear, effective, and in fact everything but important. Under Ormandy the orchestra ably supports Flagstad in "Du bist der Lenz" from "Die Walküre" and "Euch Lüften" from "Lohengrin" ($1.50), and collaborates with Marian Anderson in Brahms's Alto Rhapsody, which is one of his least enticing works, and in three songs—"Dein blaues Auge," "Der Schmied," and "Immer leiser wird mein Schlummer"—which suffer from a metallic quality in Miss Anderson's voice and a lack of emotional warmth in her singing. If, moreover, there is one song that will take nothing but the percussive accompaniment of the piano, it is "Der Schmied"; and I don't like the lush orchestral accompaniments for the others any better (three records, $6).

In a two-record set ($4.50) Griffes's Two Sketches based on Indian themes, well played by the Coolidge Quartet, reveal skill in a type of manipulation for which other material would be better suited. And on a single record ($2) is Mozart's exquisite Rondo in A minor K. 511, in a performance by Paderewski that has some sensitiveness and grace but nothing commensurate with the glamor of his name.

All things considered, the most noteworthy releases of the month are the first recordings of the pianist Webster Aitken, issued by Gamut. The qualities that set this extraordinary young artist apart are to be heard at their best, their most effective in the legitimate sense of the word, on the single record ($1.50) of the powerfully phrased and integrated performance of Mozart's Fantasia in C minor K. 475—a performance which triumphs over dull recording and poor surfaces. In Schubert's great posthumous Sonata in C minor (three records, $5) one hears the same artist, but playing without the same inner repose, and failing therefore to achieve the same power. Where the first movement should be imposingly dramatic, the playing makes it feverish and distorted; where it should, by contrast, be relaxed, the playing continues to make it restless; and other things of the sort occur in subsequent movements, but not in the last.

B. H. HAGGIN

70

THIS CLIPPING FROM
NEW YORK, N. Y.
EVENING POST
JUN 10 1939

Records: News and Reviews

Gieseking vs. Larry Clinton, a Toscanini Favorite and a "Pops" Program

By SAMUEL CHOTZINOFF

Walter Gieseking restores one popular piece to its original form and makes his own arrangement of another on a short Columbia record; the first is Debussy's "Reverie," of Larry Clinton fame, and the second is Gieseking's transcription for piano solo of Richard Strauss' song "Serenade," one might almost add "of Elizabeth Schumann fame."

This brief record, however, is only the modest beginning of a group of recordings which are the first made by Gieseking in this country. He goes on with another ten-inch record of the "Alborado del Gracioso" of Ravel. The piece de resistance, a logical successor to his recent "Waldstein" Sonata, is a three-record album of Beethoven's "Apassionata" Sonata.

These are all records to warm the cockles of a discriminating record collector's heart and are graded in merit only as you prefer Debussy to Beethoven, or Beethoven to Ravel, for both the pianist and the Columbia engineers were in splendid shape when they took time off from more routine labors to record these select items.

* * *

Carl Maria von Weber's "Invitation to the Waltz," in the Berlioz version for orchestra, has always been a favorite of Toscanini's, and a favorite, of course, of Toscanini audiences. Recorded by Victor on a twelve-inch record, it is another presentation of Toscanini and the BBC Symphony Orchestra.

This recording is ingratiating as only Toscanini can be. To hear it is to buy it, so, if your budget doesn't include $2 for a record, steer clear of this one.

* * *

Arthur Fiedler and the Boston "Pops" Orchestra are heard on records this month in a real "pops" program. An album of three short and two long records contain the following items: Glinka's "Ruslan and Ludmilla" Overture; two Negro spirituals ("Deep River" and "Nobody Knows de Trouble I've Seen"), "Five Miniatures," by Paul White ("By the Lake," "Caravan Song," "Waltz of a Teenie Doll," "Hippopotamus Dance" and "Mosquito Dance"), "Doctrinen Waltz" by Eduard Strauss, Intermezzo from Granados' "Goyescas" and the Polonaise from Tchaikovsky's "Eugen Onegin."

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS
JUN 10 1939

RECORDED MUSIC

By DISCOPHILE

Why poor old Tschaikowsky's last three symphonies get done to death while there is a perfectly fresh and beautiful "Serenade" for orchestras to play is just one of those mysteries of the concert hall on which the record companies capitalize.

You can get his "Serenade in C" (Victor M-556) for strings in an excellent performance by the B. B. C. Orchestra conducted by Sir Adrian Boult. Few of Tschaikowsky's compositions come as close as this to the Russian composer's idol, Mozart, in its economy of workmanship, its clean-cut contrapuntal texture. Even the last movement, with its native Russian theme and spirit, reflects the spirit of relaxed restraint which is seldom associated with the turbulent Slav. The performance is really superior, full of life yet not too rambunctious, and the recording is excellent.

The great Bach of the 18th Century was not Johann Sebastian but his son Karl Philip Emanuel. Most of his contemporaries, as a matter of fact, thought the son had it all over the stuffy old-fashioned father. While no one is likely to agree with this judgment today, you will find much to back up the appreciative music-lovers of that day in the K. P. E. Bach in "Concerto for Orchestra in D major" (Victor M-559) which is brilliantly played by the Boston Symphony under Koussevitzky. The music has been arranged for small orchestra but the spirit and the fabric of the original have been retained.

THIS CLIPPING FROM
WASHINGTON, D. C.
Times HERALD
JUN 11 1939

Included in the list of June releases may be found two works of major size that might be termed summer music; music that is not too exciting, but is colorful, warm, sentimental and just entirely beautiful. Reference is made to Tschaikowsky's Serenade in C Major recorded by the B. B. C. Symphony Orchestra, Sir Adrian Boult conducting, and K. P. E. Bach's Concerto for Orchestra in D Major recorded by the Boston Symphony Orchestra, Serge Koussevitzky conducting. These works are offered by Victor in albums M-556 and M-559, respectively.

The Tschaikowsky Serenade is one of those works by the great Russian composer that have been overshadowed by his more dramatic works and has not appeared on concert programs as often as the work deserves. To get an all-inclusive appraisal of his ability as a composer, such lesser known works should not be neglected by the music lover. The superb string section of the Boston Symphony Orchestra are heard to advantage in the charming music of Bach's Concerto. The exquisite taste imposed by the noted conductor brings out the beauty of the old classic in exquisite form.

The rising star of the American baritone, Igor Gorin, is heralded by a steady and welcome flow of recordings by him. This month he sings Largo al Factotum from Barber of Seville and Mattei's Non S Ver

---

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
JUN 11 1939

Review of Recordings

By Alice Eversman.

Harl McDonald, the newly appointed manager of the Philadelphia Orchestra, has one of his compositions among the releases this month by the Victor Co. It is a concerto for two pianos and orchestra played by Jeanne Behrend and Alexander Kelberine together with the Philadelphia Orchestra with Leopold Stokowski directing.

The concerto was written in 1936 and in it Mr. McDonald has attempted a few innovations which give a distinct color to the work. As the composer says, "My purpose—was to create a work for orchestra with decoration in the solo instruments rather than to use the orchestra as a background for the soloists." The rich orchestral material is what strikes one immediately with the corresponding thought that it is not an especially grateful work for the soloists with the exception of a few passages. These can be found in some measures of the first movement, in all of the second and to a great extent in the third.

The latter is a Jaurezca, a dance of Northern Mexico, and full of Mexican rhythm and certain tonal colorings of the characteristic music of that nation, with a plentiful use of percussion instruments. Outside of these points, the concerto is the work of a fine craftsman who thinks in broad and sonorous terms. The two young artists, who have already been heard with the orchestra in Washington, give a brilliant performance making their part stand out as much as is possible.

Side by side with this work of a living composer is a "Concerto for Orchestra in D Major" by K. P. E. Bach, played by the Boston Symphony Orchestra with Serge Koussevitsky conducting. In listening to these two concertos, one wonders why the intense vitality of the older composer finds so little counterpart in the modern writers, for one is impressed at once by the abundant and spontaneous vigor of Karl Phillip Emanuel in every measure. Sandwiched in between the lively first and third movements is a lovely slower movement full of poetry that also has strength in it.

The concerto is for strings alone and is scored by Maximilian Steinberg. The very human qualities of the music of this popular son of Johann Sebastian will undoubtedly appeal to the present-day listener to the same remarkable degree that it did during the composer's lifetime. In fact, the popularity which the music of Karl Phillip Emanuel achieved far exceeded that of his more gifted father and one can understand this superficial appreciation when hearing this example of his type of writing.

Seventeen years before Harl McDonald was born, Tschiakowsky knew a rare bit of success when his "Serenade in C Major" was performed in Moscow. It is given out this month as played by the B. B. C. Symphony Orchestra, conducted by Sir Adrian Boult. This fine work by the Russian composer carries very little mark of the melancholy and passionate questings that can be found in other of his writings but holds to a superlative degree the many earmarks of his talent when operating in a serenely inspired mood. He has tried his hand at various forms in this serenade, beginning with the first movement, a "Pezzo in Forma di Sonatina," to the lovely and familiar waltz of the second movement, the noble elegie and lastly the fiery little "Tema Russo" with which the composition ends.

For the singers there is a single disc with a beautiful recording by Kirsten Flagstad of the "Du Bist der Lenz" aria from "Die Walkuere" and "Euch Lueften die Mein Klagen," from "Lohengrin," and an album of Brahms' songs by Marian Anderson. Two records of this album are given over to the "Alto Rhapsodie," in which the soloist is assisted by the male chorus of the University of Pennsylvania Choral Society. All the songs are accompanied by the Philadelphia Orchestra, Eugene Ormandy conducting. The other numbers are "Dein Blaues Auge," "Der Schmied" and "Immer Leiser Wird Mein Schlummer."

The "Alto Rhapsody" is a setting of three stanzas of Goethe's poem, "Harzreise im Winter," which form one movement. This work, of which Brahms was extremely fond and which he told Clara Schumann was "his bridal song," is an intensely moving vocal work which Miss Anderson sings superbly.

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK
JUN 12 1939

RECORD WEEK

BACH (KARL P.E.)—*Orchestral Concerto, D Major.* (Serge Koussevitzky and Boston Symphony. Two 12-inch Victor records, $4.50.) A delightful work by the third and most distinguished of J. S. Bach's sons is presented in a sympathetic orchestral arrangement by the Russian composer Maximilian Steinberg.

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.
JUN 17 1939

RECORDS

THE fine Concerto in D by K. P. E. Bach, with its particularly lovely slow movement, is played with superb phrasing and color, if also with occasional overemphasis, by the Boston Symphony under Koussevitzky; and the performance is recorded by Victor (two records, $4.50) with no less superb clarity and fidelity, if also with brilliance in the violins that is occasionally excessive. Toscanini's performance of Weber's "Invitation to the Waltz" with the New York Philharmonic was enchanting; what Victor now offers ($2) is a performance with the less sensitive and subtle B. B. C. Symphony, and one that is so reverberantly and coarsely recorded that one cannot hear what is usually unmistakable—the sharpness of contour that is in a Toscanini performance with no matter what orchestra. A better job by the B. B. C. Symphony's strings under Boult and by the H. M. V. recording staff is the set (three records, $5) of Tchaikovsky's charming Serenade Opus 48. And a fine performance of Berlioz's "Roman Carnival" Overture by an unnamed orchestra under Bigot ($1.50) is less dynamic in phrasing and orchestral coloring than Beecham's, but gains by being less deliberate in pace.

Under Stokowski the Philadelphia Orchestra, assisted by Jeanne Behrend and Alexander Kelberine, contributes a gorgeous-sounding performance of Harl McDonald's Concerto for two pianos (three records, $6.50), which is fluent, agreeable to the ear, effective, and in fact everything but important. Under Ormandy the orchestra ably supports Flagstad in "Du bist der Lenz" from "Die Walküre" and "Euch Lüften" from "Lohengrin" ($1.50), and collaborates with Marian Anderson in Brahms's Alto Rhapsody, which is one of his least enticing works, and in three songs—"Dein blaues Auge," "Der Schmied," and "Immer leiser wird mein Schlummer"—which suffer from a metallic quality in Miss Anderson's voice and a lack of emotional warmth in her singing. If, moreover, there is one song that will take nothing but the percussive accompaniment of the piano, it is "Der Schmied"; and I don't like the lush orchestral accompaniments for the others any better (three records, $6).

In a two-record set ($4.50) Griffes's Two Sketches based on Indian themes, well played by the Coolidge Quartet, reveal skill in a type of manipulation for which other material would be better suited. And on a single record ($2) is Mozart's exquisite Rondo in A minor K. 511, in a performance by Paderewski that has some sensitiveness and grace but nothing commensurate with the glamor of his name.

All things considered, the most noteworthy releases of the month are the first recordings of the pianist Webster Aitken, issued by Gamut. The qualities that set this extraordinary young artist apart are to be heard at their best, their most effective in the legitimate sense of the word, on the single record ($1.50) of the powerfully phrased and integrated performance of Mozart's Fantasia in C minor K. 475—a performance which triumphs over dull recording and poor surfaces. In Schubert's great posthumous Sonata in C minor (three records, $5) one hears the same artist, but playing without the same inner repose, and failing therefore to achieve the same power. Where the first movement should be imposingly dramatic, the playing makes it feverish and distorted; where it should, by contrast, be relaxed, the playing continues to make it restless; and other things of the sort occur in subsequent movements, but not in the last.

B. H. HAGGIN

71

THIS CLIPPING FROM
NEW YORK, N. Y.
EVENING POST

JUN 17 1939

Records: News and Reviews

Beecham, Harty Collaborate in an Album of Schubert—Native Quartet Music

Although the fact that Schubert's famous C Major Symphony is marked "No. 7" implies that he wrote no less than six others, few music hall habitues can boast of even a casual familiarity with any of the others, with the exception, of course, of the equally or more famous "Unfinished."

The "Tragic" (No. 4, in C minor) and the Fifth, in B-flat major, enjoy occasional performances. Sir Thomas Beecham, the London Philharmonic Orchestra and Columbia have filled a long and conspicuously empty niche in the symphonic section of the record cabinet with a splendid recording of the second of these, the Fifth Symphony, in B flat.

Sir Thomas is joined in the album by Sir Hamilton Harty, who conducts the Halle Orchestra in the "Rosamunde" Entr'acte No. 2 and "Shepherd's Melody." Sir Hamilton's contribution is considerably shorter than that of Sir Thomas', the "Rosamunde" pieces being confined to the last of eight record sides.

The symphony is played with the precision and tone quality which are expected of an orchestra as renowned as the London Philharmonic, and Sir Thomas handles it with the care, artistry and grace which are characteristic of him.

Sir Hamilton's selections with the Halle Orchestra bring an attractive album to an ingratiating close.

* * *

America's own Coolidge Quartet fittingly turns to native music in a two-record Victor album. The first three sides contain "Two Sketches" (based on Indian themes) by Charles T. Griffes and the final side is devoted to the second movement (Andante Semplice) of the Fourth Quartet in E minor by George Whitefield Chadwick. The Chadwick movement is apparently based on Negro folk music, although no specific Negro melodies are used.

Only the fact that they are both American justifies coupling Griffes and Chadwick in a record album. These are two pieces as far apart as the poles and certainly not designed to appeal to the same musical taste. They meet on common American ground, however, and the album's strongest selling point is the internationally expert and tonally brilliant performance by the Coolidge ensemble. Indeed, if the rumor that the Coolidge group is recording all of the Beethoven quartets is true, record stocks should rise considerably.

* * *

Magda Tagliafero, pianist, and Denise Soriano, violinist, placed chips on their shoulders when they undertook to record the Mozart Sonata in B flat, K. 454, which has already been recorded by Heifetz and Emanuel Bey.

Placed one against the other, the score is about tied. There were certain acoustical shortcomings about the older recording but in other matters it still has an edge on the present one. However, if you're looking for an up-to-date recording of the sonata, this one will bear looking into.

* * *

After Bach's death, it was his son Karl Philipp Emanuel who was considered the stellar light of the large and considerably musical Bach family. Even the estimable English musicologist Sir Charles Burney considered him more learned than his father and "far before him in variety of modulation."

Contemporary critics can decide for themselves simply by turning to the current recording by the Boston Symphony Orchestra under the direction of Serge Koussevitzky of Karl Philipp Emanuel Bach's Concerto in D major for Orchestra.

This is a recording that can speak for itself. The concerto is largely string work, so the reason for the choice of the Boston orchestra to record it, or the Boston orchestra's choice of it to record, is no mystery. It takes no musical erudition to recognize the concerto as Bach, but takes lots of it to put your finger on the right Bach.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

JUN 18 1939

RECENT RECORDINGS

By COMPTON PAKENHAM

LAST week's piece in this department brought home something that on first inspection seemed merely amusing. A correspondent feelingly inquired whether we had heard Marian Anderson's album of Brahms before remarking that the Boston Symphony set of K. P. E. Bach's concerto was the most attractive album of the month. "Though I have not had an opportunity to enjoy it myself . . . it strikes me as unfair to list Miss Anderson's set below any others." Beneath the signature, however, a touch of irony appeared: "A Member of the D. A. R."

We realize that Miss Anderson scored heavily when the organization to which the letter writer belongs put out its neck and that since then the contralto has sung at the Lincoln Memorial and in the White House. Far better, we understand that Toscanini hailed hers as a voice occurring but once in a century. Furthermore, we remember tendering the singer several bouquets of superlatives in this place before any of this happened—in fact, prior to her name appearing on domestic lists. Almost consistently we have hailed her records with delight, but we happened to be disappointed in her album of Brahms.

* * *

These are the details of the recital: Accompanied by the Philadelphia Orchestra under Eugene Ormandy, Miss Anderson sings the "Alto Rhapsody" (assisted by the male chorus of the University of Pennsylvania Choral Society) and the songs "Dein blaues Auge," "Der Schmied" and "Immer leiser wird mein Schlummer." Naturally, interest centers on the Rhapsody, of which we know of only one previous recording—by Sigrid Onégin, made in Berlin these many years ago. On the score of age alone the present version would be bound to supersede it.

Goethe's "Harzreise im Winter," inspired by the tortured introvert Plessing, may be pessimistic, but there is no gainsaying its magnificence. Extending three of its verses into the realm of tone, Brahms clothed the lines in music of understanding and experience—though he was only 36 at the time. It is in these respects that Miss Anderson's superb singing falls short. Her voice, projecting the words beautifully, may be primus inter pares, but it seems to be just another perfectly blended instrument in the ensemble. It may be merely prejudice that causes us to imagine we would have preferred the three songs without these rather top-heavy orchestral accompaniments.

* * *

Kirsten Flagstad's latest is a ten-inch devoted to Sieglinde's "Du bist der Lenz" ("Die Walkuere") and Elsa's "Euch Lueften, die mein Klagen" ("Lohengrin"), in which she also is supported by the Philadelphia Orchestra under Eugene Ormandy. Miss Flagstad's successive records have caught more and more of an elusive quality that is the essential Flagstad. Confusing sight and sound—as Tristan did at a certain point—there is a luminosity to the tone that defied the reproductive mechanism for a long time.

* * *

It is present here more brightly than we have heard it on records hitherto. The two passages are, of course, widely contrasted in nature. Sieglinde's response to Siegmund's Spring Song is part of the dramatic progression toward the climax of the first act. Elsa's Song to the Breezes is the comparatively lyric Wagner of twenty years earlier. One of the features of Miss Flagstad's art is an intuition as to when drama is inherent in music and when it requires accenting. Any one who has heard and seen her hurl Isolde's curse in the first act cannot accuse her of relying entirely upon her voice.

Sieglinde's is an ecstatic utterance urged forward by the orchestra—in chromatic upward string passages. It is in these that the dramatic movement lies. Ormandy is a trifle on the deferential side, and in addition the singer seems too forward of the orchestra. Further, to go the whole hog over a recording we thoroughly enjoyed, is not this passage well enough known now for the orchestra to end as in the score, in the air, instead of bringing it to an artificial full close on Sieglinde's last word?

* * *

Frederick Jagel seems to have recorded [illegible] before the Siegfried of the sadly mutilated final duet in the Stokowski pot-pourri. Then he made the most creditable individual contribution to an unfortunate set. He now reappears with much less ambitious fare, "The House on the Hill," by Ernest Charles, and "My Parting Gift," by Eleanor Warren. Piano accompaniments are the rather angular ones Edwin McArthur is wont to supply. Such simple songs require equal simplicity in presentation, and Jagel rises to demands more exacting than they may seem. There is a fine polish to his work and the words reproduce perfectly.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER

JUN 18 1939

Right Off the Records

A Review of Suggested Music for the Home

By Stewart Matter

ONE of the most refreshing orchestral recordings for many a day is the K. P. E. Bach "Concerto in D" arranged for modern orchestra by Maximilian Steinberg.

Though originally written for four strings, the work loses none of its grace and charm by the addition of the wind instruments. The only thing that seems the least foreign is the use of the English horn, an instrument not favored in the classic orchestra. In the adagio it is given a melody of rare beauty, so perfectly proportioned that we think no longer of any technical angle. The adagio is the heart of the work, to be sure, but the vigor and exhuberance of the first and last movements commend them heartily. K. P. E. Bach, one of the illustrious sons of the great J. S. Bach, was one of the leading lights of the Mannheim School, from which Haydn and Mozart both stemmed.

The recording has been done by the Boston Symphony Orchestra under Serge Koussevitsky. Such a body of strings exists nowhere else; their tone and ensemble are perfection itself. The recording and surfaces are all that can be asked. Victor set 559. $4.50.

Kilenyi Appears Again

We have had several releases of the young Edward Kilenyi in the last half year and have found them all done with excellent taste and technical accomplishment. This month we have the entire opus 10 of the Chopin "Etudes," and after hearing them we look forward eagerly to the opus 25, which it seems is to follow in another set.

We are led to compare Kilenyi's efforts with the standard set by Cortot, whose eminence in the interpretation of Chopin has become to a great extent legendary. Even the keenest admirers of Cortot, and I am one of them, will admit readily that his technique is far from impeccable; but what does so thoroughly satisfy us is the personality he injects into his playing. It is the soul in music most of us seek, and if an artist succeeds in penetrating to the very heart, he has attained his object, and technique is but a means to an end. Cortot is vital but so is Kilenyi, but not to such an extent as the older master. But Kilenyi will satisfy the sticklers who demand technical competence, though he lets you know that several are "pretty hard." Add the mellowing influence of years to Kilenyi's already fine technique, and I wonder if he will not step into Cortot's shoes.

The recording is brilliantly done, with amazing clarity, and the surfaces smooth as glass. Columbia 368. $5.

Shorter Mention

We have had three domestic recordings of the orchestra transcription of Ravel's "Alborado del Gracioso" but to date none of the original piano version. All of a sudden along come two, one by Walter Gieseking (Columbia 17138D) and one by Jesus Maria Sanroma (Victor 4425), each $1. The one by Sanroma can be characterized only as a brilliant technical display, entirely too objective. But it is with Gieseking that we find the ideal subjective feeling, the subtle touches of humor and pathos and the gloriously colored nuances.

Popular Records

In these days we are subjected to all sorts of propaganda, advertising, "will-yous and won't-yous" in every conceivable form. Long have we understood the close tie-up between the motion picture and popular music industries, but the literal deluge of plugging for both the east and west coast fairs has been amazing, all most cleverly camouflaged and sweetened. Here is one of the choice bits, two Decca discs by Tony Martin, with Abe Lyman's Californians giving us the oldsters, "California, Here I Come" and "Home in Pasadena," coupling them with "Avalon" and "Rose Room," two tunes the rage nowadays. A swell job.

From the New York Aquacade comes two tunes, "Blue Evening" and "Yours for a Song," done by Hal Kemp for Victor. On the same list is a glorious conga, "Belen," and a fox with unique instrumental effects, "Adios, Mariquita Linda" by Xavier Cugat.

Several weeks ago Herbert Elwell dealt in this newspaper at some length with the Novachord, a new organ-like instrument with amazingly lifelike reproduction of orchestral tone. The first recording to use this is by Horace Heidt, and no better choice of tunes could have been made, "Sunrise Serenade" and "How Warm It Is the Weather." Brunswick.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

JUN 18 1939

'Serenade,' Which Pleased Even Chaikovski, Gets New Audience

Piece That Was 'Favorite' With Composer Appears on Records; So Does Concerto By K. P. E. Bach and Sketches by Griffes

By Jay Walz.

One day in October, 1880, Peter Ilitch Chaikovski, the up and coming Russian composer, wrote in a letter to his friend, Nadeja von Meck, as follows:

"You can imagine, dear friend, that recently my muse has been very benevolent, when I tell you that I have written two long works very rapidly; a Festival Overture for the Exhibition and a serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no artistic value. The serenade on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities."

The overture to which the composer attributed "no artistic value," was, mark you, the famous Overture 1812, which, written for an occasion (the consecration of the Cathedral of the Saviour in Moscow and has been played everywhere ever since.

The serenade, which Chaikovski "hoped" might have artistic merit because he "wrote from an inward impulse," many will hear for the first time through a new Victor album (M-566, three large discs). Although it became a favorite with the composer, it's not well known today. Which is unfortunate, since Chaikovski's appraisal of the two works is altogether right.

The serenade, it is apparent from the performance given by Sir Adrian Boult and the B. B. C. Symphony, is a heartwarming number, full of those soulful tunes that poured from Tschiakowsky when he was in good form. One of the most popular of Tschaikowsky waltzes forms the second movement of the serenade. (it was a surprise to find it in its original setting); it's genuine charm has been long recognized. Equally genuine, and equally deserving, is the charm of "The Piece in Sonata Form" (first movement), and the "Elegie" (third movement) and the "Tema Russo" (finale).

The B. B. C. Symphony isn't quite up to said charm, but it still makes breezy music, and the album on the whole is satisfactory.

The Bach "Concerto for Orchestra in D Major" in Victor's two-record set M-559 is by son K. P. E., not old J. S. But what with the orchestrating done by Maximilian Steinberg and the performance turned in by Serge Koussevitzky's Boston Symphony nothing by the patriarch, himself, could be more regal, or at times more musical. The structure of the work, written originally for four strings, is sturdy enough for the instrumental build-up given here. In fact, I'd say it gains considerable strength through the Steinberg streatment without losing any of the Bachian touch. This view must be shared by Koussevitzky, because he plays the "Concerto" often enough, and his performance here is executed with a real flourish; certainly it's not routine matter with him. The album is about the best symphony orchestra recording of

72

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUN 18 1939

RECENT RECORDS

By JEROME D. BOHM

AMONG Victor's latest releases is K. P. E. Bach's Concerto for Orchestra in D major in Maximilian Steinberg's arrangement, performed by the Boston Symphony Orchestra under Serge Koussevitzky's direction. This is a superb work and not inferior in ideational content to many a more frequently played work by the great Johann Sebastian himself. The poignantly affecting slow movement testifies to the depths of sentiment which its composer was capable of plumbing. Mr. Koussevitzky's conveyances of the energetic end movements and of the profound central movement are consistently telling and the recording as such is excellent.

Other Victor Records

Tchaikovsky's attractive Serenade in C major, Op. 48, received a tastefully convincing interpretation at the hands of the B. B. C. Symphony Orchestra under the direction of Sir Adrian Boult. From the mechanical aspect, the recording is admirable.

With the assistance of Jeanne Behrend and Alexander Kelberine, the Philadelphia Orchestra, with Leopold Stokowski directing, has recorded Harl McDonald's Concerto for Two Pianos. The work is in three movements, of which the third, a Jauerzca, a North Mexican dance, is the most arresting. Least absorbing is the second movement, a set of variations on an original theme, for here the influence of Tchaikovsky, apparent also in the opening movement, becomes too obvious. The concerto is, however, an expert bit of craftsmanship. The writing for the two pianos is highly effective and the scoring, while full, is held within bounds so that the soloists are not overweighted. The performance is an exhilarating one and the transference to the disks has been satisfactorily accomplished.

Griffes's tedious "Two Sketches on Indian Themes" and the second movement from Chadwick's fourth string quartet in E minor, with its conventionally treated Negro themes, have been well played by the Coolidge Quartet and smoothly recorded. But there is better American music than this which is still not available in disk form.

A Boston "Pops" concert conducted by Arthur Fiedler, which consists of Glinka's "Russlan and Ludmilla Overture," two Negro spirituals, "Deep River" and "Nobody Knows de Trouble I've Seen," in Agide Jacchia's versions; Paul White's "Five Miniatures," Eduard Strauss's "Doctrinen" waltz, the intermezzo from Granados's "Goyescas" and the polonaise from Tchaikovsky's "Eugen Onegin," has been assembled in an album. The recordings are good.

Kirsten Flagstad's magnificent voicing of "Du bist der Lenz," from Wagner's "Walküre," only serves to whet the appetite for fuller disk disclosures of the incomparable Norwegian soprano's artistry. When are we to have a complete recording of one of Wagner's music dramas with Mme. Flagstad's participation therein? It seems incredible that Victor has not yet seen fit to preserve for posterity at least one of Mme. Flagstad's matchless interpretations of the Wagnerian heroines while her voice is at its zenith. The reverse side of this record bears "Euch Lüften die mein Klagen," from "Lohengrin." The accompaniments have been provided by the Philadelphia Orchestra under Eugene Ormandy's direction.

Toscanini Offers Berlioz

Arturo Toscanini continues to record the less important items in his repertory. Now it is Berlioz's transcription of Weber's "Invitation to the Dance" which he has chosen to interpret with the assistance of the B. B. C. Orchestra. Are we never to have any of the works in permanent form for which the Italian conductor is famous, such as Debussy's "La Mer," or Schubert's C major Symphony?

Ignace Jan Paderewski plays Mozart's Rondo in A minor with less apparent fatigue than in his other more recent recordings, so that those who do not yet own one of the illustrious Polish pianist's disks and wish to do so for sentimental reasons, rather than for musical ones, will find this record relatively satisfying.

Excellent examples of Feodor Chaliapin's interpretational art are his recordings of Glinka's "Doubt" and of "Night" by an unnamed composer. The Russian basso's voice sounds astonishingly youthful in both of these. The piano accompaniments are by Jean Bazilevsky and the Glinka song also has a violin obbligato by Lucien Schwartz. Another Russian singer, the barytone Igor Gorin, has recorded "Largo Al Factotum" from Rossini's "Barbiere di Siviglia," with considerable success and Mattei's trite "Non e ver," with orchestral accompaniments conducted by Wilfred Pelletier.

Yehudi Menuhin sets forth Wieniawski's "Legende" expressively and with tonal loveliness, accompanied by the Orchestra of the Concerts Colonne under Georges Enesco's capable direction. To the already existing dozen or so recordings of Berlioz's "Carnaval Romain" Overture has been added another played by an anonymous orchestra directed by Eugene Bigot.

THIS CLIPPING FROM
MADISON, WIS.
CAPITAL TIMES

JUN 25 1939

Recorded Music

✣ ✣ ✣

Brilliant Facets

By Harry Sheer

CLASSICAL

CHOPIN: Twelve Etudes for Piano (Columbia, six 12-in. sides). Edward Kilenyi, pianist. Chopin's all-important studies as presented by this Hungarian artist are ultra-sympathetic with the charm of the composer's "staircases of notes" . . . Each etude, incidentally, contains brilliant facets of the Polish esprit, gaiety or moodiness—and the cumulative effect is breath-taking. . . Kilenyi's approach is bold and plastic. . . . The album, uniformly good, is highlighted by the arpeggios (Etude No. 1), the No. 4 in C Sharp Minor, the "Black Key" etude and the crashing "Revolutionary" etude. . . The recording is excellent.

✣ ✣ ✣

K.P.E. BACH: Concerto for Orchestra in D Major (RCA-Victor, four 12-in. sides). Serge Koussevitzky directing Boston Symphony. The work of the least-known and youngest of the Bachs, a grand arrangement by Maximilien Steinberg and the unerring direction of Koussevitzky brings a challenge—torn, stunning music—to interpreters of the elder Bach family. . . It is a poignant reminder that Karl Philip Emmanuel Bach must take his place with his illustrious forbears. . . Orchestra is splendid. . . Recording excellent.

✣ ✣ ✣

GEORGE COPELAND, pianist: Canto I Dansa IV; Tango Espagnole (RCA-Victor, two 12-in. sides). A liquid translation of three Spanish numbers. . . Copeland possesses an exceptional clarity and plays with a deliberate langour. . . Excellent composition and execution. . . Recording excellent.

✣ ✣ ✣

DON COSSACK CHOIR: We sing to You; The Nightingale (Columbia, two 10-in. sides). A prayer and a comparatively spritely descriptive piece offered in Russian and another instance of sensitivity and choral precision. . . This disc will not disappoint Don Cossack admirers. . . Recording good.

THIS CLIPPING FROM
CINCINNATI, O.
POST

JUN 19 1939

Music on the Disc

Full "Pops" Concert Offered In New Album Released by Victor

A "pops" concert in a package is the thing that caught our eye first, and intrigued our ear the most, in reviewing the list of classical records released for June.

The idea of putting up in one album a group of recordings of different compositions arranged like a well-balanced program which an orchestra and soloists might present on a concert stage, is one which has appealed to us from its inception. This month the idea has blossomed forth in the form of a delightful Boston "Pops" Concert which the record makers have wrapped up and delivered to us, thereby adding another leaf to their laurels, in our estimation.

BOSTON "POPS" CONCERT, played by the Boston "Pops" Orchestra conducted by Arthur Fiedler. (A Victor Musical Masterpiece album of three 10-inch and two 12-inch records.) Compositions included are Glinka's "Russlan and Ludmilla" overture, two Negro spirituals "Deep River" and "Nobody Knows De Trouble I've Seen," Eduard Strauss' "Doctrinen Waltz," Granados' "Goyescas" intermezzo, and the Polonaise from Tschaikowsky's opera "Eugen Onegin." These form a complete, if condensed, program that gives a perfect cross-section of the marvelous performances and cleverly chosen repertoire that have made the Boston "Pops" the most successful summer concerts in the world for nearly 55 years. Everything is here except the popping of champagne corks and the cheers for Fiedler!

SONGS OF BRAHMS, sung by Marian Anderson, contralto, with The Philadelphia Orchestra conducted by Eugene Ormandy, assisted by the male chorus of The Choral Society of the University of Pennsylvania. (A Victor Musical Masterpiece album of two 12-inch and one 10-inch records.) Millions of people have come to know Marian Anderson recently because of the publicity attendant upon her recital on the steps of the Lincoln Memorial a few weeks ago, and her appearance at the White House to sing for the King and Queen of England. But she was a great artist long before these events occurred, keenly appreciated by music lovers from Toscanini down, who had heard her in person or on records. In this album, she sings four of Brahms' best works for voice, "Alto Rhapsody," "Dein Blaues Auge," "Der Schmied" and "Immer Leiser Wird Mein Schlummer."

SERENADE IN C MAJOR, by Tschaikowsky (Op. 48), played by the B. B. C. Symphony Orchestra conducted by Sir Adrian Boult. (A Victor Musical Masterpiece album of three 12-inch records.) This "Serenade" has long been popular with concert-goers, who find it colorful, warm, sentimental, and not too exacting. It is fine music for a summer night, and the way in which England's greatest orchestra plays it on these records is very enjoyable.

CONCERTO FOR ORCHESTRA IN D MAJOR, by K. P. E. Bach, played by the Boston Symphony Orchestra conducted by Serge Koussevitsky. (A Victor Musical Masterpiece album of two 12-inch records.) This recording will appeal to music-lovers generally, and to collectors of unusual records particularly. It is classical music of the first order, and is a composition which enables the superb strings of the Boston Symphony to display their marvelous tone and technique to best advantage.

The list of individual recordings is, as usual, full of many interesting and enjoyable items, among which are these:

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JUN 18 1939

Records in Review

Bostonians Play Concerto by Emanuel Bach—Sir Adrian Boult Conducts Tschaikovsky and Bigot Leads 'Roman Carnival' Overture

By RODERICK O. WILLIAMS

That Bach was musically prolific is well known. That he was prolific in raising a family can be assumed as a manifestation of the period in which he lived. In the course of his long career Bach married twice, had 20 children. Of his 11 sons four were sufficiently musical to be remembered. And of these the most illustrious are Karl Philipp Emanuel and Johann Christian.

◆

Although the latter is revered in England, where he spent most of his life, the music of Emanuel Bach to our ears seems to stand the test of time more successfully. His life (1714-1788) and work proved a sort of connecting link in great German music between his famous father and Mozart and Haydn. This transitional period makes the music of Emanuel Bach tremendously interesting historically. But no knowledge of its historical significance is necessary to make interesting to the music lover the Concerto in D major for orchestra, just recorded for Victor by the Boston Symphony Orchestra under Dr. Koussevitzky.

Emanuel Bach's Concerto is a sort of forerunner of the symphony. It is a strictly symphonic piece in three movements. Although he shows some advance harmonically over the work of his predecessors, Emanuel Bach did not yet apply the sonata form symphonically as Haydn did, who thereby earned for himself the title of the father of the symphony. This work is based on the Concerti Grossi of Corelli and Handel and the Brandenburg Concerti of Sebastian Bach. The style is still essentially that of contrapuntal development of thematic material, but Emanuel's music has a much lighter touch than that of his father.

The beautifully moving and poignant adagio (recalling the "Lament" from Purcell's "Dido") and the two allegro movements are superbly played, with intensity of tone and delicacy of nuance.

• • •

Sir Adrian Boult, who appeared here last week as conductor of the Philharmonic's British concerts, reaffirms the favorable impression he made on those occasions in his conducting of the BBC Symphony Orchestra in the Victor recording of Tschaikovsky's Serenade in C major. Boult is an authoritative leader whose interpretations are full of spirit and carried by momentum born of unusually strong rhythm. This performance of Tschaikovsky's Serenade is no exception. The lyric Elegie is given an appropriately romantic touch of intensity while the Waltz is played with the necessary lilt but also with fine precision. The Russian theme and development which constitute the finale are worked up in lively fashion.

Except for the last few bars the bombastic, noisy Tschaikovsky is almost entirely absent in this charming example of his more truly artistic vein.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD-EXAMINER

JUN 25 1939

Recordings by Boston Orchestra.

A VOLUME OF RECORDINGS by the Boston "Pops" Orchestra, under the direction of Arthur Fieldler, which is included in a recent release in the RCA Victor "Musical Masterpiece Series," is a veritable concert of familiar and exciting works (M-554. The album holds records of Glinka's Overture to Russlan and Ludmilla; two spirituals: "Deep River" and "Nobody Knows de Trouble I've Seen"; Five Miniatures, by Paul White; the Doctrinen Waltz, by Strauss; Granados' Goyescan-Intermezzo, and the Polonaise from Eugene Onegin, by Tschaikowsky.

Arturo Toscanini and the BBC Symphony Orchestra offer a superb recording of the Beethoven Symphony No. 1, in C minor, and the Brahms Tragic Overture, Opus 81 (RCA Victor, M-507). A rare volume of French piano music, set forth with scintillating charm and fine perception by pianiste Emma Boynet, is the RCA Victor release M-549. The album includes compositions of Faure, Pierne, de Severac, Chabrier and Debussy.

THIS CLIPPING FROM
YOUNGSTOWN, O.
VINDICATOR
JUL 2 - 1939

73

Sparkling Bach Music In New Record Album

Concerto for Orchestra in D Major Presented in Two-Disk Set by Boston Symphony

By L. R. Boals

Among the most interesting albums recently released by Victor is a two-disk set containing the Concerto for Orchestra in D major by Karl Philipp Emanuel Bach (1714-1788) played by the Boston Symphony Orchestra, directed by Serge Koussevitzky. The work was originally composed for four strings, but in 1911 was scored for flute, two oboes, English horn, bassoon, horn and strings, by Maximilian Steinberg.

K. P. E. Bach was the second son of the famous Johann Sebastian, and was more appreciated during the 18th century than was his father. His influence can be indicated by the following quotation. Haydn declared "whoever knows me well will see how much I owe to Emanuel Bach, and how I have understood and thoroughly studied him."

Just as it was several centuries before Johann Sebastian Bach's proper place in music was appreciated, so it has been only in recent years that the music of Emanuel Bach has begun to sound again in the concert halls, on the radio and on records.

This concerto is great music that will hold its place with the music of the greater Bach; and it is superbly played and recorded. Like all really great music, it is the sort of which one will not soon tire.

Well Coupled

Another two-disk set of 12-inch Red Seal records is one containing Two Sketches by Charles Tomlinson Griffes (1884-1920) which occupies three sides, and the Andante Semplice movement from the fourth string quarter in E minor, by George Whitefield Chadwick (1854-1931), which occupies the fourth side.

These pieces are well coupled, for Griffes' music is based on Indian themes, and Chadwick's reflects the impress of Negro folk melody upon American music.

Both are well played by the Coolidge Quartet (William Kroll and Nicolai Berezowsky, violins, Nicolas Moldavan, viola, and Victor Gottlieb, cello) and the recording is all that could be wished.

Kirsten Flagstad's latest contribution is a 10-inch disk containing Elsa's song to the breeze, which occurs early in Act II of Wagner's "Lohengrin," and "Du bist der Lenz," which immediately follows Siegmund's Spring Song in Act. I of "Die Walkuere." The accompaniments are by the Philadelphia Orchestra, directed by Eugene Ormandy.

Feature Famous Organ

Fortunate are we that recording has been so perfected in time to preserve for the future this wonderful singer's voice and art. Anyone who has not heard her recording of "Ocean, Thou Mighty Monster," from Weber's "Oberon," should lose no time in doing so.

Berlioz's "Roman Carnival" Overture is well recorded on a 12-inch Red Seal disk by a symphony orchestra conducted by Eugene Bigot. This overture is an early work of one of the most brilliant of orchestrators.

On the Grand Court Organ at Wanamaker's in Philadelphia, Charles M. Courboin records two Bach numbers for a Victor 12-inch Red Seal disk. On one side is Guilmant's arrangement for organ of "God's Time Is the Best Time," from the 106th cantata, and on the other, the choral-prelude, "Christ Lay in the Bonds of Death."

I heard Guilmant, the greatest organist of the past century, give a recital on this same organ in 1904, when, at the St. Louis World's Fair, it was "the greatest organ in the world." It was later taken to Wanamaker's, enlarged and improved.

Courboin is a master of registration, and his string effects in this record are marvelous. The music is quiet and restful, and indescribably lovely.

In the standard instrumental list are selections from Gilbert and Sullivan's "The Mikado," played by Louis Levy's orchestra; Robert Forsythe and Arthur Young's two-piano record of "Mood Indigo" (Ellington-Biggert-Mills) and "Solitude" (Duke Ellington); and an organ arrangement of Sibelius' "Finlandia," played by Reginald Foort.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH
JUL 2 - 1939

On the RECORDS

By MICHAEL SHAW, JR.

THERE IS HARDLY a person who has not heard, although comparatively few could identify it, the waltz from Tschaikowsky's "Serenade in C Major (Op. 48). Much less well known are the three sister movements. Sir Adrian Boult does them all, getting well-rounded response from the B. B. C. Symphony plus sympathetic reproduction (Victor Set M-556; six sides).

* * *

IT IS A DIFFERENT story for that underestimated genius, K. P. E. Bach. "Concerto in D Major," an arrangement for small orchestra by Maximilian Steinberg, is engraved for the first time by Serge Koussevitzky and the Boston Symphony (Victor Set M-559; four sides). Another arrangement by Casadesus, called "Suite in D," was disced a few years ago by the American Society of Ancient Instruments and it remains our choice.

The latest version strikes us as considerably overdressed, a failing in which sound engineers have had a hand, but are by no means entirely to blame.

* * *

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK
JUL 3 - 1939

RECORD WEEK

HAYDN—*Symphony No. 98 in B flat.* (Howard Barlow and Columbia Broadcasting Symphony. Three 12-inch Columbia records in album, $5.) A first recording of the fourth "Salomon" symphony, not to be confused with the Koussevitzky recording of another B flat symphony last winter (NEWSWEEK, Feb. 13).

THIS CLIPPING FROM
CHICAGO, ILL.
ADVOCATE
JUL 21 1939

RCA-VICTOR AUGUST RELEASE

Each year the Boston Symphony Orchestra seems to produce at least one great work which becomes over night a popular sensation. A year ago it was Prokofieff's Lieutenant Kije Suite. This year Prokofieff again produces a sensation, which Serge Koussevitzky played throughout the season just closed and which will be the feature of the great Berkshire Festival at Stockbridge this month.

Prokofieff's new piece is called "Peter and the Wolf," and we assure you that it is unlike anything you have ever heard before. It is called an orchestra fairy tale and the story is told by a narrator as the music proceeds. Individuals in the story are characterized by instruments and instrumental groups in the orchestra, and the whole is woven into a most delightful, witty, entertaining musical texture.

The narration is done by the distinguished American actor, Richard Hale, and the extraordinary virtuoso orchestra has the best opportunity it has ever had to display its unique talents. The music is full of melody, tricky rhythms and humorous effects. Ostensibly a story for children, we think that "Peter and the Wolf" is really a very clever and subtle satire. We assure you that neither at the Boston Symphony concerts nor on these records is Dr. Koussevitzky playing exclusively to children. True, children are completely fascinated by this work, but it makes grown-ups feel like children and they are even more richly entertained. (RCA-Victor. M - 566 (15442-4); Am-566 (15445-7). $6.50).

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
JUL 20 1939

Local Concern Will Conduct Record Shop at Music Festival

Music House Again Chosen to Conduct Display and Sale for Berkshire Event —Selling Tickets Here

The Music House of this city for the third time has been invited to conduct the display and sale of records on the concert grounds during the concerts of the Berkshire Symphonic festival, which this year will consist of six concerts at Tanglewood, between Lenox and Stockbridge, by the Boston Symphony orchestra, Serge Koussevitzky, conductor. The festival opens on Thursday evening, Aug. 3. The other concerts are held on the following Thursday and the two following Saturdays and Sundays. The Thursday and Saturday concerts are held at 8.30 p. m and the Sunday concerts at 3.30 p. m.

The performances are given in the hugh V shaped shed open at the back and sides which was dedicated at the opening night of last year's festival. Miss Dorothy Bement, co-principal of the Northampton School for Girls, is chairman of the local advisory committee. Reservations for each series of three concerts or for single performances of the orchestra may be made at the Music House and will be filled on a priority basis.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JUL 22 1939

Records: Prokofieff's Fairy Tale

By C. E. L.

One of the brightest and most engaging additions to the record lists in many a moon is Prokofieff's orchestral fairy tale "Peter and the Wolf" (Victor Musical Masterpiece Series M-566).

Serge Koussevitzky and the Boston Symphony Orchestra offered this piquant fantasy repeatedly to delighted audiences last winter and are introducing it at the Tanglewood concerts in Stockbridge on Sunday, Aug. 6. It has been a novelty hit which promises to have an enduring appeal for it wears exceedingly well. As a record album it is bound to be popular within the best connotations of that word.

Exposed to a diversity of tastes and ages, "Peter and the Wolf" produces undeviating reactions: It charms, amuses, absorbs and elevates happily. You can read almost anything you like into the picture—satire, political or critical, symbolism, human commentaries or simply leave it a blandly literal fairy tale. Children—and that includes almost everybody, doesn't it?—all love it. Musicians in their grown-up moments chuckle over the sheer ingenuity of such moments as the dialogue between the bird and the duck, the cat scuttling up a tree and the amusing step-and-a-half gait of grandpa who, you'll swear, is wearing the Russian equivalent of carpet slippers.

Richard Hale, as usual with the Bostonians, is narrator of the piece. He lays nuance on heavily and takes the melos with an awed and bated expression which quite goes into the heart of the business. Mr. Hale who has claims upon both the fields of acting and singing seems to have made his mark with this unusual role which falls between the two. His performance on these records is much smoother than when this writer last heard him in Symphony Hall.

The orchestral sonorities are well-grooved and the only thing missing from the discs is indescribable and evocative mien of Koussevitzky when he conducts this score. Its reflections are indelibly written into the music, however.

It is suggested that purchasers of this treasurable set save the interesting wrapper picture and paste it on the album cover itself for it is worth saving.

* * *

Meet Antonin Dvorak, the Bohemian. Everyone is acquainted with the composer of the symphony "From the New World", the American Quartet and the popular tune, "Humoresque" and thereupon reckons that is all ye know and all ye need to know. As a matter of fact, that is not Dvorak at all but a foreign composer enjoying a holiday in the United States and plying his vocation in somewhat the same accents that might be heard in naturalization court. The New World Symphony often sounds like a broken-English recitation of "We the people of the United States—"

This is a late date to be propagandizing for the Bohemian Dvorak but Columbia is doing its share by bringing out a new recording of his Quartet in E flat, opus 51. It is performed by the Lener Quartet and is number M-369 in the Masterworks Series.

The work is as old-worldly as can be, mellow, joyous, peasant-flavored and idiomatic. As quartet writing it has no compunctions about departing from pure classical lines, as witness the romantically colored Dumka of the second movement. It is in this movement, too, that the most characteristic bit of Dvorak occurs—the syncopated Furiant in 3-8 time.

The concluding allegro is also wholly typical with its combination of an exuberant vivacity, folk-tune derivations and a masterly technical command. To acquire a greater familiarity with this quartet is to know about Dvorak.

The Leners do the fine job that is to be expected from them and the recording is efficient. The entire work is reproduced except for the omission of the repeat in the first movement.

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK
JUL 24 1939

RECORD WEEK

CHOPIN—*Piano Concerto, F minor.* (Alfred Cortot, orchestra under John Barbirolli. Four 12-inch Victor records in album, $8.) Important, not only because of being a major work by the great Pole but because other recordings are curiously few and badly dated—with the breach now filled by a Chopin specialist. (Chopin fanciers were recently offered the contrasting Etudes—opus 10—played by Edward Kilenyi. Three 12-inch Columbia records in album, $5.)

MARKEVITCH (IGOR)—*Ballet Suite "L'Envol d'Icare."* (Brussels Philharmonic, conducted by the composer. Three 12-inch imported Gramophone records, $7.50.) One of Russia's youngest composers (born July 27, 1912) offers an American première of a daringly iconoclastic early work.

PROKOFIEFF—*Peter and the Wolf.* (Boston Symphony under Serge Koussevitzky. Three 12-inch Victor records in album, $6.50.) A charmingly whimsical fairy tale in tone (with Richard Hale helping things along as narrator) for all children, growing and grown.

Dance music still flows on—the latest proof being *Dance Time* played by Hal Kemp and his orchestra (three Victor records in album, $2.75). The two fox trots, waltz, tango, rumba, and conga were chosen by a poll taken in the Waldorf-Astoria; together they represent all types of steps in today's smart ballrooms.

[illegible] FROM
[illegible]STOWN, O.
VINDICATOR
JUL 2 - [illegible]

73

Sparkling Bach Music In New Record Album

Concerto for Orchestra in D Major Presented in Two-Disk Set by Boston Symphony

By L. E. Beals

Among the most interesting albums recently released by Victor is a two-disk set containing the Concerto for Orchestra in D major by Karl Philipp Emanuel Bach (1714-1788) played by the Boston Symphony Orchestra, directed by Serge Koussevitzky. The work was originally composed for four strings, but in 1911 was scored for flute, two oboes, English horn, bassoon, horn and strings, by Maximilian Steinberg.

K. P. E. Bach was the second son of the famous Johann Sebastian, and was more appreciated during the 18th century than was his father. His influence can be indicated by the following quotation. Haydn declared "whoever knows me well will see how much I owe to Emanuel Bach, and how I have understood and thoroughly studied him."

Just as it was several centuries before Johann Sebastian Bach's proper place in music was appreciated, so it has been only in recent years that the music of Emanuel Bach has begun to sound again in the concert halls, on the radio and on records.

This concerto is great music that will hold its place with the music of the greater Bach; and it is superbly played and recorded. Like all really great music, it is the sort of which one will not soon tire.

Well Coupled

Another two-disk set of 12-inch Red Seal records is one containing Two Sketches by Charles Tomlinson Griffes (1884-1920) which occupies three sides, and the Andante Semplice movement from the fourth string quartet in E minor, by George Whitefield Chadwick (1854-1931), which occupies the fourth side.

These pieces are well coupled, for Griffes' music is based on Indian themes, and Chadwick's reflects the impress of Negro folk melody upon American music.

Both are well played by the Coolidge Quartet (William Kroll and Nicolai Berezowsky, violins, Nicolas Moldavan, viola, and Victor Gottlieb, cello) and the recording is all that could be wished.

Kirsten Flagstad's latest contribution is a 10-inch disk containing Elsa's song to the breeze, which occurs early in Act II of Wagner's "Lohengrin," and "Du bist der Lenz," which immediately follows Siegmund's Spring Song in Act I of "Die Walkuere." The accompaniments are by the Philadelphia Orchestra directed by Eugene Ormandy.

Feature Famous Organ

Fortunate are we that recording has been so perfected in time to preserve for the future this wonderful singer's voice and art. Anyone who has not heard her recording of "Ocean, Thou Mighty Monster," from Weber's "Oberon," should lose no time in doing so.

Berlioz's "Roman Carnival" Overture is well recorded on a 12-inch Red Seal disk by a symphony orchestra conducted by Eugene Bigot. This overture is an early work of one of the most brilliant of orchestrators.

On the Grand Court Organ at Wanamaker's in Philadelphia, Charles M. Courboin records two Bach numbers for a Victor 12-inch Red Seal disk. On one side is Guilmant's arrangement for organ of "God's Time Is the Best Time," from the 106th cantata, and on the other, the choral-prelude, "Christ Lay in the Bonds of Death."

I heard Guilmant, the greatest organist of the past century, give a recital on this same organ in 1904, when, at the St. Louis World's Fair, it was "the greatest organ in the world." It was later taken to Wanamaker's, enlarged and improved.

Courboin is a master of registration and his string effects in this record are marvelous. The music is quiet and restful, and indescribably lovely.

In the standard instrumental list are selections from Gilbert and Sullivan's "The Mikado," played by Louis Levy's orchestra; Robert Forsythe and Arthur Young's two-piano record of "Mood Indigo" (Ellington-Biggert-Mills) and "Solitude" (Duke Ellington); and an organ arrangement of Sibelius' "Finlandia," played by Reginald Foort.

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

JUL 3 - 1939

RECORD WEEK

Haydn—*Symphony No. 98 in B flat.* (Howard Barlow and Columbia Broadcasting Symphony. Three 12-inch Columbia records in album, $5.) A first recording of the fourth "Salomon" symphony, not to be confused with the Koussevitzky recording of another B flat symphony last winter (Newsweek, Feb. 13).

THIS CLIPPING FROM
CHICAGO, ILL.
ADVOCATE

JUL 21 1939

RCA-VICTOR AUGUST RELEASE

Each year the Boston Symphony Orchestra seems to produce at least one great work which becomes over night a popular sensation. A year ago it was Prokofieff's Lieutenant Kije Suite. This year Prokofieff again produces a sensation, which Serge Koussevitzky played throughout the season just closed and which will be the feature of the great Berkshire Festival at Stockbridge this month.

Prokofieff's new piece is called "Peter and the Wolf," and we assure you that it is unlike anything you have ever heard before. It is called an orchestra fairy tale and the story is told by a narrator as the music proceeds. Individuals in the story are characterized by instruments and instrumental groups in the orchestra, and the whole is woven into a most delightful, witty, entertaining musical texture.

The narration is done by the distinguished American actor, Richard Hale, and the extraordinary virtuoso orchestra has the best opportunity it has ever had to display its unique talents. The music is full of melody, tricky rhythms and humorous effects. Ostensibly a story for children, we think that "Peter and the Wolf" is really a very clever and subtle satire. We assure you that neither at the Boston Symphony concerts nor on these records is Dr. Koussevitzky playing exclusively to children. True, children are completely fascinated by this work, but it makes grown-ups feel like children and they are even more richly entertained. (RCA-Victor. M-566 (15442-4); Am-566 (15445-7). $6.50).

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JUL 22 1939

Records: Prokofieff's Fairy Tale

By C. E. L.

One of the brightest and most engaging additions to the record lists in many a moon is Prokofieff's orchestral fairy tale "Peter and the Wolf" (Victor Musical Masterpiece Series M-566).

Serge Koussevitzky and the Boston Symphony Orchestra offered this piquant fantasy repeatedly to delighted audiences last winter and are introducing it at the Tanglewood concerts in Stockbridge on Sunday, Aug. 6. It has been a novelty hit which promises to have an enduring appeal for it wears exceedingly well. As a record album it is bound to be popular within the best connotations of that word.

Exposed to a diversity of tastes and ages, "Peter and the Wolf" produces undeviating reactions: It charms, amuses, absorbs and elevates happily. You can read almost anything you like into the picture—satire, political or critical, symbolism, human commentaries or simply leave it a blandly literal fairy tale. Children—and that includes almost everybody, doesn't it?—all love it. Musicians in their grown-up moments chuckle over the sheer ingenuity of such moments as the dialogue between the bird and the duck, the cat scuttling up a tree and the amusing step-and-a-half gait of grandpa who, you'll swear, is wearing the Russian equivalent of carpet slippers.

Richard Hale, as usual with the Bostonians, is narrator of the piece. He lays nuance on heavily and takes the melos with an awed and bated expression which quite goes into the heart of the business. Mr. Hale who has claims upon both the fields of acting and singing seems to have made his mark with this unusual role which falls between the two. His performance on these records is much smoother than when this writer last heard him in Symphony Hall.

The orchestral sonorities are well-grooved and the only thing missing from the discs is indescribable and evocative mien of Koussevitzky when he conducts this score. Its reflections are indelibly written into the music, however.

It is suggested that purchasers of this treasurable set save the interesting wrapper picture and paste it on the album cover itself for it is worth saving.

* * *

Meet Antonin Dvorak, the Bohemian. Everyone is acquainted with the composer of the symphony "From the New World", the American Quartet and the popular tune, "Humoresque" and thereupon reckons that is all ye know and all ye need to know. As a matter of fact, that is not Dvorak at all but a foreign composer enjoying a holiday in the United States and plying his vocation in somewhat the same accents that might be heard in naturalization court. The New World Symphony often sounds like a broken-English recitation of "We the people of the United States—"

This is a late date to be propagandizing for the Bohemian Dvorak but Columbia is doing its share by bringing out a new recording of his Quartet in E flat, opus 51. It is performed by the Lener Quartet and is number M-369 in the Masterworks Series.

The work is as old-worldly as can be, mellow, joyous, peasant-flavored and idiomatic. As quartet writing it has no compunctions about departing from pure classical lines, as witness the romantically colored Dumka of the second movement. It is in this movement, too, that the most characteristic bit of Dvorak occurs—the syncopated Furiant in 3-8 time.

The concluding allegro is also wholly typical with its combination of an exuberant vivacity, folk-tune derivations and a masterly technical command. To acquire a greater familiarity with this quartet is to know about Dvorak.

The Leners do the fine job that is to be expected from them and the recording is efficient. The entire work is reproduced except for the omission of the repeat in the first movement.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

JUL 2 - 1939

On the RECORDS

By MICHAEL SHAW, JR.

THERE IS HARDLY a person who has not heard, although comparatively few could identify it, the waltz from Tschaikowsky's "Serenade in C Major (Op. 48). Much less well known are the three sister movements. Sir Adrian Boult does them all, getting well-rounded response from the B. B. C. Symphony plus sympathetic reproduction (Victor Set M-556; six sides).

* * *

IT IS A DIFFERENT story for that underestimated genius, K. P. E. Bach. "Concerto in D Major," an arrangement for small orchestra by Maximilian Steinberg, is engraved for the first time by Serge Koussevitzky and the Boston Symphony (Victor Set M-559; four sides). Another arrangement by Casadesus, called "Suite in D," was disced a few years ago by the American Society of Ancient Instruments and it remains our choice.

The latest version strikes us as considerably overdressed, a failing in which sound engineers have had a hand, but are by no means entirely to blame.

* * *

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUL 20 1939

Local Concern Will Conduct Record Shop at Music Festival

Music House Again Chosen to Conduct Display and Sale for Berkshire Event —Selling Tickets Here

The Music House of this city for the third time has been invited to conduct the display and sale of records on the concert grounds during the concerts of the Berkshire Symphonic festival, which this year will consist of six concerts at Tanglewood, between Lenox and Stockbridge, by the Boston Symphony orchestra, Serge Koussevitzky, conductor. The festival opens on Thursday evening, Aug. 3. The other concerts are held on the following Thursday and the two following Saturdays and Sundays. The Thursday and Saturday concerts are held at 8.30 p. m and the Sunday concerts at 3.30 p. m.

The performances are given in the hugh V shaped shed open at the back and sides which was dedicated at the opening night of last year's festival. Miss Dorothy Bement, co-principal of the Northampton School for Girls, is chairman of the local advisory committee. Reservations for each series of three concerts or for single performances of the orchestra may be made at the Music House and will be filled on a priority basis.

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

JUL 24 1939

RECORD WEEK

Chopin—*Piano Concerto, F minor.* (Alfred Cortot, orchestra under John Barbirolli. Four 12-inch Victor records in album, $8.) Important, not only because of being a major work by the great Pole but because other recordings are curiously few and badly dated—with the breach now filled by a Chopin specialist. (Chopin fanciers were recently offered the contrasting Etudes—opus 10—played by Edward Kilenyi. Three 12-inch Columbia records in album, $5.)

Markevitch (**Igor**)—*Ballet Suite "L'Envol d'Icare."* (Brussels Philharmonic, conducted by the composer. Three 12-inch imported Gramophone records, $7.50.) One of Russia's youngest composers (born July 27, 1912) offers an American première of a daringly iconoclastic early work.

Prokofieff—*Peter and the Wolf.* (Boston Symphony under Serge Koussevitzky. Three 12-inch Victor records in album, $6.50.) A charmingly whimsical fairy tale in tone (with Richard Hale helping things along as narrator) for all children, growing and grown.

Dance music still flows on—the latest proof being *Dance Time* played by Hal Kemp and his orchestra (three Victor records in album, $2.75). The two fox trots, waltz, tango, rumba, and conga were chosen by a poll taken in the Waldorf-Astoria; together they represent all types of steps in today's smart ballrooms.

24

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
JUL 3 0 1939

'Just as a Matter of Records'

FROM groove to groove: Because there are five Sundays in July, this department's record budget did not come out quite even. Too much enthusiasm earlier in the month leaves nothing for today except marginal notes. . . . However, you will be glad to hear that Lily Pons is back on the discs and it is hinted she is going to do a lot of work for Victor during the coming season. . . . Celebrating her return is a 10-inch record containing no less than four pleasant songs, of which the jolliest is "Marie Antoinette's Song," by Myron Jacobson. It could be a lullaby, but, as you well know, it isn't. Ernest Chausson's "Butterflies" immediately follows. On the other side are two excellent trifles, Pastorale and "Bird Song," which Frank LaForge obviously wrote with coloraturas in mind. Mr. LaForge, by the way, is the accompanist. . . . Best seller in the red seal division, according to Victor, has always been "The Blue Danube," which coupled with "Tales from Vienna Woods" and performed by the Philadelphia Orchestra under the direction of Leopold Stokowski this month makes its nth appearance. It will go well with the recently issued album of Vienna music.

* * *

There is a fine exhibition of both tone and pyrotechnics in Albert Spalding's own "Dragon Fly" which he plays on a 10-inch Victor record. He calls it a study in arpeggios and plays it unaccompanied. The other side is Gaspar Cassado's "Dance of the Green Devil." . . . "The White Peacock," one of Charles Griffes' "Four Roman sketches" makes its Columbia debut with Howard Barlow swinging the baton. The impressionistic tone poem gets a fine performance. . . . Richard Crooks sings Ossip Gabrilowitsch's arrangement of Christina Rosetti's "Goodbye" with pleasant effect on a Victor 10-incher. The companion song is Bach's "If Thou Be Near," with orchestrations by Charles O'Connell. Mr. O'Connell, by the way, just recently made his debut as a conductor. . . . The Boston "Pops" Orchestra and Arthur Fiedler are concerned with ballet music on the July list. There are three excerpts from Rameau and one from Leclair. . . . Maria Antonia De Castro, pianist new to Columbia lists, is introduced playing three pieces by Hector Villa-Lobos, South American composer and pianist. Villa-Lobos collects Brazilian folk tunes on which he bases most of his music. . . . Prices of Victor's black label series have reduced.

* * *

ON THE POPULAR SIDES

RAYMOND SCOTT'S "In an Eighteenth Century Drawing Room" last week was in second place on Brunswick's best-seller list. "Boy Scout in the Alps," on the other side, is good, too. As a matter of fact this department thought that it would be the best seller. Anyway, we still think that it is the combination of the two that makes the customers ask for the platter. Kay Kyser's version of the novelty tune, "Concert in the Park," was second, and "Comes Love," by Harry James, was third.

Glenn Miller had two tunes on Bluebird's bandwagon. They were "Moonlight Serenade," in first place, and "Wanna Hat With Cherries," in third. The week before he had three. Artie Shaw's "Comes Love" was second.

Crooner Crosby's "El Rancho Grande" and "If I Had My Way" were Decca's first and second best discs. Glen Gray's "Sunrise Serenade" was third.

Kenny Baker's "Stairway to the Stars" continued in first place on the Victor list and was followed by "Moon Love," by Sammy Kaye, and "I Poured My Heart Into a Song," by Tommy Dorsey. Vocalion's three best were "My Last Goodbye," by Dick Jurgens, "Concert in the Park," by Jan Garber, and "Moon Love," by Al Donohue.

C. B.

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS
JUL 3 1 1939

RECORDED MUSIC

By DISCOPHILE

Maybe it ought to be listed under The Kiddie's Corner, but the fact that "Peter and the Wolf" (Victor M-566), gives us some fresh music by one of the most original composers of our day, Serge Prokofieff, demands adult attention.

But 10 to 1, if you get this album, the children will claim it for their own. Subtitled "an orchestral fairy-tale," it uses the familiar music-logue technique. A voice, Richard Hale in this instance, recites the story, while the orchestra (Boston Symphony under Serge Koussevitsky) interlards the recitation with musical interpretation.

Obviously, "Peter and the Wolf," which was written in 1936 for a children's show in Moscow, will not stand with the greatest of Prokofieff's work. But the nature of his genius can extend from the profundity to the most delightful trivia—or to be specific, from the great slow movement of his violin concerto recently recorded with Heifetz to the sound of Peter's duck quack-quacking inside the stomach of the wolf.

Those who have seen "Alexander Nevsky," now at the Little Theater, will recognize Prokofeiff's striking ability to point up drama via the symphony. In these records he again plays second fiddle to drama, in this case not to an epic but to a fairy tale.

Incidentally some have claimed they spot a political satire in the fairy tale. If they are right, those Russians must be awful subtle. The performance is as fine as you would expect from the orchestra and conductor who are famous for their handling of modern music.

For the piano shelf, there are two new albums, both featuring pleasing if outdated music of the grand style era, played by great pianistic names of our times. One is Chopin's F minor concerto played by Alfred Cortot and the London Philharmonic under Barbirolli (Victor, M-567), the other Liszt's Fantasia on Beethoven's "Ruins of Athens" and Schubert's "Der Lindenbaum," played by Egon Petri and the London Philharmonic under Howard (Columbia, X-136). The recordings in both instances are excellent.

THIS CLIPPING FROM
DALLAS, TEX.
TIMES-HERALD
JUL 3 0 1939

Prokofieff Tells Child's Story With Symphony; Pops Orchestra Offers Program

"PETER AND THE WOLF," an orchestral fairy tale by Serge Prokofieff. Koussevitsky and the Boston Symphony. Victor Album M-566 (three 12-inch records).

Here is an orchestral novelty, not quite like anything you have ever heard before. Composers have always expressed highly personal intellectual ideas in music, and made delightful musical characterizations. Saint Saens did it in his Carnival of the Animals and Edward Elgar in his Engima Variations—which characterrized his friends—to mention but two conspicuous instances. The novelty of this work of Prokofieff is that he has expanded to what might be termed cosmic proportions the sort of favorite stunt of the piano monologists like Dwight Fiske. You are familiar with one of these witty gentlemen speaking their stories and decorating them with informal pianistic flourishes and little leitmotivs that highlight the characters.

To find this almost spontaneous device of the clever pianist enlarge to the point that while a narrator recounts the most irresponsible of fairy tales, a whole orchestra paints in the musical background of a bird, a duck, a little boy, a big bad wolf and a troup of hunters, is almost startling. But as Prokofieff has a quality of genuine musical genius and thinks orchestrally with effortless ease, the work in spite of its delicate subject expanded to heroic proportions seems to maintain somehow the charm of intimacy.

Koussevitsky has chosen as narrator to assist the Boston Symphony the talented Richard Hale, who is both a sound musician and a skilled actor. The result is the words are blended deftly to the music and the spirit of fun in the whole thing comes plainly through the loud speaker. As for the fairy tale itself, it has that surprising pointlessness which Americans so frequently find in Russian fairy stories. But it is quaint and bizarre and just the sort of unexpected album that the collector who likes a novelty is looking for. It was written in 1936 and first performed at a children's concert in Moscow in May of that year. But its appeal is by no means limited to children.

BEETHOVEN'S SONATA OP. 30, No. 3, for piano and violin. Played by Nathan Milstein. Columbia Masterwork Set X 137 (two 12-inch records).

Though Nathan Milstein played in Dallas a number of seasons ago, in the long list of the greatest artists who have appeared here on Civic Music, he is still remembered for the elegant distinction of his playing. That distinction is again apparent in the playing of this sonata which was written when Beethoven was 32.

It was composed in 1802, the last of three which Beethoven dedicated to Catherine II's grandson, the young Emperor Alexander I, who won the composer's respect for his liberal tendencies. The first of these sonatas is supposed to be pastoral in mood, the second military, and this third to reflect the gaiety that one might find at a peasant fair. There are those who have fancied they saw in its music the sort of Flemish popular scenes, with a touch of Russian peasantry in honor of the Emperor Alexander that the Dutch artist, David Teniers, the younger liked to paint, and it seems certain that some of the rhythms can be traced to the dances of Little Russia. But this writer, having listened carefully with the Flemish carnival idea in mind, failed to find any definite evidence of it. The sonata, however, is charmingly gay and lilting in the manner that Schubert's "Trout" is gay. Played as Milstein plays it, one is made aware of full charm, and the album is a safe bet for Beethoven enthusiasts.

FANTASIA ON BEETHOVEN'S RUINS OF ATHENS, by Liszt. Egon Petri, pianist with the London Philharmonic Orchestra. Columbia Masterworks, Set No. 7 (two 12-inch records).

There is a touch of irony to find the London Philharmonic playing this particular work. For while Beethoven wrote the Ruins of Athens as incidental music to a Viennese dramatic piece in 1811, when five years later in 1816, the London Philharmonic of that day delighted with his Fifth Symphony, sent him something like $400 in money of the day and commissioned three overtures to be written especially for themselves, Beethoven simply looked among his scores, fished out the already old Ruins of Athens and sent it as one of the three, to the Philharmonic's great resentment.

Liszt, of course, after his usual custom, worked over the Ruins of Athens into what may now be termed an old-fashioned show piece. As a pianist and as a composer who had mastered the resources of the piano incomparably, he still ranks high today. Mr. Petri has been one of the most conspicuous performers of Listz's piano music on records, and once more he turns in the sort of virtuoso performance that this florid brand of music needs to set it off.

The fourth side of the second record is taken up with Mr. Petri playing Liszt's bravura arrangement of Schubert's song "Der Lindenbaum.

BOSTON "POPS" CONCERT.

Russian and Ludmill — Overture (Glinka).
Deep River—Nobody Knows the Trouble I've Seen.
Five Miniatures (Paul White).
Doctrinen Waltz (Edward Strauss).
Eugen Onegin—Polonaise (Tschaikowsky).
Boston "Pops" Orchestra, Arthur Fiedler, Conductor.
Victor Album M-554 (Three 10-inch, two 12-inch records).

To persons out of the magnetic range of Boston, those records which have appeared under the stamp of the Boston "Pops," and there have been a good many of them, probably have been underrated as to their artistic merit. For the word "pops" of itself hardly seems impressive. But that name was one which was applied many years ago, and by popular adoption has stuck to what might be termed the summer edition of the Boston Symphony. Many of the players are the same, and if the programs are somewhat deliberately lighter and more informal to go with a summer setting and cold refreshments, the concerts of the "Pops" are certainly born of the musical tradition which is back of the Boston Symphony.

This album, which offers about half an hour of continuous music, is under the conductor who has most happily identified himself with the "Pops" in the public mind in recent years. The chief virtue of such a collection is that you have to your pleasure a series of selections arranged by experienced hands at program building. As you discover if you play it, there is a nice feeling of variation of mood, with music not too heavy and thoroughly appealing. All but the Five Miniatures of Paul White have long been accepted as standard selections. Dallas will remember Mr. White's group, especially his mosquito dance, for the performance that was given them last season by the Dallas Symphony. The album is sold as a unit, but quite probably you can purchase single records, if you impress the dealer with the fact that you are sufficiently eager to obtain any one selection.

◆ ◆ ◆

Single Records.

One "Pops" record released singly that should have more than ordinary appeal is an orchestration of the wild and syncopated Rumanian work, Hora Staccato (Victor 10-inch No. 4413 B). As a violin number for a long time it has been one of the favorites among Heifetz' encores, and was also used with striking success here by Elman in his concert last May. The reverse side offers Tschaikowsky's None but the Lonely Heart in orchestral form.

The Spanish singer, Lucrezia Bori, has retired from the Metropolitan, but she still sings and is held dear by her public. She offers three songs by important modern Spanish composers, sung as she knows so well how to sing Spanish music. They are De Falla's Seguidilla, taken from his suite of seven popular Spanish songs, and Joaquin Nin's Jota Tortosina and Malaqueana. That specialist in Spanish music, George Copeland, who not long ago offered a full album of it as soloist, is her accompanist. (Victor Record, 10-inch No. 1984.)

From Europe, remiding us of how the phonograph makes an artist immortal, comes a little record of two songs sung by the late Chaliapin, accompanied by the Afonsky choir and Balalaika orchestra. The songs are: Song of the Needy Pilgrim and Arise, Red Sun. In feeling they suggest the familiar choral work of the Don Cossack choir with, of course, Chaliapin in the center of things. Victor Record, 10-inch No. 1983.)

Another importation from the great repertory of Italian opera are two lesser known baritone arias, Racconto del Pastore, from Cilea's L'Arlesiana, and Raccogli e Calma, from Ponchielli's Prodigal Son. They are sung with traditional operatic gusto by Mario Basiola. Columbia, 12-inch No. 69602-D.)

THIS CLIPPING FROM
NEW ORLEANS, LA.
ITEM
JUL 3 0 1939

Reviews of New Records

Concert Recordings

By CHARLES LAMMOND

Mid-summer brings a light month of Victor classical releases for August. The music is mostly attuned to the weather, with one notable exception of which more a little later. Boston's two orchestras are most prominently represented, which is always good news for record collectors.

Paging Walt Disney

The month's feature album is M-566, "Peter and the Wolf," Serge Koussevitzky and the Boston Symphony, with Richard Hale as narrator in a vivid, crisp and yet lyric reading of this modern and thoroughly delightful composition, a quite recent work of Prokofief. It's a fine bit of recording as well as a deft interpretative job by speaker and orchestra.

A certain amount of dubiety as to the wearing qualities of the speech which is interwoven with the musical narration is removed as far as this column is concerned with repeated playings—and we still think it's good. Oh yes, Disney could do wonders with the whole thing—and should.

75

THIS CLIPPING FROM
ESQUIRE
CHICAGO, ILL.
AUG - - 1939

Roulades and Cadenzas

No ballyhoo, scalpers nor souvenir hawkers at the Berkshire Festival: just the finest music to be heard

by CARLETON SMITH

▪ MUSIC ▪

At long last, this culturally barren and boorish land has a summer music festival worth bellowing about. It's in the Berkshires, not more than three hours from New York by motor, and offers a brand of music-making superior to that existing elsewhere on the globe in August.

Heretofore, anyone with the interest of music at heart has taken up a post in a boiler factory immediately after—if not before—our famous May Festivals. These ambitious choral feasts that regularly stop up our ears for the summer have done their nickel's worth. In Cincinnati, for example, where the tradition was established early, Theodore Thomas exposed the natives to Beethoven's *Ninth* and Gluck's *Orpheus* before the carpetbaggers could get home from the South. In the seventies and eighties he taught them the *St. Matthew Passion*, the Mozart, Brahms, and Verdi *Requiems*, Beethoven's and Liszt's *Missa Solemnis*, Mendelssohn's *St. Paul* and *Walpurgis Night*, Handel's *Messiah*, and a score of lesser works. He introduced all-Wagner evenings to the Middle West and such celebrities as Materna, Christine Nilsson, Lilli Lehman, Nordica, Sembrich, Schumann-Heink, Henschel, Campanini, Bispham. Sir Edward Elgar made his first American appearance in Cincinnati in 1906, coming from England to conduct *The Dream of Gerontius* and *The Apostles*. Other spring festivals from Bethlehem, Pennsylvania to Mt. Vernon, Iowa nourished local talent, imported celebrities.

But with the arrival of moths and baseball, concert halls generally are bolted and left until fall. The virtuosi sail to cooler climates, no doubt to use their furs. The more erudite among the guardians of public taste, the lettered men of music, retire to their mountain towers and turn out innumerable tomes on Wagner, Toscanini, the opera, symphony, How to Listen and How to Feel at concerts. What music making survives the heat is unrehearsed, performed in alfresco surroundings with all the intimacy of a lieder recital in Times Square.

The Berkshire Symphonic Festival started in 1934 as a makeshift affair. Sixty-five members of the New York Philharmonic Symphony assembled under Henry Hadley and played three scratch concerts on a hillside near Stockbridge, Massachusetts. The next year a few more players were added and a tent rented to cover three thousand persons. The press was told:

"Beginning perhaps a hundred years ago and continuing up to the last four or five years, there seems to have been a rather definite and regular gravitation of many young New Englanders, and especially those from the Berkshire region, to western frontiers. From the days of the California Gold Rush and the later Klondike Boom, the lure of the West, which Horace Greeley pronounced 'the land of opportunity,' attracted thousands of young people. . . . Now, under changed conditions, with the frontiers gone and the old-time lure faded out, the trek is back to the starting point; back to the Berkshires and historic New England where the ancestors of many thousands in the West, lived and died and founded the present Republic. It is a part of our general plan and purpose to inspire the return of as many descendants of the pioneers of New England as we can reach with bona fide news publicity and attract to the Berkshires with unexcelled Symphonic Concerts."

The natives were startled by the number of visitors and the pretentiousness of the plans. "Gee Whillikins!" said a bus station boy when he read the posters announcing an orchestra of eighty-five. "You don't mean all of them are going to play at once—for only a dollar?"

The skeptics were active: a Festival would ruin the countryside, upset the local gossip, bring undesirables. Heroic tales were retold on winter nights of how indignant citizens had to fight to keep the trolley cars from coming down the main streets and shaking their china from corner cupboards; how Miss Emilia Brewer at the age of seventy hopped in and sat all night in a three-foot hole in front of her house to prevent the New England Telephone Company from placing a pole in it; how the shire's town councillors kept trucks from rumbling up the peaceful streets.

Objectors waxed loud on the disadvantages of a Music Festival. Little did they realize when they invited Serge Koussevitzky and the Boston Symphony to play, that they were removing it from the realm of local affairs and giving it international prestige and significance. Five thousand people came, whistled, stomped and cheered. There was no deficit. The next summer six concerts were planned and "Tanglewood"—a 200 acre estate where Hawthorne wrote *The House of Seven Gables* and *The Wonder Book*—was given to the Boston Orchestra as a permanent home for the Festival. Music lovers swarmed in from thirty-two states, from Canada, Europe, bringing their friends. Concerts were broadcast. A branch telegraph office was installed to handle the outflow of newspaper copy. Then came the night of nights—and what may prove to be the most momentous thunderstorm in the history of our summer music.

For more than an hour rain drummed on the great expanse of stretched canvas, drowning out completely all but fortissimo passages. With infinite patience, Koussevitzky stopped, waited and began again, finally rearranging his program so that the *Ride of the Valkyries* and the Overture to *Tannhauser* were heard while the rain was loudest. The elements finally subsided—and, the concert ended, the audience took off their shoes and stockings and waded to their cars.

Next day, it was decided to house future festivals in a permanent building. Eliel Saarinen, the incomparable Finnish architect, drew tentative plans for a music shed, a Greek Theatre, and an Academy. The first of these buildings, fan-shaped with a forty-foot ceiling and covering an acre and a half, was dedicated last August. With sides open, it gives the illusion of being out-of-doors and yet offers adequate protection from sun and rain and acoustics such as can be had only under a roof.

This shed, as its name indicates, is severe, plain, without frills. When the dedicatory concert began with the audience standing and singing *Eine Feste Burg*, I thought I was in a New England prayer meeting. It was more like a service than a concert.

The whole atmosphere was unlike anything at continental festivals. There were no yammering truck drivers at the station, no souvenir hawkers on the street corners, no flags flying, no scalpers, no trafficking in tickets by hotel porters. In fact, try as you would, you could not buy anywhere a photograph of Doctor Koussevitzky.

Two hours before the concert the streets were deserted. Six thousand people suddenly sprang out of the bushes and mingled in the crowd: gardeners and gigolos, cooks and chauffeurs, grand dames and students with well-worn copies of scores. They dressed as they pleased. Refreshments were served on the lawn by the women from a local church. External conditions gave no indication of what one was about to hear. But before two

Continued in center of page 108

THIS CLIPPING FROM
HARPERS MAGAZINE
NEW YORK, N. Y.

AUG - - 1939

POETS 14

P*aul Engle*, *Elford Caughey*, and *Martha Keller* are the poets of the month. Elford Caughey, under his own name, is new with us. A while back we published a poem of his under the pseudonym of Tristram Livingstone. Mr. Caughey is a member of the Boston Symphony Orchestra. Miss Keller lives in Philadelphia. Paul Engle appears here for the first time. A native of Cedar Rapids, he was at Oxford as a Rhodes Scholar when his book of poems, *American Song*, was published in 1934. His vigorous handling of national themes attracted considerable attention. Before this he had written another volume of poems, *Worn Earth*, and a third book, *Break the Heart's Anger*, has appeared since.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 1 - 1939

Koussevitzky and Boston Symphony Arrive Tomorrow

Stockbridge, Aug. 1—Serge Koussevitzky will assemble the Boston Symphony orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on route 183 between Lenox and Stockbridge, tomorrow for the first rehearsal in anticipation of the opening of the sixth annual festival Thursday evening at 8.30. The orchestra has been rehearsing in Boston.

The specially built shed, seating 5700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given on Thursday and Saturday evenings, and Sunday afternoon of this week and of next week.

Dr Koussevitzky will open the 1939 festival with Bach's Third Brandenburg Concerto String Orchestra. Rimsky - Korsakov's "Scheherazade" will be on the same program, which will conclude with the First Symphony of Brahms in C minor.

The program for Saturday will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven.

The program for Sunday afternoon will feature the Fourth Symphony of Tchaikovsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf," Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

THIS CLIPPING FROM
CATSKILL, N. Y.
MAIL

AUG 1 - 1939

Berkshire Music Festival Opens Aug. 3

Serge Koussevitzky will assemble the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on Route 183 between Lenox and Stockbridge, Mass., Wednesday for a rehearsal in anticipation of the opening of the sixth annual Festival Thursday evening at 8:30 o'clock.

The specially built shed, seating 5,700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last Summer, was declared to have remarkable properties for hearing and comfortable accommodation.

Dr. Koussevitzky will open the 1939 Festival with Bach's Third Bradenburg Concerto String Orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same programme, which will include the First Symphony of Brahms in C minor.

The second program (for Saturday, Aug. 5) will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 1 - 1939

TICKETS HERE FOR ORCHETRA EVENT

May be Obtained at Office of Superintendent of Schools by Pupils Who Registered.

. Tickets for pupils of Adams high school and C. T. Plunkett junior high school, who plan to attend the rehearsals of the Boston Symphony orchestra at Tanglewood, the home of the Berkshire Symphonic Festival, Inc., between Lenox and Stockbridge, on Saturday morning of this week have arrived in Adams and are now available at the office of Superintendent of Schools J. Franklin Farrell. School pupils who have registered for attendance at the rehearsals are asked to call at the school and secure them as soon as possible.

Attention was called today to the fact that the first rehearsal is Saturday of this week instead of tomorrow as previously announced and the second rehearsal to which school pupils will be admitted free of charge will be on Saturday, August 12.

Automobiles will leave from Adams high school at 9 o'clock Saturday morning in order to arrive at Tanglewood by 10 o'clock the hour at which the rehearsal will start.

Persons who are willing to donate their cars for transportation of pupils to the rehearsal are asked to communicate with Mr. Farrell's office as soon as possible.

Roulades and Cadenzas

Continued from page 77

programs were completed I became aware of the fact that I was participating in a quality of music-making that had not before existed in summer. Here was a finer orchestra than Mr. Toscanini had in Salzburg or London . . . a finer orchestra than Mr. Furtwängler used in Bayreuth. Here was an orchestra with its full personnel and its permanent conductor, and this was an occasion on which he permitted no compromise: each masterpiece had been rehearsed up to a point which enabled him to achieve the exact sounds he wished—and what sounds they were!

I remembered the elderly Bostonian gal who ten or twelve years ago used to tell me in Bayreuth: "You know, our new conductor, Koussevitzky, he plays much too loud. I'll have to speak to Judge Cabot about it." There she was across the aisle pounding her palms and shouting. And well she might! These concerts gave evidence of the culmination of an epoch: symphonic performances without parallel.

This month six more concerts will be given with no galaxy of "wandering" stars, no ballyhoo—simply great music played by the Boston Symphony and Koussevitzky.

The programs are:

August 3, 8:30 p. m.
Bach: Brandenburg Concerto No. 3.
Rimsky-Korsakoff: *Scheherazade.*
Brahms: Symphony No. 1.

August 5, 8:30 p. m.
Piston: Concerto for Orchestra.
Sibelius: Symphony No. 5.
Beethoven: Symphony No. 7.

August 6, 3:30 p. m.
Mozart: Symphony in E-flat.
Prokofieff: *Peter and the Wolf.*
Tchaikovsky: Symphony No. 4.

August 10, 8:30 p. m.
Beethoven: Symphony No. 2.
Strauss: *Thus Spake Zarathustra.*
Moussorgsky-Ravel: *Pictures at an Exhibition.*

August 12, 8:30 p. m.
Haydn: Symphony in B-flat, Op. 102.
Stravinsky: *Le Sacre du Printemps.*
Wagner: Overture to *The Flying Dutchman;* Prelude to *Lohengrin;* Prelude to *The Mastersingers; Siegfried's Rhine Journey.*

August 13, 3:30 p. m.
Schumann: Symphony No. 4.
Debussy: *L'Après-midi d'un Faune.*
Ravel: *La Valse.*
Sibelius: Symphony No. 2.

This in itself is sufficient: there is no need to wait for the Berkshire Festival to grow. Already, it occupies an eminence by itself. Says Doctor Koussevitzky:

"Yes, the Berkshire Music Festival is started and is rapidly growing. But concerts are only the first step toward the ultimate goal: the establishment of the greatest music and art center in the world. The United States of America can and are destined to have such a center. American freedom is the best soil for it. American financial resources will make it eventually possible. . . .

"The activities of the center will be many and varied. They will consist, first, in a series of symphonic concerts of great music. Second, in a series of immortal operas in a perfect ensemble of the finest singers, artists and choruses. Third, in a series of the most important oratorios presented in action. Fourth, in several outstanding ballet performances.

"In addition, we plan to give the classical tragedy and comedy with foremost living actors. We expect to re-create the antique Greek theatre in its modern form. For that purpose leading playwriters, composers, scholars, and other specialists will be invited. Their collective co-operation promises not only re-creation of the Greek theatre but also a creation of a new and great theatrical art, so persistently yet fruitlessly dreamed of by many visionaries in the nineteenth and present centuries.

"We contemplate further to establish an Academy of Music and Arts as a permanent institution. It has to be a creative musical center, where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance and technique; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars of Harvard, Yale and other universities will be teaching there, each in his field, so far as it concerns arts and music. . . .

"So visioned, the center will be one of the foremost educational institutions. It will serve the American nation, the world at large and all those who seek the best in music and related arts; those who want to study the fine arts in their relationship to culture, and those who long for a creative rest in the summer."

* * *

The Academy will be established in the summer of 1940. In addition to the opportunity—and a sadly needed one at that—for mature and talented musicians to practice orchestral and choral conducting, there will be a chance for everyone who enjoys music to associate in an informal and intimate way with professionals, to sing in the festival chorus or play in amateur orchestras, to attend rehearsals of the Boston Symphony and all festival concerts, to observe for themselves how music is made.

The only entrance requirement is an intelligent interest in music. No diploma or credit is given. In other words, The Berkshire Academy is not to be a conservatory or summer school. It will have no library, no research, no academic formalities. The lectures, which deal broadly with the understanding of music and the arts, will not constitute a course of study but will serve as a background for the actual musical experiences of the six-week session, which next summer will begin about July tenth and continue to August fifteenth.

To my mind, no more stimulating opportunity presents itself to the professional musician or the layman. Certainly, the Mozarteum in Salzburg offered no such attractions. As students soon discovered, it was largely a farce, its catalogue glutted with well-advertised names who seldom appeared. Salzburg had been for centuries a meeting place of Latin and Teutonic cultures. It was rich in age and romance.

But our Berkshires are rich in literary associations and have an inheritance and tradition all their own. Before 1800, William Mason was holding a musical convention in the courthouse at Lenox, "which was filled to overflowing." Hawthorne spent the busiest months of his creative life on what now are the Festival grounds. James Russell Lowell stayed in Stockbridge, Oliver Wendell Holmes in Pittsfield. William Cullen Bryant was inspired to write *Thanatopsis* and had a house near Great Barrington. The countryside was a "jungle of literary lions."

The natural beauty of this landscape influences every creative mind. Though in time they bored Hawthorne, who, incidentally, couldn't tell the difference between *Hail, Columbia* and *Yankee Doodle*, the endless nooks and corners along the busy Housatonic, the lights and shadows and clouds over Stockbridge Bowl, the mountains in the distance, have changed little since he lived at Tanglewood and wrote of Bald Head.

From the point of view of atmosphere, the Berkshires offer an ideal home for an American music-center. And, having heard the results of Doctor Koussevitzky's passionate faith and perseverance in his purpose, and knowing the unique combination of imagination and caution which characterizes the outlook of those who support this project, I am confident of its future. If, however, it should halt now and continue to present only symphonic concerts, it would have established a standard of performance second to none and have made it impossible for music in this country ever again to take a summer vacation. ⧺

76

FROM
HARPERS MAGAZINE
NEW YORK, N. Y.

AUG - - 1939

POETS 14

Paul Engle, *Elford Caughey*, and *Martha Keller* are the poets of the month. Elford Caughey, under his own name, is new with us. A while back we published a poem of his under the pseudonym of Tristram Livingstone. Mr. Caughey is a member of the Boston Symphony Orchestra. Miss Keller lives in Philadelphia. Paul Engle appears here for the first time. A native of Cedar Rapids, he was at Oxford as a Rhodes Scholar when his book of poems, *American Song*, was published in 1934. His vigorous handling of national themes attracted considerable attention. Before this he had written another volume of poems, *Worn Earth*, and a third book, *Break the Heart's Anger*, has appeared since.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 1- 1939

Koussevitzky and Boston Symphony Arrive Tomorrow

Stockbridge, Aug. 1—Serge Koussevitzky will assemble the Boston Symphony orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on route 183 between Lenox and Stockbridge, tomorrow for the first rehearsal in anticipation of the opening of the sixth annual festival Thursday evening at 8.30. The orchestra has been rehearsing in Boston.

The specially built shed, seating 5700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given on Thursday and Saturday evenings, and Sunday afternoon of this week and of next week.

Dr Koussevitzky will open the 1939 festival with Bach's Third Brandenburg Concerto String Orchestra. Rimsky - Korsakov's "Scheherazade" will be on the same program, which will conclude with the First Symphony of Brahms in C minor.

The program for Saturday will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven.

The program for Sunday afternoon will feature the Fourth Symphony of Tchaikovsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf," Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

THIS CLIPPING FROM
CATSKILL, N. Y.
MAIL

AUG 1 - 1939

Berkshire Music Festival Opens Aug. 3

Serge Koussevitzky will assemble the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on Route 183 between Lenox and Stockbridge, Mass., Wednesday for a rehearsal in anticipation of the opening of the sixth annual Festival Thursday evening at 8:30 o'clock.

The specially built shed, seating 5,700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last Summer, was declared to have remarkable properties for hearing and comfortable accommodation.

Dr. Koussevitzky will open the 1939 Festival with Bach's Third Bradenburg Concerto String Orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same programme, which will include the First Symphony of Brahms in C minor.

The second program (for Saturday, Aug. 5) will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 1 - 1939

TICKETS HERE FOR ORCHETRA EVENT

May be Obtained at Office of Superintendent of Schools by Pupils Who Registered.

Tickets for pupils of Adams high school and C. T. Plunkett junior high school, who plan to attend the rehearsals of the Boston Symphony orchestra at Tanglewood, the home of the Berkshire Symphonic Festival, Inc., between Lenox and Stockbridge, on Saturday morning of this week have arrived in Adams and are now available at the office of Superintendent of Schools J. Franklin Farrell. School pupils who have registered for attendance at the rehearsals are asked to call at the school and secure them as soon as possible.

Attention was called today to the fact that the first rehearsal is Saturday of this week instead of tomorrow as previously announced and the second rehearsal to which school pupils will be admitted free of charge will be on Saturday, August 12.

Automobiles will leave from Adams high school at 9 o'clock Saturday morning in order to arrive at Tanglewood by 10 o'clock the hour at which the rehearsal will start.

Persons who are willing to donate their cars for transportation of pupils to the rehearsal are asked to communicate with Mr. Farrell's office as soon as possible.

Roulades and Cadenzas

Continued from page 77

programs were completed I became aware of the fact that I was participating in a quality of music-making that had not before existed in summer. Here was a finer orchestra than Mr. Toscanini had in Salzburg or London . . . a finer orchestra than Mr. Furtwängler used in Bayreuth. Here was an orchestra with its full personnel and its permanent conductor, and this was an occasion on which he permitted no compromise: each masterpiece had been rehearsed up to a point which enabled him to achieve the exact sounds he wished —and what sounds they were!

I remembered the elderly Bostonian gal who ten or twelve years ago used to tell me in Bayreuth: "You know, our new conductor, Koussevitzky, he plays much too loud. I'll have to speak to Judge Cabot about it." There she was across the aisle pounding her palms and shouting. And well she might! These concerts gave evidence of the culmination of an epoch: symphonic performances without parallel.

This month six more concerts will be given with no galaxy of "wandering" stars, no ballyhoo—simply great music played by the Boston Symphony and Koussevitzky.

The programs are:

August 3, 8:30 p. m.
Bach: Brandenburg Concerto No. 3.
Rimsky-Korsakoff: *Scheherazade.*
Brahms: Symphony No. 1.

August 5, 8:30 p. m.
Piston: Concerto for Orchestra.
Sibelius: Symphony No. 5.
Beethoven: Symphony No. 7.

August 6, 3:30 p. m.
Mozart: Symphony in E-flat.
Prokofieff: *Peter and the Wolf.*
Tchaikovsky: Symphony No. 4.

August 10, 8:30 p. m.
Beethoven: Symphony No. 2.
Strauss: *Thus Spake Zarathustra.*
Moussorgsky-Ravel: *Pictures at an Exhibition.*

August 12, 8:30 p. m.
Haydn: Symphony in B-flat, Op. 102.
Stravinsky: *Le Sacre du Printemps.*
Wagner: Overture to *The Flying Dutchman;* Prelude to *Lohengrin;* Prelude to *The Mastersingers; Siegfried's Rhine Journey.*

August 13, 3:30 p. m.
Schumann: Symphony No. 4.
Debussy: *L'Après-midi d'un Faune.*
Ravel: *La Valse.*
Sibelius: Symphony No. 2.

This in itself is sufficient: there is no need to wait for the Berkshire Festival to grow. Already, it occupies an eminence by itself. Says Doctor Koussevitzky:

"Yes, the Berkshire Music Festival is started and is rapidly growing. But concerts are only the first step toward the ultimate goal: the establishment of the greatest music and art center in the world. The United States of America can and are destined to have such a center. American freedom is the best soil for it. American financial resources will make it eventually possible. . . .

"The activities of the center will be many and varied. They will consist, first, in a series of symphonic concerts of great music. Second, in a series of immortal operas in a perfect ensemble of the finest singers, artists and choruses. Third, in a series of the most important oratorios presented in action. Fourth, in several outstanding ballet performances.

"In addition, we plan to give the classical tragedy and comedy with foremost living actors. We expect to re-create the antique Greek theatre in its modern form. For that purpose leading playwriters, composers, scholars, and other specialists will be invited. Their collective co-operation promises not only re-creation of the Greek theatre but also a creation of a new and great theatrical art, so persistently yet fruitlessly dreamed of by many visionaries in the nineteenth and present centuries.

"We contemplate further to establish an Academy of Music and Arts as a permanent institution. It has to be a creative musical center, where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance and technique; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars of Harvard, Yale and other universities will be teaching there, each in his field, so far as it concerns arts and music. . . .

"So visioned, the center will be one of the foremost educational institutions. It will serve the American nation, the world at large and all those who seek the best in music and related arts; those who want to study the fine arts in their relationship to culture, and those who long for a creative rest in the summer."

* * *

The Academy will be established in the summer of 1940. In addition to the opportunity—and a sadly needed one at that—for mature and talented musicians to practice orchestral and choral conducting, there will be a chance for everyone who enjoys music to associate in an informal and intimate way with professionals, to sing in the festival chorus or play in amateur orchestras, to attend rehearsals of the Boston Symphony and all festival concerts, to observe for themselves how music is made.

The only entrance requirement is an intelligent interest in music. No diploma or credit is given. In other words, The Berkshire Academy is not to be a conservatory or summer school. It will have no library, no research, no academic formalities. The lectures, which deal broadly with the understanding of music and the arts, will not constitute a course of study but will serve as a background for the actual musical experiences of the six-week session, which next summer will begin about July tenth and continue to August fifteenth.

To my mind, no more stimulating opportunity presents itself to the professional musician or the layman. Certainly, the Mozarteum in Salzburg offered no such attractions. As students soon discovered, it was largely a farce, its catalogue glutted with well-advertised names who seldom appeared. Salzburg had been for centuries a meeting place of Latin and Teutonic cultures. It was rich in age and romance.

But our Berkshires are rich in literary associations and have an inheritance and tradition all their own. Before 1800, William Mason was holding a musical convention in the courthouse at Lenox, "which was filled to overflowing." Hawthorne spent the busiest months of his creative life on what now are the Festival grounds. James Russell Lowell stayed in Stockbridge, Oliver Wendell Holmes in Pittsfield. William Cullen Bryant was inspired to write *Thanatopsis* and had a house near Great Barrington. The countryside was a "jungle of literary lions."

The natural beauty of this landscape influences every creative mind. Though in time they bored Hawthorne, who, incidentally, couldn't tell the difference between *Hail, Columbia* and *Yankee Doodle,* the endless nooks and corners along the busy Housatonic, the lights and shadows and clouds over Stockbridge Bowl, the mountains in the distance, have changed little since he lived at Tanglewood and wrote of Bald Head.

From the point of view of atmosphere, the Berkshires offer an ideal home for an American music-center. And, having heard the results of Doctor Koussevitzky's passionate faith and perseverance in his purpose, and knowing the unique combination of imagination and caution which characterizes the outlook of those who support this project, I am confident of its future. If, however, it should halt now and continue to present only symphonic concerts, it would have established a standard of performance second to none and have made it impossible for music in this country ever again to take a summer vacation. ⌗

34X

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1939

MUSIC FESTIVAL AT TANGLEWOOD OPENS THURSDAY

Boston Symphony Orchestra to Arrive Tomorrow for Rehearsal

PITTSFIELD, July 31—Serge Koussevitzky will assemble the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at Tanglewood between Lenox and Stockbridge, Wednesday for a rehearsal in anticipation of the opening of the sixth annual festival Thursday at 8.30. The orchestra has been rehearsing in Boston.

Shed Seats 5700

The specially built shed, seating 5700, is on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the new acoustical shed which, after its inauguration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The programs are those of winter Symphony concerts. The performances are of a symphonic standard consistent with the famous orchestra here assembled in full personnel under its illustrious conductor.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given Thursday and Saturday evenings, and Sunday afternoon of next week and of the week following.

Bach and Brahms

Dr. Koussevitzky will open the 1939 Festival with Bach's Third Brandenburg Concerto String Orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same program, which will conclude with the First Symphony of Brahms in C minor.

The program for Saturday will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven. The program of the following afternoon will feature the Fourth Symphony of Tchaikovsky, and will include Prokofieff's orchestral fairy tale, "Peter and the Wolf," Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

THIS CLIPPING FROM
Phila. Forum
mag
Phila, Pa.

AUG - 1939

THE PHILADELPHIA FORUM MAGAZINE

VOLUME EIGHTEEN AUGUST, 1939 NUMBER TWELVE

ANOTHER GRAND REVIEW

OCCASIONALLY, along about August, this page contains a resume of the bright stars who illumine the Forum year. This August, lest the custom be honored in the breach more than the observance, we beg to call the members' attention to the brilliant winter sky in The Forum.

To begin with music. The two great Wagnerian sopranos of the Metropolitan, Kirsten Flagstad and Marjorie Lawrence, come only to The Forum in recitals, Mme. Flagstad after several years' absence, and Miss Lawrence for her first Philadelphia recital. Alexander Kipnis, appraised by a considerable number of the cognoscenti as the greatest recital artist living, returns at the request of many members. Robert Virovai, the seventeen-year-old Hungarian violinist who last season made "one of the most exciting debuts ever heard in Carnegie Hall," according to *Time Magazine*, a judgment with which your Editor, who was there, is in full accord, comes for his debut in this city, while that very great musician, Georges Enesco, honors The Forum with his last appearance as a violinist. France is the birthplace of the three great pianists whom The Forum will hear, Walter Gieseking, making his first appearance with us, and Robert and Gaby Casadesus, who have become old favorites with our members. Next season Doctor Koussevitzky and the Boston Symphony will give us a program of unusual novelty, modeled on the one which was regarded as the high-light of New York's last musical season. The hilarious but indescribable Comedian Harmonists make their first local appearance and The Philadelphia Opera Company, after golden opinions in its first season, will give a special performance for Forum members.

The Jooss European Ballet, top-ranking ballet ensemble of the world, returns to America, after a year's absence, in new programs and Argentinita and her Spanish Ensemble will repeat their triumph of last season.

As we have said before, The Forum promises the best group of plays that Philadelphia will see.

Foreign and domestic affairs will receive their due share of attention, from that great son of a great father, the half-American Jan Masaryk, for fifteen years Czech minister in London, Ambassadors Hugh Gibson and Bill Bullitt, America's Town Meeting of the Air with George V. Denny, Jr. as Moderator, in their first Philadelphia appearance, "Augur," world-famous London journalist, Stuart Chase, American economist, Doctor George Earle Raiguel, at the present moment collecting new material in the Mediterranean Basin, Palestine and Central Europe, and a series of Town Meetings with varied speakers, on the most pressing questions of the moment.

Long-time Forum favorite Billy Phelps will be with us in three new book talks, and that charming star of stage, screen and radio, Elissa Landi, answers, with amusing illustrations, the question whether "The Play's the Thing, or Is It?" The man who has probably known more intimately than any other American the great and the near-great in literature, politics and the arts, James B. Pond, will tell in his amusing and indiscreet fashion of "Celebrities I Have Known."

For those who like motion pictures, and who doesn't?, there will be a varied array of illustrated talks and demonstrations by a great scientist, Doctor Gerald Wendt, Director of Science and Education of the New York World's Fair, by W. Robert Moore, special representative of the National Geographic Society in Palestine, Earl Schenck, scientist, explorer, actor, artist and motion picture director, Amos Burg, daring explorer of dangerous rivers, Captain C. W. R. Knight, probably the top-ranker of all the picture men, in an amusing new lecture, and Governor Carl E. Milliken with his technicolor motion picture cavalcade of American history. There will of course be the annual Presentation of The Philadelphia Award and other events of first importance, to be announced later.

If the Grand Review in Washington at the end of the Civil War was, as claimed, worth ten years of a man's life, next season's Forum program is surely worth at least forty evenings of anyone's winter.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

AUG 1 - 1939

Music Festival Set Thursday

Berkshire Opening Will Feature Boston Symphony Presentation

Serge Koussevitzky will assemble the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on route 183 between Lenox and Stockbridge, Mass., tomorrow for a rehearsal in anticipation of the opening of the sixth annual festival Thursday night at 8:30 o'clock.

The specially built shed, seating 5,700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The programs are those of winter symphony concerts. The performances are of a symphonic standard consistent with the famous orchestra here assembled in full personnel under its illustrious conductor. To hear a Boston symphony concert in incomparable midsummer surroundings is a rare and unforgettable experience.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given on Thursday and Saturday evenings, and Sunday afternoon of next week and of the week following.

Dr. Koussevitzky will open the 1939 festival with Bach's third Brandenburg concerto string orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same program, which will conclude with the first symphony of Brahms in C minor.

The second program, Saturday, will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the fifth symphony of Sibelius, and end with the seventh by Beethoven. The program of the following afternoon will feature the fourth symphony of Tchaikovsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf", Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

The programs for the second week will be as follows: Thursday, Aug. 10: Beethoven's second symphony, Strauss' "Thus Spake Zarathustra", and Moussorgsky's "Pictures at an Exhibition", in Ravel's orchestration. The Saturday program, Aug. 12, will include Haydn's symphony in B flat, No. 102; Stravinsky's "Rite of Spring", and excerpts from Wagner's "The Flying Dutchman", "Meistersinger", "Lohengrin", and "Tannhauser". The final program on Sunday afternoon, Aug. 13, will comprise Schumann's fourth symphony; Debussy's "Afternoon of a Faun"; Ravel's "La Valse" and the second symphony of Sibelius.

THIS CLIPPING FROM
GREENWICH, CONN.
TIME

AUG 1 - 1939

Invalids Need Not Stay Away From Berkshire Fete

Invalids or others temporarily incapacitated need not remain away from the Boston Symphony Orchestra concerts at the Berkshire Symphonic Festival opening Thursday at 8:30 at Tanglewood, between Lenox and Stockbridge, Mass.

A fleet of wheel chairs has been assembled from Berkshire County hospitals and will be available for those who wish them. By writing to the Festival office at Stockbridge, a special "invalid's" card may be obtained, permitting automobiles to enter the box parking area and drive to the corner of the music shed.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1939

MUSIC FESTIVAL AT TANGLEWOOD OPENS THURSDAY

Boston Symphony Orchestra to Arrive Tomorrow for Rehearsal

PITTSFIELD, July 31—Serge Koussevitzky will assemble the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at Tanglewood between Lenox and Stockbridge, Wednesday for a rehearsal in anticipation of the opening of the sixth annual festival Thursday at 8.30. The orchestra has been rehearsing in Boston.

Shed Seats 5700

The specially built shed, seating 5700, is on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the new acoustical shed which, after its inauguration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The programs are those of winter Symphony concerts. The performances are of a symphonic standard consistent with the famous orchestra here assembled in full personnel under its illustrious conductor.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given Thursday and Saturday evenings, and Sunday afternoon of next week and of the week following.

Bach and Brahms

Dr. Koussevitzky will open the 1939 Festival with Bach's Third Brandenburg Concerto String Orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same program, which will conclude with the First Symphony of Brahms in C minor.

The program for Saturday will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven. The program of the following afternoon will feature the Fourth Symphony of Tchaikovsky, and will include Prokofieff's orchestral fairy tale, "Peter and the Wolf," Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

THIS CLIPPING FROM
Phila. Forum
mag.
Phila, Pa.

AUG - 1939

THE PHILADELPHIA FORUM MAGAZINE

VOLUME EIGHTEEN AUGUST, 1939 NUMBER TWELVE

ANOTHER GRAND REVIEW

OCCASIONALLY, along about August, this page contains a resume of the bright stars who illumine the Forum year. This August, lest the custom be honored in the breach more than the observance, we beg to call the members' attention to the brilliant winter sky in The Forum.

To begin with music. The two great Wagnerian sopranos of the Metropolitan, Kirsten Flagstad and Marjorie Lawrence, come only to The Forum in recitals, Mme. Flagstad after several years' absence, and Miss Lawrence for her first Philadelphia recital. Alexander Kipnis, appraised by a considerable number of the cognoscenti as the greatest recital artist living, returns at the request of many members. Robert Virovai, the seventeen-year-old Hungarian violinist who last season made "one of the most exciting debuts ever heard in Carnegie Hall," according to *Time Magazine*, a judgment with which your Editor, who was there, is in full accord, comes for his debut in this city, while that very great musician, Georges Enesco, honors The Forum with his last appearance as a violinist. France is the birthplace of the three great pianists whom The Forum will hear, Walter Gieseking, making his first appearance with us, and Robert and Gaby Casadesus, who have become old favorites with our members. Next season Doctor Koussevitzky and the Boston Symphony will give us a program of unusual novelty, modeled on the one which was regarded as the high-light of New York's last musical season. The hilarious but indescribable Comedian Harmonists make their first local appearance and The Philadelphia Opera Company, after golden opinions in its first season, will give a special performance for Forum members.

The Jooss European Ballet, top-ranking ballet ensemble of the world, returns to America, after a year's absence, in new programs and Argentinita and her Spanish Ensemble will repeat their triumph of last season.

As we have said before, The Forum promises the best group of plays that Philadelphia will see.

Foreign and domestic affairs will receive their due share of attention, from that great son of a great father, the half-American Jan Masaryk, for fifteen years Czech minister in London, Ambassadors Hugh Gibson and Bill Bullitt, America's Town Meeting of the Air with George V. Denny, Jr. as Moderator, in their first Philadelphia appearance, "Augur," world-famous London journalist, Stuart Chase, American economist, Doctor George Earle Raiguel, at the present moment collecting new material in the Mediterranean Basin, Palestine and Central Europe, and a series of Town Meetings with varied speakers, on the most pressing questions of the moment.

Long-time Forum favorite Billy Phelps will be with us in three new book talks, and that charming star of stage, screen and radio, Elissa Landi, answers, with amusing illustrations, the question whether "The Play's the Thing, or Is It?" The man who has probably known more intimately than any other American the great and the near-great in literature, politics and the arts, James B. Pond, will tell in his amusing and indiscreet fashion of "Celebrities I Have Known."

For those who like motion pictures, and who doesn't?, there will be a varied array of illustrated talks and demonstrations by a great scientist, Doctor Gerald Wendt, Director of Science and Education of the New York World's Fair, by W. Robert Moore, special representative of the National Geographic Society in Palestine, Earl Schenck, scientist, explorer, actor, artist and motion picture director, Amos Burg, daring explorer of dangerous rivers, Captain C. W. R. Knight, probably the top-ranker of all the picture men, in an amusing new lecture, and Governor Carl E. Milliken with his technicolor motion picture cavalcade of American history. There will of course be the annual Presentation of The Philadelphia Award and other events of first importance, to be announced later.

If the Grand Review in Washington at the end of the Civil War was, as claimed, worth ten years of a man's life, next season's Forum program is surely worth at least forty evenings of anyone's winter.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

AUG 1 - 1939

Music Festival Set Thursday

Berkshire Opening Will Feature Boston Symphony Presentation

Serge Koussevitzky will assemble the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on route 183 between Lenox and Stockbridge, Mass., tomorrow for a rehearsal in anticipation of the opening of the sixth annual festival Thursday night at 8:30 o'clock.

The specially built shed, seating 5,700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The programs are those of winter symphony concerts. The performances are of a symphonic standard consistent with the famous orchestra here assembled in full personnel under its illustrious conductor. To hear a Boston symphony concert in incomparable midsummer surroundings is a rare and unforgettable experience.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given on Thursday and Saturday evenings, and Sunday afternoon of next week and of the week following.

Dr. Koussevitzky will open the 1939 festival with Bach's third Brandenburg concerto string orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same program, which will conclude with the first symphony of Brahms in C minor.

The second program, Saturday, will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the fifth symphony of Sibelius, and end with the seventh by Beethoven. The program of the following afternoon will feature the fourth symphony of Tchaikovsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf", Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

The programs for the second week will be as follows: Thursday, Aug. 10: Beethoven's second symphony, Strauss' "Thus Spake Zarathustra", and Moussorgsky's "Pictures at an Exhibition", in Ravel's orchestration. The Saturday program, Aug. 12, will include Haydn's symphony in B flat, No. 102; Stravinsky's "Rite of Spring", and excerpts from Wagner's "The Flying Dutchman", "Meistersinger", "Lohengrin", and "Tannhauser". The final program on Sunday afternoon, Aug. 13, will comprise Schumann's fourth symphony; Debussy's "Afternoon of a Faun"; Ravel's "La Valse" and the second symphony of Sibelius.

THIS CLIPPING FROM
GREENWICH, CONN.
TIME
AUG 1 - 1939

Invalids Need Not Stay Away From Berkshire Fete

Invalids or others temporarily incapacitated need not remain away from the Boston Symphony Orchestra concerts at the Berkshire Symphonic Festival opening Thursday at 8:30 at Tanglewood, between Lenox and Stockbridge, Mass.

A fleet of wheel chairs has been assembled, from Berkshire County hospitals and will be available for those who wish them. By writing to the Festival office at Stockbridge, a special "invalid's" card may be obtained, permitting automobiles to enter the box parking area and drive to the corner of the music shed.

78

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

AUG 1 - 1939

Berkshire Festival Thursday

Local Music Lovers Planning to Attend Tanglewood Events

Many Burlingtonians are planning to attend the first Berkshire Symphonic Festival Concert which will be held at Tanglewood between Lenox and Stockbridge Thursday of this week.

The opening concert will be by the Boston Symphony Orchestra with Serge Koussevitzky. Harlie E. Wilson of Burlington is a member of the advisory committee for the festival.

Mr. Charles L. Safford, retired director of music at Williams College, will give his final lecture on the symphonies to be played at the festival at the Berkshire Museum in Pittsfield this afternoon. These lectures have been sponsored by the Pittsfield Junior League.

The Berkshire Museum has opened three special exhibitions for festival goers.

Miss Estelle Hutchinson, chairman of the Lenox Festival committee, opened the Lenox information booth today and ticket reservations may be made through this booth as well as at the office in Stockbridge. Miss Hutchinson has also arranged a tour of a number of the outstanding estates in Lenox. All persons wishing to go on these tours must register at the Lenox booth.

Other information booths will be found in Great Barrington and Pittsfield. They will be in charge of volunteers.

The festival office in Stockbridge reports that the ticket sales are substantially ahead of 1938 indicating a capacity audience for the opening concert.

The complete program for the festival is as follows:

Series A

Thursday, August 3, at 8:30:
Brandenburg Concerto No. 3 in G major .... Bach
"Scheherazade," Symphonic Suite .... Rimsky-Korsakos
Symphony No. 1 in C minor, Op. 68 .... Brahms

Saturday, August 5, at 8:30:
Concerto for Orchestra ....Piston
Symphony No. 5 in E flat major .... Sibelius
Symphony No. 7 in A major .... Beethoven

Sunday, August 6, at 3:30:
Symphony in E flat major, Mozart
"Peter and the Wolf" ...Prokofieff
Symphony No. 4 in F minor .... Tschaikowsky

Series B

Thursday, August 10, at 8:30:
Symphony No. 2 in D major .... Beethoven
"Also Sprach Zarathustra," Tone Poem .... Strauss
"Pictures at an Exhibition" .... Moussorgsky-Ravel

Saturday, August 12, at 8:30:
Symphony in B flat, No. 102 .... Haydn
"Le Sacre du Printemps" .... Stravinsky
Overture to "Der Fliegende Hollander" .... Wagner
Prelude to "Lohengrin" ..Wagner
Bacchanale from "Tannhauser" .... Wagner
Prelude to "Die Meistersinger von Nurnberg" .... Wagner

Sunday, August 13, at 3:30:
Symphony No. 4 in D minor .... Schumann
Prelude a "L'Apres-midi 'd'un Faune .... Debussy
"La Valse" .... Ravel
Symphony No. 2, in D major .... Sibelius

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

AUG 1 - 1939

World of Lively Arts

By T. H. PARKER

Giving The Public The Works.

Looking over the six groups of works which Dr. Serge Koussevitzky will give the public at Stockbridge this week and next, supports for me at least, my ancient belief that there is no contemporary conductor who can whip up a more savory program than he. You can no more consider one of the Doctor's programs piece by piece, than you can a Lucullan menu. Each number serves the paradoxical turn of gartifying and whetting your appetite.

Nor is there any thing dainty in the way he does it. His programs have the span of the Bear Mountain Bridge and the splendiferous brilliance of World's Fair fireworks. We have had more philosophic more specialized, more scholarly program makers than Dr. Koussevitzky, but none of more superlative showmanship or better able to give an eloquent sound to an entire evening.

What I mean is, take a program like the first—the Third Brandenburg Concerto, the "Scherazade" Suite, and Brahms's First. It's practically three dimensional any way you look at it—periods, temperaments, styles. It touches your head, heart and hearing. One more and Dr. Koussevitzky could join a Four-H Club. Or that roccocco gem, which you'll hear on the first Sunday afternoon—Mozart's Symphony in E Flat, Prokofieff's "Peter And The Wolf" and Tschaikowsky's Fourth Symphony. As fashionable a get-up as you could find between the covers of Vogue. (OK, Conde Nast, pay up.)

Here is one taken at random from the heap of programs played by the Boston on the home lot this winter: Haydn, Symphony in D Major, No. 86; Pianoforte Concerto, No. 2, Krenek, and Loeffler's "Pagan Poem (After Virgil)," with Jesu Sanroma, and Louis Speyer on the French horn. Um! Um!

As a whole, though there are two novelties and one slightly used work, the stuff of the program is from the good, old vein. The great masters, new and old, and entirely orchestral going. This however, is only proof of how well Dr. Koussevitzky knows his house, the time and the place.

The people who have made these Tanglewood tales what they are today, are, when all is said and done, the conservative-wealthy, the rocks on which the arts world is ever founded. They like the staid and steady, with only a soupcon of tobasco, and since they are paying for it, they are entitled to it. All others can put on their corduroys and thumb their way to Yaddo.

Still, it goes a little farther than that. I do not see how you are going to separate the music and the occasion, and by the occasion I mean the summer night, the romantic estate, the flowered chiffons and the chauffeurs. I mean, setting off some snatch of radicalism at such a time would be like inviting a boogie-woogie pianist to a Carthusian retreat. And I for one, am willing to desert the simon-pures and soak up the sentiment along with the notes, at such a festival as this.

The two novelties, of course are "Peter And The Wolf," Prokofieff's fabliau, and in part, at least Strauss's "Thus Spake Zarathustra" —perhaps I should say "in parts," with definite geographical inferences to Hartford. Slightly used is the "Sacre de Printemps," but still able to list as a musical shilling-shocker.

Still, I wish the symphony boys could get themselves into the mental condition of the jam-sessioners. I wish that after the regular concerts they would all feel moved to sneak off to some bosky dell and uncork a few hours of reeling off those newer things they gave out during the past season in Boston. In case you want to oblige, here are one or two I'd like to listen to:

"El Salon Mexico," by Copland; Handel's "Occasional Oratoria"; "Dedicaces," for piano, orchestra and soprano, by Dukelsky; Langendoen's "Improvisations For Orchestra"; Roy Harris's Third Symphony; Schmitt's "Tragedie of Salome"; Martelli's "Assyrian Bas-Reliefs"; Kodaly's "Ballet Music" and Amfitheatrof's "American Panorama."

After you get those in hand, boys, I'll give you another list.

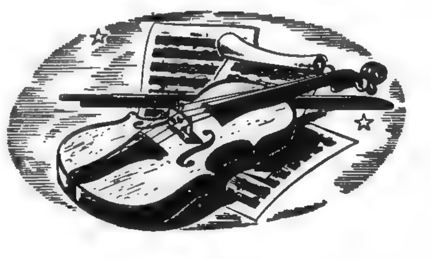
THIS CLIPPING FROM
[illegible]

AUG - 1939

The Berkshire Festival

Beginning of 4th season . . . Performances directed by Koussevitzky . . . Academy planned for next year.

ENTERING upon its fourth season, the Berkshire Music Festival, held annually at Stockbridge, Massachusetts, is already taking on the proportions of a national institution. Installed in the beautiful grounds of Tanglewood, the gift of Mrs. Gorham Brooks, the festival has progressed from the tent stage to the Music Shed, a structure open at the sides but provided with shutters for use in bad weather. Most encouraging is the financial status of this enterprise, which has fully succeeded in paying its way. Last season the expenses were about fifty-nine thousand dollars, and they may be approximately two thousand more this year, owing to improvement of the grounds which is going forward.



* * *

Given by Dr. Serge Koussevitzky and the Boston Symphony orchestra, the Festival concerts have in the past attracted overflow audiences, a notable tribute, as the Shed seats 5,726 people.

"They show," writes Mr. Olin Downes in the New York *Times*, "that it is perfectly possible to institute a series of performances of the highest quality and the most serious purpose, and find for them a public and a method of self-maintenance. In this undertaking there is no element of cheapness, sensationalism or misleading press-agentry. . . . The only thing offered is great orchestral music, greatly performed." This statement is not surprising, in view of the growing popular support of symphony orchestras in many cities throughout the country, the number of these orchestras at present being more than two hundred and seventy.

In the plans of the Berkshire Music Festival is what Dr. Koussevitzky terms an "academy" of music, which, beginning probably next year, will carry on its sessions in the three weeks preceding the Festival proper. A detailed announcement will be made later this season.

The broad outline of the plans contemplates courses to be devoted to the training of young conductors who have talent and some achievement to their credit. The conception of the school also involves "the establishment, from the student body, of a chorus to be trained in sight-singing and interpretation, with a sound theoretical background, and experience in actual performance with the orchestra. There will be lessons for advanced orchestral players by first-desk members of the Boston Symphony. There will be study of repertory, lectures upon these and related subjects, 'laboratory' work under the direct supervision of the leader."

* * *

It is stated that this school will not compete with the work done by established summer schools of music in the United States, but, rather, will center attention on the specialized development of young musicians.

Both the Festival and the plans for the "academy" are the outcome of solid achievement, devoid of any attempt to attract the public by means of special features. Very seldom has a soloist appeared with the orchestra. The greatest soloist, as Mr. Downes puts it, "is the modern orchestra in the hands of a master musician and interpreter."

Surely no other attractions appear to be necessary in this present stage of enlightened appreciation of first-rate symphonies.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 1 - 1939

Distinguished Visitors Arriving for Festival

Mrs. Hadley, Mrs. Brooks, John Garrett, Former Ambassador to Italy Coming—Sellout for Thursday Indicated

Distinguished visitors from many sections of this country, England, Canada and France, will start arriving tomorrow, for the opening of the sixth annual Berkshire Symphonic Festival at Tanglewood. Hotels in Stockbridge, Lenox, Pittsfield and Great Barrington report capacity or near capacity registrations but the Innkeepers Association has made arrangements to take care of all late comers in surrounding towns.

Sellout Indicated

Advance ticket reservations at the Festival office, substantially ahead of last year, indicate a sellout for the opening concert by the Boston Symphony Orchestra. Serge Koussevitzky, conductor, and more than 100 members of the orchestra arrive tomorrow and in all probability will have a rehearsal at the shed.

Mrs. Inez Hadley, widow of Dr. Henry Hadley, composer and first conductor of the Berkshire Symphonic Festival, will be here for all concerts of the first series and will have a number of guests from the Henry Hadley Foundation in New York.

John W. Garrett of Baltimore, former ambassador to Italy, and Mrs. Barrett will be here for all the concerts. They are well known patrons of music and give a double series of chamber concerts at their Baltimore home in the spring and the fall. They will be guests while in the Berkshires of Mrs. William Penn Cresson of Stockbridge.

Guests of Miss Robinson Smith

Guests of Miss Gertrude Robinson Smith, Festival president, and her mother, Mrs. Charles Robinson Smith, will include Mr. and Mrs. Maurice Garreau-Dombasle. Mr. Dombasle is commercial attache of the French embassy and commissioner of the French Pavilion at the New York World's Fair. Another guest will be Bryn Strandenaes, the Norwegian portrait painter.

Mr. and Mrs. Gorham Brooks of Brookline and Dublin, N. H., and their daughter Violet, will be in attendance. Mrs. Brooks is the donor of Tanglewood, the home of the Festival.

From Northampton will come once more, Mrs. Grace G. Coolidge, widow of President Calvin Coolidge and Mrs. S. B. Adams.

As guests of Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis will come Mr. and Mrs. Oswald Garrison Villard of New York.

Other Notables

Others in attendance at the opening concert will include Arthur Bliss, British composer-conductor; Milo Safranek, former Czecho-Slovakian official, now residing in Stockbridge; Mrs. John S. Newberry, president of the Detroit Symphony Orchestra; Miss Alice Clapp, member of the board of directors of the National Symphony Orchestra in Washington, D. C., Sir Shuldham Redfern, secretary to Lord Tweedsmier and Lady Redfern of Canada.

Practically every newspaper in the East, several leading magazines and all musical publications will have representatives at all of the concerts. The Associated Press and United Press will also have representatives present.

As in other years, press headquarters will be set up in the house and Western Union has its instruments already in place. In the house too will be a public telephone and first aid rooms.

The Thursday Morning Club under the direction of the Misses Mary and Margaret Dewey were at Tanglewood today getting their food concession arrangements in order.

Persons who have not yet obtained tickets are urged to communicate with the booths in Pittsfield, Lenox, Great Barrington or directly with the office at Stockbridge. There are still a number of good seats available.

28

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

AUG 1 - 1939

Berkshire Festival Thursday

Local Music Lovers Planning to Attend Tanglewood Events

Many Burlingtonians are planning to attend the first Berkshire Symphonic Festival Concert which will be held at Tanglewood between Lenox and Stockbridge Thursday of this week.

The opening concert will be by the Boston Symphony Orchestra with Serge Koussevitzky. Harlie E. Wilson of Burlington is a member of the advisory committee for the festival.

Mr. Charles L. Safford, retired director of music at Williams College, will give his final lecture on the symphonies to be played at the festival at the Berkshire Museum in Pittsfield this afternoon. These lectures have been sponsored by the Pittsfield Junior League.

The Berkshire Museum has opened three special exhibitions for festival goers.

Miss Estelle Hutchinson, chairman of the Lenox Festival committee, opened the Lenox information booth today and ticket reservations may be made through this booth as well as at the office in Stockbridge. Miss Hutchinson has also arranged a tour of a number of the outstanding estates in Lenox. All persons wishing to go on these tours must register at the Lenox booth.

Other information booths will be found in Great Barrington and Pittsfield. They will be in charge of volunteers.

The festival office in Stockbridge reports that the ticket sales are substantially ahead of 1938 indicating a capacity audience for the opening concert.

The complete program for the festival is as follows:

Series A

Thursday, August 3, at 8:30:
Brandenburg Concerto No. 3 in G major .... Bach
"Scheherazade," Symphonic Suite
Rimsky-Korsakos
Symphony No. 1 in C minor, Op. 68 .... Brahms

Saturday, August 5, at 8:30:
Concerto for Orchestra .... Piston
Symphony No. 5 in E flat major
Sibelius
Symphony No. 7 in A major
Beethoven

Sunday, August 6, at 3:30:
Symphony in E flat major, Mozart
"Peter and the Wolf" ... Prokofieff
Symphony No. 4 in F minor
Tschaikowsky

Series B

Thursday, August 10, at 8:30:
Symphony No. 2 in D major
Beethoven
"Also Sprach Zarathustra," Tone Poem .... Strauss
"Pictures at an Exhibition"
Moussorgsky-Ravel

Saturday, August 12, at 8:30:
Symphony in B flat, No. 102
Haydn
"Le Sacre du Printemps"
Stravinsky
Overture to "Der Fliegende Hollander" .... Wagner
Prelude to "Lohengrin" .. Wagner
Bacchanale from "Tannhauser"
Wagner
Prelude to "Die Meistersinger von Nurnberg" .... Wagner

Sunday, August 13, at 3:30:
Symphony No. 4 in D minor
Schumann
Prelude a "L'Apres-midi 'd'un Faune .... Debussy
"La Valse" .... Ravel
Symphony No. 2, in D major
Sibelius

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

AUG 1 - 1939

World of Lively Arts

By T. H. PARKER

Giving The Public The Works.

Looking over the six groups of works which Dr. Serge Koussevitzky will give the public at Stockbridge this week and next, supports for me at least, my ancient belief that there is no contemporary conductor who can whip up a more savory program than he. You can no more consider one of the Doctor's programs piece by piece, than you can a Lucullan menu. Each number serves the paradoxical turn of gartifying and whetting your appetite.

Nor is there any thing dainty in the way he does it. His programs have the span of the Bear Mountain Bridge and the splendiferous brilliance of World's Fair fireworks. We have had more philosophic more specialized, more scholarly program makers than Dr. Koussevitzky, but none of more superlative showmanship or better able to give an eloquent sound to an entire evening.

What I mean is, take a program like the first—the Third Brandenburg Concerto, the "Scherazade" Suite, and Brahms's First. It's practically three dimensional any way you look at it—periods, temperaments, styles. It touches your head, heart and hearing. One more and Dr. Koussevitzky could join a Four-H Club. Or that roccocco gem, which you'll hear on the first Sunday afternoon—Mozart's Symphony in E Flat, Prokofieff's "Peter And The Wolf" and Tschaikowsky's Fourth Symphony. As fashionable a get-up as you could find between the covers of Vogue. (OK, Conde Nast, pay up.)

Here is one taken at random from the heap of programs played by the Boston on the home lot this winter: Haydn, Symphony in D Major, No. 86; Pianoforte Concerto, No. 2, Krenek, and Loeffler's "Pagan Poem (After Virgil)," with Jesu Sanroma, and Louis Speyer on the French horn. Um! Um!

As a whole, though there are two novelties and one slightly used work, the stuff of the program is from the good, old vein. The great masters, new and old, and entirely orchestral going. This however, is only proof of how well Dr. Koussevitzky knows his house, the time and the place.

The people who have made these Tanglewood tales what they are today, are, when all is said and done, the conservative-wealthy, the rocks on which the arts world is ever founded. They like the staid and steady, with only a soupcon of tobasco, and since they are paying for it, they are entitled to it. All others can put on their corduroys and thumb their way to Yaddo.

Still, it goes a little farther than that. I do not see how you are going to separate the music and the occasion, and by the occasion I mean the summer night, the romantic estate, the flowered chiffons and the chauffeurs. I mean, setting off some snatch of radicalism at such a time would be like inviting a boogie-woogie pianist to a Carthusian retreat. And I for one, am willing to desert the simon-pures and soak up the sentiment along with the notes, at such a festival as this.

The two novelties, of course are "Peter And The Wolf," Prokofieff's fabliau, and in part, at least Strauss's "Thus Spake Zarathustra" —perhaps I should say "in parts," with definite geographical inferences to Hartford. Slightly used is the "Sacre de Printemps," but still able to list as a musical shilling-shocker.

Still, I wish the symphony boys could get themselves into the mental condition of the jam-sessioners. I wish that after the regular concerts they would all feel moved to sneak off to some bcsky dell and uncork a few hours of reeling off those newer things they gave out during the past season in Boston. In case you want to oblige, here are one or two I'd like to listen to:

"El Salon Mexico," by Copland; Handel's "Occasional Oratoria"; "Dedicaces," for piano, orchestra and soprano, by Dukelsky; Langendoen's "Improvisations For Orchestra"; Roy Harris's Third Symphony; Schmitt's "Tragedie of Salome"; Martelli's "Assyrian Bas-Reliefs"; Kodaly's "Ballet Music" and Amfitheatrof's "American Panorama."

After you get those in hand, boys, I'll give you another list.

THIS CLIPPING FROM
Think Mag
New York, N.Y.

AUG - 1939

The Berkshire Festival

Beginning of 4th season . . . Performances directed by Koussevitzky . . . Academy planned for next year.

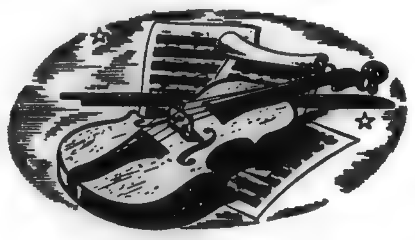
ENTERING upon its fourth season, the Berkshire Music Festival, held annually at Stockbridge, Massachusetts, is already taking on the proportions of a national institution. Installed in the beautiful grounds of Tanglewood, the gift of Mrs. Gorham Brooks, the festival has progressed from the tent stage to the Music Shed, a structure open at the sides but provided with shutters for use in bad weather. Most encouraging is the financial status of this enterprise, which has fully succeeded in paying its way. Last season the expenses were about fifty-nine thousand dollars, and they may be approximately two thousand more this year, owing to improvement of the grounds which is going forward.

* * *

Given by Dr. Serge Koussevitzky and the Boston Symphony orchestra, the Festival concerts have in the past attracted overflow audiences, a notable tribute, as the Shed seats 5,726 people.

"They show," writes Mr. Olin Downes in the New York *Times*, "that it is perfectly possible to institute a series of performances of the highest quality and the most serious purpose, and find for them a public and a method of self-maintenance. In this undertaking there is no element of cheapness, sensationalism or misleading press-agentry. . . . The only thing offered is great orchestral music, greatly performed." This statement is not surprising, in view of the growing popular support of symphony orchestras in many cities throughout the country, the number of these orchestras at present being more than two hundred and seventy.

In the plans of the Berkshire Music Festival is what Dr. Koussevitzky terms an "academy" of music, which, beginning probably next year, will carry on its sessions in the three weeks preceding the Festival proper. A detailed announcement will be made later this season.



The broad outline of the plans contemplates courses to be devoted to the training of young conductors who have talent and some achievement to their credit. The conception of the school also involves "the establishment, from the student body, of a chorus to be trained in sight-singing and interpretation, with a sound theoretical background, and experience in actual performance with the orchestra. There will be lessons for advanced orchestral players by first-desk members of the Boston Symphony. There will be study of repertory, lectures upon these and related subjects, 'laboratory' work under the direct supervision of the leader."

* * *

It is stated that this school will not compete with the work done by established summer schools of music in the United States, but, rather, will center attention on the specialized development of young musicians.

Both the Festival and the plans for the "academy" are the outcome of solid achievement, devoid of any attempt to attract the public by means of special features. Very seldom has a soloist appeared with the orchestra. The greatest soloist, as Mr. Downes puts it, "is the modern orchestra in the hands of a master musician and interpreter."

Surely no other attractions appear to be necessary in this present stage of enlightened appreciation of first-rate symphonies.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 1 - 1939

Distinguished Visitors Arriving for Festival

Mrs. Hadley, Mrs. Brooks, John Garrett, Former Ambassador to Italy Coming—Sellout for Thursday Indicated

Distinguished visitors from many sections of this country, England, Canada and France, will start arriving tomorrow, for the opening of the sixth annual Berkshire Symphonic Festival at Tanglewood. Hotels in Stockbridge, Lenox, Pittsfield and Great Barrington report capacity or near capacity registrations but the Innkeepers Association has made arrangements to take care of all late comers in surrounding towns.

Sellout Indicated

Advance ticket reservations at the Festival office, substantially ahead of last year, indicate a sellout for the opening concert by the Boston Symphony Orchestra. Serge Koussevitzky, conductor, and more than 100 members of the orchestra arrive tomorrow and in all probability will have a rehearsal at the shed.

Mrs. Inez Hadley, widow of Dr. Henry Hadley, composer and first conductor of the Berkshire Symphonic Festival, will be here for all concerts of the first series and will have a number of guests from the Henry Hadley Foundation in New York.

John W. Garrett of Baltimore, former ambassador to Italy, and Mrs. Barrett will be here for all the concerts. They are well known patrons of music and give a double series of chamber concerts at their Baltimore home in the spring and the fall. They will be guests while in the Berkshires of Mrs. William Penn Cresson of Stockbridge.

Guests of Miss Robinson Smith

Guests of Miss Gertrude Robinson Smith, Festival president, and her mother, Mrs. Charles Robinson Smith, will include Mr. and Mrs. Maurice Garreau-Dombasle. Mr. Dombasle is commercial attache of the French embassy and commissioner of the French Pavilion at the New York World's Fair. Another guest will be Bryn Strendenaes, the Norwegian portrait painter.

Mr. and Mrs. Gorham Brooks of Brookline and Dublin, N. H., and their daughter Violet, will be in attendance. Mrs. Brooks is the donor of Tanglewood, the home of the Festival.

From Northampton will come once more, Mrs. Grace G. Coolidge, widow of President Calvin Coolidge and Mrs. S. B. Adams.

As guests of Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis will come Mr. and Mrs. Oswald Garrison Villard of New York.

Other Notables

Others in attendance at the opening concert will include Arthur Bliss, British composer-conductor; Milo Safranek, former Czecho-Slovakian official, now residing in Stockbridge; Mrs. John S. Newberry, president of the Detroit Symphony Orchestra; Miss Alice Clapp, member of the board of directors of the National Symphony Orchestra in Washington, D. C., Sir Shuidham Redfern, secretary to Lord Tweedsmuir and Lady Redfern of Canada.

Practically every newspaper in the East, several leading magazines and all musical publications will have representatives at all of the concerts. The Associated Press and United Press will also have representatives present.

As in other years, press headquarters will be set up in [illegible] house and Western Union has its instruments already in place. In the house too will be a public telephone and first aid rooms.

The Thursday Morning Club under the direction of the Misses Mary and Margaret Dewey were at Tanglewood today getting the food concession arrangements in order.

Persons who have not yet obtained tickets are urged to communicate with [illegible] in Pittsfield, Lenox, [illegible]

THIS CLIPPING FROM
TOWN & COUNTRY
NEW YORK CITY
AUG - - 1939

Koussevitzky rehearses for the Berkshire Festival, America's foremost fount of culture

ARTS IN THE HIGHLANDS

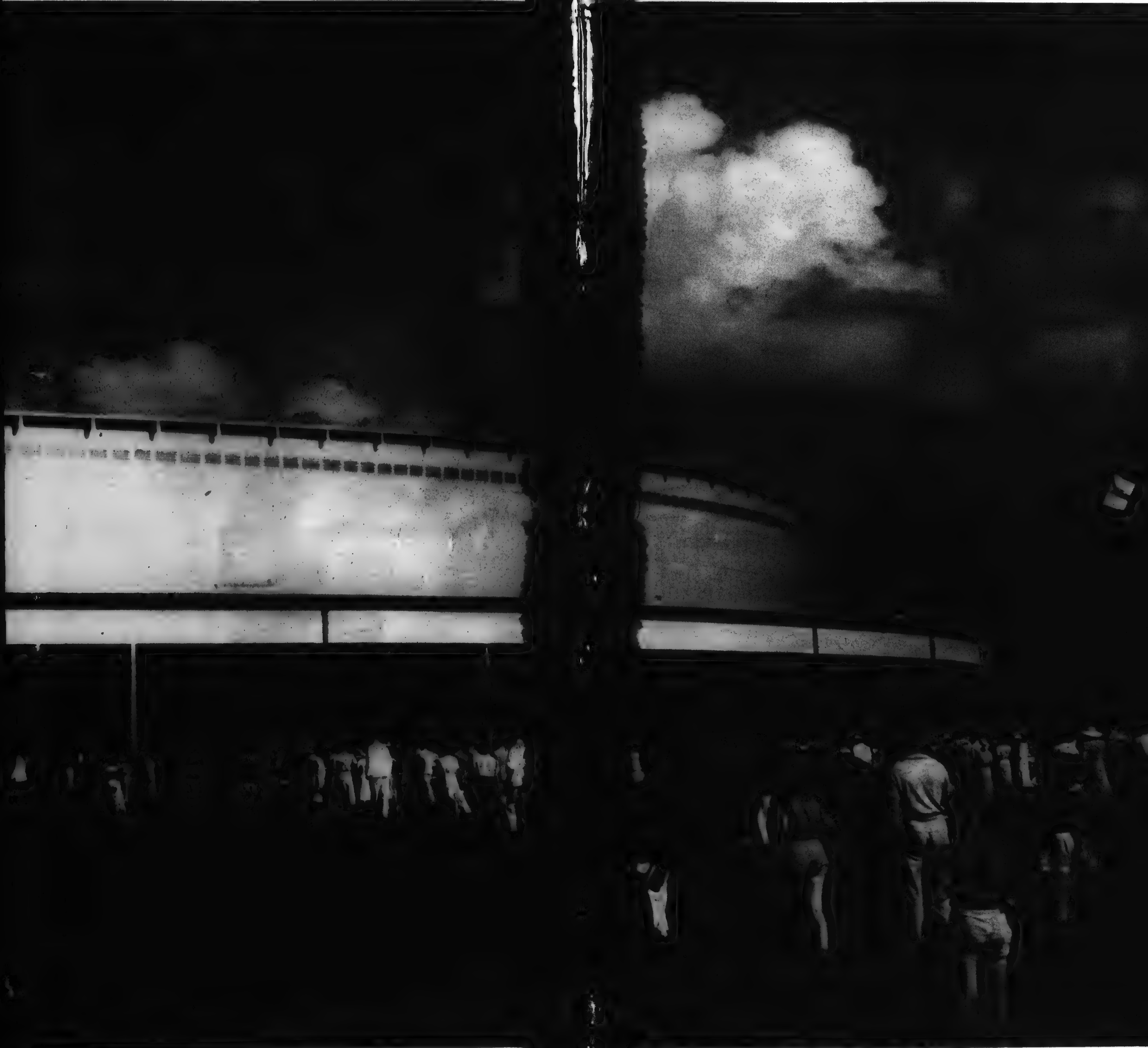
80

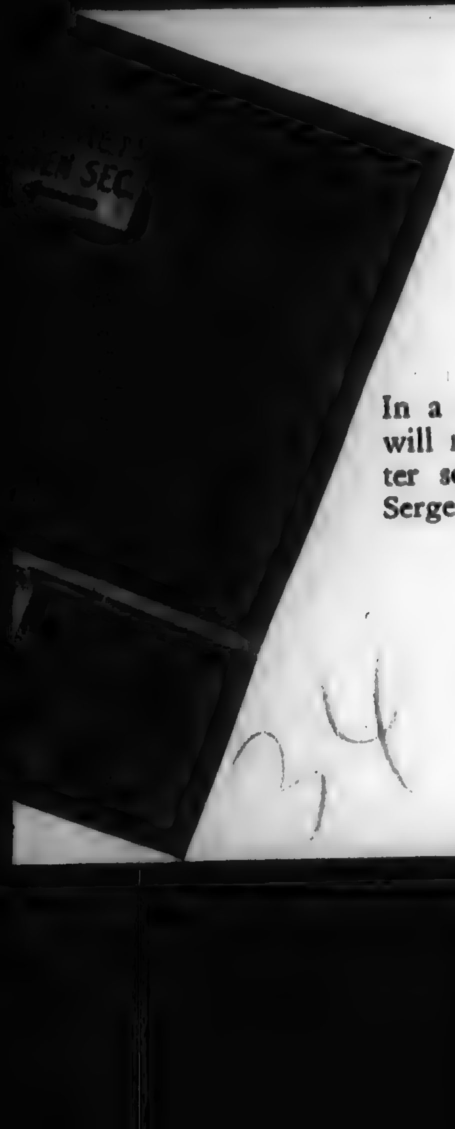
PHOTOS BY MARVIN BRECKINRIDGE

In a few days the sixth Berkshire Symphonic Festival will make itself heard in this new classic-minded shelter seating 5,700 people, tersely called the Shed. Dr. Sergei Koussevitzky and his Boston Symphony Orchestra ill give six concerts in a pastoral setting (Tangle-ood, where Hawthorne lived and wrote the "Tales") hich make a trip to Salzburg entirely supererogatory. t the right is Olin Downes, "Times" music editor, who will give two lectures Festival music; above i The picture left prov ity keeps the cultured

34 ,5X

80





In a few days the sixth Berkshire Symphonic Festival will make itself heard in this new classic-minded shelter seating 5,700 people, tersely called the Shed. Dr. Sergei Koussevitzky and his Boston Symphony Orchestra will give six concerts in a pastoral setting (Tanglewood, where Hawthorne lived and wrote the "Tales") which make a trip to Salzburg entirely supererogatory. At the right is Olin Downes, "Times" music editor, who will give two lectures at the Berkshire Museum on the Festival music; above is Koussy in an informal moment. The picture left proves that neither age nor infirmity keeps the cultured from this strawberryless festival

34 58

34 58

80

CLAUDE DEBUSS

P. TSCHAIKOWSKY

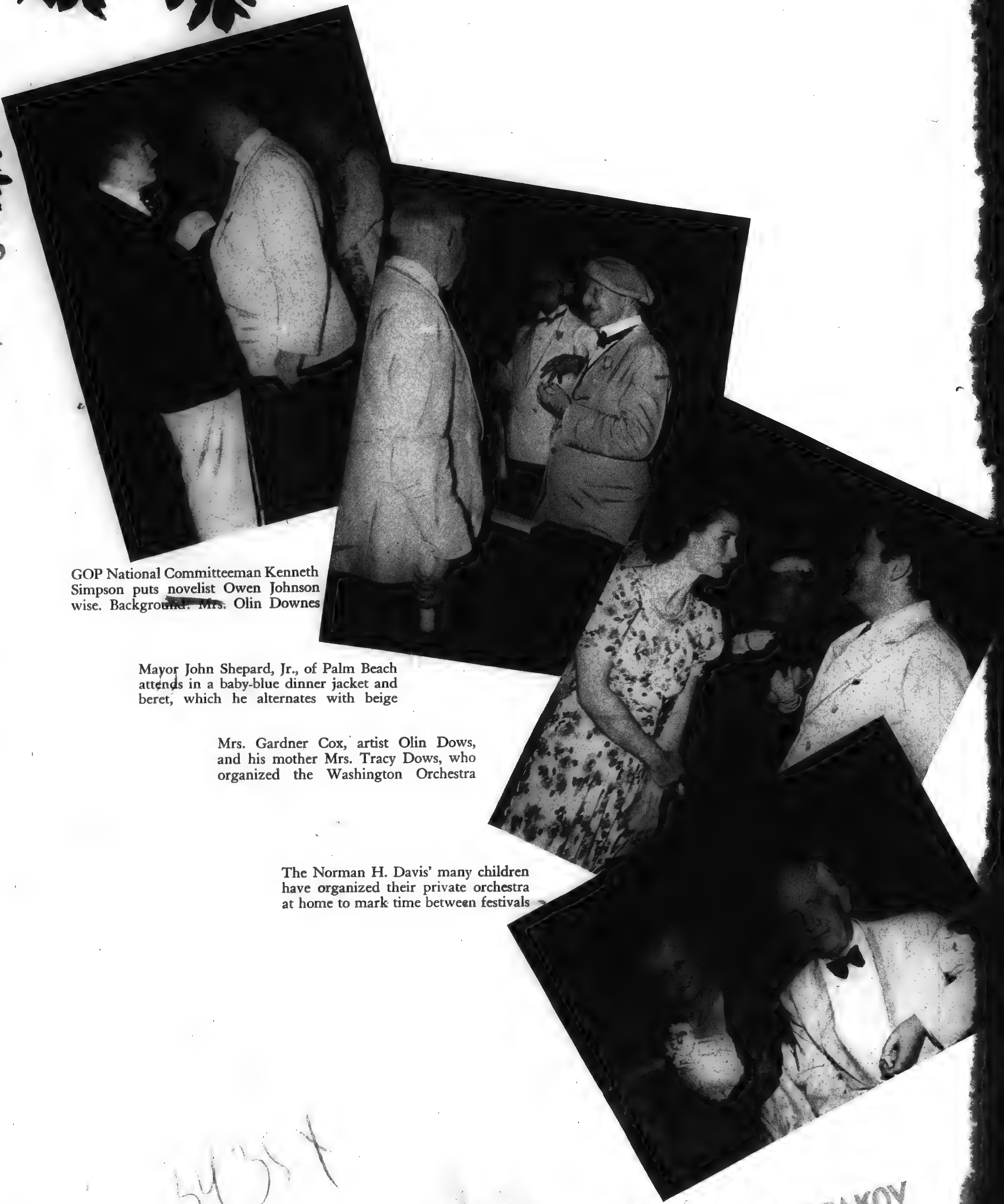
Joh. Seb. Bach

BRAHMS

IBELIUS

CHUMANN

The music can be heard far beyond th confines of the Shed, so the chauffeur have their private loge among the pin



GOP National Committeeman Kenneth Simpson puts novelist Owen Johnson wise. Background: Mrs. Olin Downes

Mayor John Shepard, Jr., of Palm Beach attends in a baby-blue dinner jacket and beret, which he alternates with beige

Mrs. Gardner Cox, artist Olin Dows, and his mother Mrs. Tracy Dows, who organized the Washington Orchestra

The Norman H. Davis' many children have organized their private orchestra at home to mark time between festivals

5435 X

VAN BEETHOVEN

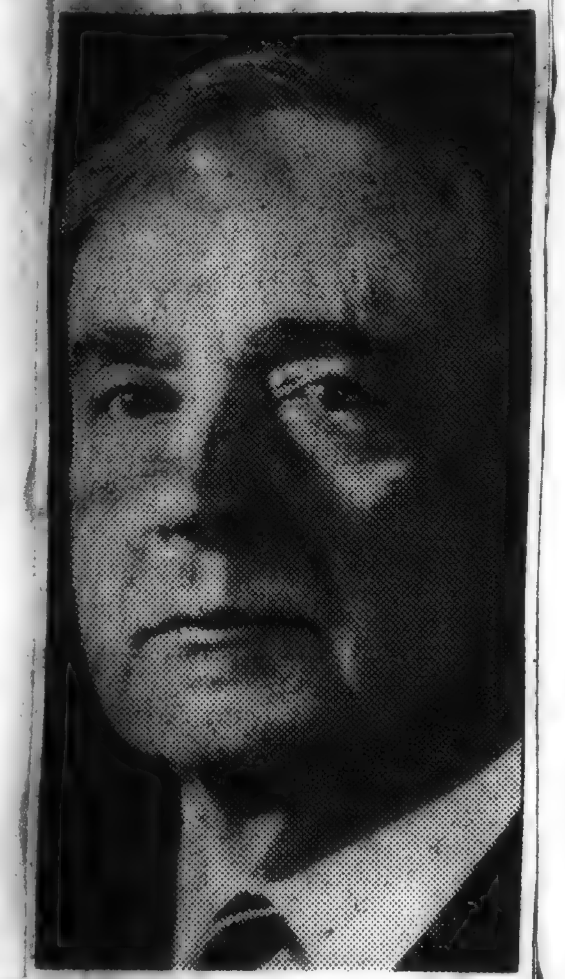
RIMSKY-KORSAKOV

81

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 2 - 1939

Arts Leader



SERGE KOUSSEVITZKY

Music Academy To Be Founded At Stockbridge

"Tanglewood," scene of the Berkshire Symphonic Festival, is about to become an enlarged arts center with the founding of a Musical Academy to be developed simultaneously with the yearly concerts.

This is a project which has been close to the heart of Dr. Serge Koussevitzky who with the Boston Symphony Orchestra has been drawing increasingly large crowds of music lovers to Stockbridge. The first concert of the present season will be given Thursday night in the specially built shed which seats 5,700 and advance reports indicate a record breaking and perhaps capacity attendance. The program comprises Bach's Third Brandenburg Concerto, Rimsky-Korsakoff's Scheherezade and the C Minor Symphony of Brahms.

From the beginning of the festival Dr. Koussevitzky has talked of a school for the training of conductors and of otherwise broadening the scope of the Berkshire concerts. Now the plan has so far taken shape that its inauguration in 1940 is to be announced at the Thursday night event.

There will be lectures by men prominent in the arts and letters. During the term which will run for six weeks there will be choral training and the preparation of some large work; in 1940 Bach's B Minor Mass will be presented.

The Procedure

The academy will be in two parts; One for advanced instruction to a limited number of students qualified by ability and training; the other a general session for a larger school. A feature of the first will be a special class in orchestral conducting under Dr. Koussevitzky; of the second will be the preparation of the festival chorus in which all will participate.

Each student will belong either to the Festival Chorus or to the School Orchestra, and will attend general sessions. These will be held twice each day except Saturday and Sunday, and will be devoted to lectures and to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society.

The lectures will deal broadly with music through the study of its development, form and style, and the underlying aesthetic principles. There will be no attempt to cover in a systematic way the history or the theory of music, but to stimulate the imagination to aid in its comprehension and to set a standard of performance and interpretation. Classes in folk-dancing will be included.

Rare Opportunity

There will be an opportunity for a few promising musicians to study orchestral conducting under Dr. Koussevitzky. Individual instruction will be given in piano, voice and orchestral instruments, the faculty including 30 members of the Boston Symphony Orchestra. Instruction in solfège, harmony, counterpoint. composition and methods of teaching music in schools will be available.

Students will be required to attend the concerts of the Berkshire Symphonic Festival and a certain number of the rehearsals. The concerts are regarded in a real and vital sense as the culmination of the whole work of the academy.

The announcement to be distributed Thursday night will include a blank to be filled out by any interested to be received by George E. Judd, manager of the Boston Symphony Orchestra.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 3 - 1939

Stockbridge Lawn Fete Attracts Many Visitors

Berkshire Towns Welcome Guests for Music Festival

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 2.—A garden fete on the lawn at St. Paul's Episcopal Church, Stockbridge, this afternoon attracted many visitors. It was arranged by Mrs. Owen Johnson, Mrs. Rodney Procter and Mrs. Phillips Blagden, with Mrs. Margaret Carson Hubbard assisting at a fashion show, at which the mannequins were Mrs. Giraud Van Nest Foster, Mrs. William E. Dodge Stokes, Mrs. James Brawer Karrick and Mrs. Florence A. Drake and the Misses Winifred E. Burden, Natalie Bayard Merrill, Patricia S. Johnson, Barbara Bullitt and Hope Procter. In charge of tea tables were Mrs. Charles C. Griswold and Mrs. Austin W. Ackroyd.

There were many arrivals today in all the Berkshire summer resort towns for the Berkshire music festival, which opens tomorrow night at Tanglewood. Dr. Serge Koussevitzky, conductor of the Boston Smphony Orchestra, and Mrs. Koussevitzky are at White Goat Farm, the Stockbridge estate of Dr. Artur Rodzinski, conductor of the Cleveland Symphony Orchestra, and Mrs. Rodzinski.

At Curtis Hotel, Lenox, for the festival are Mr. and Mrs. Sidney Blumenthal and Miss Yvonne Blumenthal, of New York; Miss Alice J. Clapp, of Washington; Mrs. Alvan T. Fuller and Mrs. Franklin W. Hobbs, of Boston; Mrs. Paul R. Ireland, of Cincinnati. Mr. Lester Roberts, manager of the Curtis, and Mrs. Roberts are to have in their box tomorrow night Mrs. Henry White Cannon, of New York; Mrs. S. M. Lehman, of Tarrytown, N. Y., and Mr. Charles Cuno, of Meriden, Conn.

Week-end guests of Mr. and Mrs. Owen Johnson, at Ingleside, Stockbridge, for the festival are Mr. Charles Lanier Lawrance, Mr. Francis C. Lawrance, Mr. and Mrs. Lawrence G. White and Mr. Olin Downes.

Mrs. W. Rockwood Gibbs is having as guests in her box at the first concert Mr. and Mrs. Harry C. Holloway, Mr. and Mrs. Lambert Heyniger and Mr. David Donald.

Mr. and Mrs. Harris Fahnestock have Mrs. Fahnestock's brother, Mr. Louis G. D. Hyde, of Paris, as a guest at Eastover, Lenox.

Box guests of Mr. and Mrs. John Shipard jr. tomorrow night will be Mr. and Mrs. Jerome D. Gedney, of New York; Mrs. Eben Ellison, of Boston, and Mrs. John H. C. Church, of Great Barrington.

Dr. Robert Peter Tristram Coffin, professor of English at Bowdoin College, addressed the Wednesday Morning Club at Pittsfield on "My Experience With Poetry," and later was an honored luncheon guest at Pittsfield Country Club given by Miss Ethel H. Lyons.

THIS CLIPPING FROM
VARIETY
NEW YORK, N. Y.

AUG 2 1939

ARRIVALS

Arthur Silverstone, Sam Burger, W. Ray Johnston, Garson Kanin, Mrs. Morton Downey (Barbara Bennett), F. Wachsberger, Sam Levene, Vyvyan Donner, Arthur Tracy, Antoine de Saint Exupery, Lewis Buddy, Jr., Sergei Koussevitzsky, John Royal, Alice Marble, Benoit-Leon Deutsch, Mr. and Mrs. Donald Oenslager.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

AUG 2 - 1939

MUSIC ACADEMY WILL BE OPENED AT TANGLEWOOD

First Session Will Be Held Next Year and Last for Six Weeks

Special to The Springfield Union

PITTSFIELD, Aug. 2 — An academy "for living and working in music" at Tanglewood, summer home of the Boston Symphony Orchestra in Stockbridge, will be announced tomorrow night when the sixth annual Berkshire Symphonic Festival commences.

Two Sections

In early July, 1940, the academy will open its first session, the terms to consist of six weeks. The academy will be in two parts, one for advanced instruction to a limited number of students qualified by ability and training; the other for a general session for a larger school.

A feature of the first will be a special class in orchestral conducting under Dr. Sergei Koussevitzky, conductor of the Boston orchestra.

The second will be preparation of a festival chorus under direction of Prof. G. Wallace Woodworth of Harvard University, conductor of the Harvard Glee Club and the Radcliffe Choral Society.

The academy has been a plan of Dr. Koussevitzky since the Boston Symphony Orchestra was given Tanglewood three years ago by Mrs. Gorham Brooks of Boston. It will be the only one of its kind in the country. The first work to be prepared by the chorus will be Bach's Mass in B Minor to be sung next year.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 3 - 1939

LOCAL MUSICIAN AT STOCKBRIDGE

Pasquale Cardillo is Engaged by Boston Symphony Orchestra to Fill Temporary Vacancy.

North Adams will be represented among the membership of the famous Boston Symphony orchestra during at least a portion of its program at the Berkshire Symphonic festival at Tanglewood, between Lenox and Stockbridge, this year. Following an audition yesterday at Stockbridge, where rehearsals have been in progress for the opening concert tonight, Pasquale Cardillo of 102 Francis street, was accepted as an E flat clarinetist, there being a temporary vacancy in the orchestra membership for that particular instrument. Mr. Cardillo will play in two concerts of the second series of the festival and may take part in other concerts of the festival season.

News of Mr. Cardillo's advancement to such a noted musical organization as the Boston Symphony will be received with great interest among Mr. Cardillo's large circle of friends here. Mr. Cardillo, a graduate of Drury high school, has been a student at the New England Conservatory of Music at Boston for the past four years, graduating from there last June. He is the son of Mr. and Mrs. Anthony Cardillo.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 2 - 1939

OPENING FESTIVAL MUSIC TOMORROW

Dr. Koussevitzky Expected to Arrive Tonight

AT STOCKBRIDGE

Final Rehearsal Held by Symphony Orchestra at Boston This Morning.

Dr. Serge Koussevitzky, eminent conductor of the Boston Symphony Orchestra, is scheduled to arrive in the Berkshires tonight, and he will stay during the concert season at the home of Arturo Rodzinski, conductor of the Cleveland Symphony Orchestra, in Stockbridge. The 100 members of the orchestra will arrive in this section tonight and tomorrow morning in preparation for the rehearsal about 1 o'clock tomorrow afternoon and for the opening concert of the sixth annual Berkshire Symphonic Festival which will be given at "Tanglewood," permanent summer home of the orchestra in Stockbridge, tomorrow night at 8:30 o'clock.

Almost every room in inns, hotels and private homes in the section about Stockbridge was reported today as engaged, with the overflow turning to Pittsfield. The orchestra rehearsed this morning in Symphony hall in Boston before their departure to the Berkshires late today.

Included in the programs for tomorrow night's concert will be circulars describing the "Academy for Living and Working In Music" which will open at Tanglewood for six weeks starting in July, 1940, with a class in orchestral conducting by Dr. Koussevitzky and the preparation of a festival chorus as the features.

It is estimated by the festival committee that more than 70 newspapers and magazines throughout the country will be represented by critics, correspondents and cameramen during the six-concert series. Olin Downes, noted music critic of the New York Times, will present two talks on the music and work of the orchestra at two Saturday morning rehearsals which are open to members of the Festival association, high school students who took a course in classical music appreciation offered during the spring, and other ticket holders.

As preludes to the concert series, the Verdi Requiem is being presented tonight at Great Barrington, and the Pittsfield Junior League is sponsoring a recorded program covering the August 12 concert at the Berkshire museum tomorrow afternoon at 3 o'clock. This phonograph concert will be open to the public and no admission will be charged.

Six concerts will be presented in all in the sixth annual Music Festival, coming tomorow night at 8.30 o'clock, Saturday night at 8.30 o'clock and on Sunday afternoon at 3.30 o'clock for the first series and on the same days next week, for the second series.

The opening concert, tomorrow night, will offer the following program: Brandenburg Concerto No. 3 in G major for string orchestra (with the Sinfonia from the contata "Christ Lag In Todesbanden") by Bach; "Scheherazade," Symphonic suite, by Rimsky-Korsakov, Opus 35; and, following the 35-minute intermission, Symphony No. 1 in C Minor Opus 68 by Brahms. The evening concerts will start at 8.30 o'clock.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

AUG 2 - 1939

MUSIC NOTES

The sixth annual Berkshire Symphonic Festival begins tomorrow evening. The Boston Symphony Orchestra under Dr. Serge Koussevitzky will give six concerts in the Music Shed at Tanglewood, between Lenox and Stockbridge, Mass.

The program for the opening concert, scheduled for 8:30 P. M. tomorrow, includes the Brandenburg Concerto No. 3 in G major of Bach; Rimsky-Korsakoff's "Scheherazade" Suite and the Brahms First Symphony. The second concert at 8:30 P. M. Saturday, August 5, brings Walter Piston's Concerto for Orchestra, the Sibelius Fifth Symphony and the Beethoven Seventh Symphony. The program of the third concert, which takes place at 3:30 P. M., Sunday, August 6, lists Mozart's E Flat major Symphony; Prokofieff's "Peter and the Wolf" and the Tchaikowsky Fourth Symphony.

THIS CLIPPING FROM
BRATTLEBORO, VT.
REFORMER

AUG 2 - 1939

Up At Stockbridge.

(Boston Herald.)

The annual Berkshire Symphonic festival is again upon us. In its sixth season this series of concerts shows no signs of decreasing popularity. Indeed, with the proximity of the Berkshires to New York and the fair, the festival authorities may well hope for better attendance than ever.

When the important steps were taken of, first, securing the Boston Symphony and, second, of building a permanent, semi-out-door auditorium, the festival may be said to have established itself. The summer motorist is apparently only too glad to have a definite object for his tour. He need not be particularly musical; it is sufficient that the festival provides something for him to aim at and something for him to do when he gets there.

Since the festival has been a material success, in that it has attracted such large audiences, it is now fair to urge it to progress in the artistic line, to become more truly a festival. After all, it is somewhat presumptuous to apply that term to a series of six concerts offering the traditional symphonic repertory. The shed is too large for opera, it may be hazarded; but there is no reason why something involving a chorus could not be produced. Dr. Koussevitzky is not one to let the grass grow under his feet, and undoubtedly he has ambitious plans that will eventually come to fruition.

THIS CLIPPING FROM
HERALD
Chicopee Mass

AUG 3 - 1939

KOUSSEVITZKY AND BOSTON SYMPHONY ARRIVE FOR BERKSHIRE FESTIVAL

Serge Koussevitzky assembled the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on Route 183 between Lenox and Stockbridge, Mass., yesterday for a rehearsal in anticipation of the opening of the sixth annual Festival this evening at 8:30.

The specially built shed, seating 5700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The programs are those of winter Symphony concerts. The performances are of a symphonic standard consistent with the famous orchestra here assembled in full personnel under its illustrious conductor. To hear a Boston Symphony concert in incomparable midsummer surroundings is a rare and unforgettable experience.

The advanced demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be given on Thursday and Saturday evening and Sunday afternoon of this week and of the week following.

Dr. Koussevitzky will open the 1939 Festival with Bach's Third Brandenburg Concerto String Orchestra. Rimsky-Korsakov's "Scheherazade" will be on the same programme, which will conclude with the First Symphony of Brahms in C minor.

The second program (for Saturday, Aug. 5) will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven. The program of the following (Sunday) afternoon will feature the Fourth Symphony of Tschaikovsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf," —Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

Second Week's Programs

The programs for the second week will be as follows: Thursday evening, Aug. 10: Beethoven's Second Symphony, Strauss' "Thus Spake Zarathustra," and Moussorgsky's "Pictures at an Exhibition," in Ravel's orchestration. The Saturday program, Aug. 12, will include Haydn's Symphony in B flat, No. 102, Stravinsky's "Rite of Spring," and excerpts from Wagner's "Flying Dutchman," "Meistersinger," "Lohengrin" and "Tannhauser.' The final program on Sunday afternoon, Aug. 13, will comprise Schumann's Fourth Symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse." and the Second Symphony of Sibelius.

For information about tickets and accommodations, address the Berkshire Symphonic Festival, Stockbridge, Mass.

Brides may pick their own orange blossoms direct from the tree at the New York World's Fair. All the yhave to do is to announce to the orange-coated attendants at the Florida exhibit that they are brides. They are conducted into the tropical garden and led up to an orange tree. There is a tradition that the bride who sleeps with a spray of orange blossoms on her pillow will lead a sweet married life.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

AUG 3 - 1939

High School Students To Attend Symphony Orchestra Rehearsal

Several hundred boys and girls from Berkshire county public high schools, plus members and patrons of the Berkshire Symphonic festival, will comprise an audience of 3,000 who will attend the rehearsal of the Boston symphony orchestra at the Tanglewood music shed Saturday morning as the guests of the Festival.

No tickets are sold for this rehearsal nor for the one Aug. 12, for the rehearsals have been planned by Conductor Serge Koussevitzky as a privilege for Festival members and patrons. The school children will attend as the result of music study done under the direction of Miss Harriet Johnson.

Tickets for the Festival concerts Saturday, Sunday, and next week end may be obtained by writing or telephoning to the office at Stockbridge.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

AUG 3 - 1939

Plan To Establish Music Academy At Tanglewood

Announcement of a six weeks' course of training for conductors and one in music appreciation, to be held in conjunction with the Berkshire Symphonic Festival next year, will be announced at the opening concert of the festival at Tanglewood tonight, it is believed. It has long been the wish of Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, which gives the six festival concerts, to establish a music academy in connection with the festival and create a real arts center at Tanglewood.

Men prominent in the arts and letters will lecture during the course. There will be choral training and the preparation of some major work—Bach's B Minor Mass, in 1940, under the direction of G. Wallace Woodworth, conductor of the Harvard glee club and the Radcliffe choral society. Classes in folk dancing will also be included.

Dr. Koussevitzky will give training in orchestral conducting to a few promising students, and members of the orchestra will give lessons in the art of various instruments. There will be courses in composition, musical theory and the teaching of music as well.

The academy will be divided into two parts, a section for advanced students, and one for those without particular training. All students will be required to attend festival concerts and rehearsals, and members of the less advanced course will all participate in the festival chorus.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
EAGLE NEWS

AUG 3 - 1939

Rebecca H. Rider Attends Berkshire Music With Guests

Rebecca Hyde Rider, member of the advisory committee of the Berkshire Symphonic festival, will leave today to attend the concerts in the first series, accompanied by her mother, Mrs. Alfred L. Rider, Parker avenue, and several guests. Mrs. Rider and Miss Rider will be at their summer home, Rider's Mills, while attending the festival.

Their house guests will be Mrs. Arthur W. Travis, 70 Oakwood boulevard; Marie Tschudin, 11 South White street; and Alice Tschudin, New York city. The first concert in the series will be presented this evening at Tanglewood, Mass., with Serge Koussevitzky, director of the Boston Symphony orchestra, conducting the orchestra.

Serving on the advisory committee of the festival this year with Miss Rider, are: Gertrude Robinson Smith, Stockbridge, president; George S. Dickinson, professor of music and music librarian at Vassar college; and Dorothea Wheaton of Millbrook; and others.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

AUG 3 - 1939

Berkshire Festival Opens Thursday

Special to The News.

BOSTON, Mass., Aug. 2.—The sixth annual Berkshire Symphonic Festival opens Thursday night at Tanglewood, between Stockbridge and Lenox. As usual, the festival will consist of six concerts by the Boston Symphony Orchestra conducted by Serge Koussevitzky. Opening night's program consists of the Bach Brandenburg Concerto No. 3 for string orchestra, Rimsky-Korsakov's Scheherazade and the Brahms Symphony No. 1 in C minor.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

AUG 3 - 1939

44 Injured in Crash of 3 Buses

Arlington, Mass. — (U.P.) — Three buses filled with disabled American veterans of the World War and their families piled up in a triple collision last night, injuring 44 persons.

Three more were injured when a car driven by Paul Cherassky, violinist of the Boston Symphony Orchestra collided with another containing Robert G. Morel and his 2-year-old son, which had stopped beside the wrecked buses.

The buses belonged to a fleet of 19 in which 500 delegates were riding to the veterans' national convention with their families.

One bus, driven by Joseph P. B. Carmody, 24, stopped at an intersection while a woman and dog crossed the street. Another, driven by Robert E. Hollstein, 33, crashed into it. A third, driven by Neil R. Riccardi, 23, piled into the others and jumped a curbing in the center of the four-car highway.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

AUG 3 - 1939

THREE BUSES CRASH, VETERANS, KIN HURT

By The United Press

ARLINGTON, Mass., Aug. 3—Three buses filled with Disabled American Veterans of the World War and their families piled up in a triple collision last night, injuring 44 persons.

Three more were injured when a car driven by Paul Cherassky, violinist of the Boston Symphony Orchestra, collided with another containing Robert G. Marel and his two-year-old son, which had stopped beside the wrecked buses.

The buses belonged to a fleet of 19 in which 500 delegates were riding to the veterans' national convention. They had been on a sightseeing trip through Lexington and Concord and were bound for Cambridge.

One bus stopped at an intersection while a woman and dog crossed the street. Another crashed into it. A third piled into the others and jumped a curbing in the center of the four-way highway.

THIS CLIPPING FROM
HOUSTON, TEXAS
POST

AUG 3 - 1939

Boston Batonist To Head New Music Center

By JOHN SELBY

STOCKBRIDGE, Mass., Aug. 2.—When Serge Koussevitzky's baton flicks the first notes of Bach's third Brandenburg concerto out of the Boston symphony orchestra here Thursday night the Sixth Berkshire Symphonic festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Before the World war and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B Minor Mass under Dr. Koussevitzky's direction.

Thirty members of the Boston symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee club and the Radcliffe Choral society, will have charge of choral work.

83

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

AUG 3 - 1939

Berkshire Festival Opens Tonight

Koussevitzky Assured of Fulfilling Long-Desired Project For School at Tanglewood; Will Start Next Summer

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 2. — When Serge Koussevitzky's baton flicks the first notes of Bach's third Brandenburg concerto out of the Boston Symphony Orchestra here tonight, the sixth Berkshire Symphonic Festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he'd as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Planned in Russia

Before the World War and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

Two Classes

There will be two classes of students at Tanglewood for the six weeks of the first term, next Summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B minor mass under Dr. Koussevitzky's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society, will have charge of choral work.

No Credit or Diplomas

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "Summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance reuirement (except for such work as Dr. Koussevitzky's conducting class.)

Subscribers to the Summer's festival, officials say, are more numerous than ever before, and the six concerts of the festival may mean six capacity audiences in the "Music Shed," which seats 5700 people.

THIS CLIPPING FROM

MILLFRTON, N. Y
NEWS
8/3/39

Koussevitsky Opens Festival Tonight At 8:30

Concert To Be Followed By Others On Saturday, Sunday

Approximately 5,700 music-lovers in the Berkshire area are expected to fill the new music shed at Tanglewood, between Stockbridge and Lenox tonight, Thursday, as Dr. Serge Koussevitsky raises his baton over the Boston Symphony Orchestra to begin the [illegible] annual Berkship Symphonic Festival. The concert, which is the first of six to be given this season at Tanglewood, will begin at 8:30 p. m.

The two other concerts comprising Series A will be given Saturday evening at 8:30 and Sunday afternoon at 3:30 p. m.

The first concert in Series B will open the second festival week next Thursday night, Aug. 10, at 8:30. The two remaining concerts will be given the following Saturday night at 8:30 and Sunday afternoon, Aug. 13, at 3:30 p. m.

Programs for the series include Symphony No. 2, Beethoven; Prelude a l'Apres-Midi d'un Faune, Debussy; Symphony, Haydn; "Pictures at an Exhibition," Moussorgsky-Ravel; Symphony No. 4, Schumann; Symphony No. 2, Sibelius; "Also sprach Zarathustra," Strauss; "Le Sacre du Printemps," Stravinsky; Overture "The Flying Dutchman," Prelude to "Lohengrin," Prelude to "The Meistersingers," Siegfried's Rhine Journey, Wagner.

THIS CLIPPING FROM
LAWRENCE, MASS.
EAGLE

AUG 3 - 1939

KOUSSEVITZKY OPENS SIXTH BERKSHIRE FESTIVAL TONIGHT

Opening of Summer Music Season Also Sees Celebrated Conductor's Dream Assured of Becoming Reality

STOCKBRIDGE, Mass., Aug. 2—(AP)—When Serge Koussevitzky's baton flicks the first notes of Bach's Third Brandenburg Concerto out of the Boston Symphony orchestra tonight the sixth Berkshire Symphonic festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Before the World war and the Russian revolution drained away the Koussevtisky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevit-

Festival Tonight

(Continued From Page One)

sky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B minor mass under Dr. Koussvitsky's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitsky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee club and the Radcliffe Choral society, will have charge of the choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitsky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Dr. Koussevitsky's conducting class).

Subscribers to this summer's festival, officials say, are more numerous this summer than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5700 people.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

AUG 3 - 1939

Mountain Music

Berkshire Festival Begins Sixth Season Tonight

Special to Newark News.

STOCKBRIDGE, Mass. — Serge Koussevitzky and the Boston Orchestra will open the sixth annua Berkshire Symphonic Festival tonight in the shed at Tanglewood on Route 183 between Lenox and Stockbridge, before an audience which should approximate capacity

The shed, seating 5,700, is locate on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline. This will be the fourth festival at which the orchestra has played and the second in the new structure, which is said to have remarkable acousti properties.

The programs of these festivals are geared to the same spirit as motivates the Winter concerts of the orchestra and comprise a symphonic standard consistent with the famous orchestra here assemble under its illustrious conductor. Demand for tickets has risen with each passing season.

The programs are to be given tonight, Saturday night at 8:30 and Sunday afternoon at 3:30 and the following Thursday and Saturday nights and Sunday afternoon. The works to be performed follow:

Tonight	
Third Brandenburg Concerto	Bach
Scheherazade	Rimsky-Korsakof
Symphony No. 1	Brahm
Saturday, August 5	
Orchestral Concerto	Walter Piston
Symphony No. 5	Sibeliu
Symphony No. 7	Beethoven
Sunday, August 6	
Concerto in D	K. P. E. Bach
Peter and the Wolf	Prokofief
Richard Hale, narrator	
ymphony No. 4	Tschaikowsky
Thursday, August 10	
ymphony No. 2	Beethoven
hus Spake Zarathustra	Straus
ictures at an Exhibition	Moussorgsky-Rave
Saturday, August 12	
ymphony in B Flat, No. 102	Haydn
ites of Spring	Stravinsky
xcerpts from Flying Dutchman, Meistersinger, Lohengrin and Trannhauser	Wagner
Sunday, August 13	
ymphony No. 4	Schumann
fternoon of a Faun	Debussy
a Valse	Rave
ymphony No. 2	Sibelius

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 3 - 1939

MUSIC ACADEMY'S FIRST BIG WORK TO BE BACH MASS

Six Weeks' Term at Festival in 1940 to Culminate in Concerts

Definite steps are now being taken toward the realization of Dr. Serge Koussevitzky's plan for the establishment of a musical academy at "Tanglewood," summer home of the Boston Symphony Orchestra and site of the famed Berkshire Symphonic Festival which opens tonight.

Begins Next July

In early July, 1940, the new academy will begin its first session. The term will consist of six weeks, culminating with the festival concerts.

The academy will be in two distinct parts; one for advanced instruction to a limited number of students qualified by ability and training; the other a general session for a larger school. A feature of the first will be a special class in orchestral conducting by Dr. Koussevitsky, of the second will be the preparation of a festival chorus in which all will participate.

What is projected is neither a "conservatory" nor a "summer school" in any accepted sense. A large student body will have the opportunity for a life in music, not only by discussion and example, but through participation and in association with a great orchestra and its conductor. The smaller group will devote their time to their particular fields. Dr. Koussevitsky will be active in the direction and conduct of the school.

Each student will belong either to the festival chorus or to the school orchestra and will attend the general sessions of the school. The general sessions, extending through the festival period, will be held twice each day (with no sessions on Saturdays and Sundays). They will be devoted to lectures, and to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society.

Will Prepare Large Work

Besides the singing of music drawn widely from the choral repertory, the chorus will prepare a large work—in 1940 Bach's "Mass in B Minor," to be sung under the direction of Dr. Koussevitsky.

The lectures will deal broadly with music through the study of its development, form and style, and the esthetic principles underlying the art. No attempt will be made to cover in a systematic and balanced way the history or the theory of music, but rather, through participation and listening, to stimulate the imagination, to aid in its comprehension, to set a standard of performance and interpretation.

Classes in folk-dancing will be included in the general tuition.

It follows, naturally, that the principal entrance requirement is an intelligent interest in the subject involved, and that no diploma or other credit for attendance will be given.

The tuition for the general session (including choral singing, school orchestra, all lectures and assemblies, admission to certain rehearsals and all concerts) will be $100.

Information as to rates for individual instruction and for classes in conducting, theory and school music will be furnished at a later date, also particulars about the curriculum, faculty, living accommodations, etc.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 3 - 1939

Music Festival Opens Tonight In Berkshires

Academy To Be Started Next July in Plan to Develop Tanglewood Arts Center

In connection with the opening of the annual Berkshire Symphonic Festival by the Boston Symphony Orchestra, under Serge Koussevitzky's direction tonight in the Music Shed at Tanglewood, Lenox, Mass., the orchestra's management announced yesterday that the Musical Academy, contemplated by Dr. Koussevitzky as the next step in the development of Tanglewood as an artistic center, would begin its first session early in July, 1940. This is intended to continue for six weeks, culminating with the Berkshire Festival concerts of next August.

The Academy, according to leaflets which will be distributed to-night's audience, will be in two parts, one for advanced instruction for a limited number of particularly qualified students, and the other a general session for a larger school. A special class in orchestral conducting will be a feature of the first part, while all students in the second part will take part in a festival chorus. This will sing Bach's Mass in B minor under Dr. Koussevitzky's direction in the 1940 festival.

Plan Announced in '38

Dr. Koussevitzky's plan for the organization of an academy was first announced at the opening concert of the 1938 Berkshire festival. What is projected, according to the official leaflet, is neither a conservatory nor a summer school in the accepted sense. "A large student body will have the opportunity for a life in music, not only by discussion and example, but through participation and in association with a great orchestra and its conductor."

Each student will belong either to the festival chorus or school orchestra and will attend two general sessions each day, except on Saturdays and Sundays. These will be devoted to lectures and choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society. Classes in folk dancing will be included in the general tuition. Individual instrumental and vocal instruction also will be available, with members of the Boston Symphony among the teachers. All students will be entitled to attend the festival concerts and some of the orchestra's rehearsals.

No Credits to Be Given

The principal entrance requirement, it was announced, is an intelligent interest in the subject involved, and no diploma or other credit attendance will be given.

Tonight's opening program at Tanglewood consists of Bach's third Brandenburg concerta, Rimsky-Korsakoff's "Scheherazade" and Brahms's first symphony. The second and third concerts will be given next Saturday night and Sunday afternoon, and the others on Thursday and Saturday nights and Sunday afternoon, Aug. 10, 12 and 13.

This is the sixth annual festival in this series. The first two, in 1934 and 1935, were held on the Hanna Farm near Stockbridge, with the late Henry Hadley conducting. The association of the Boston Symphony and Dr. Koussevitzky with the Berkshire Festival began in August, 1936, when three concerts were played on the Holmwood estate, near Lenox. In 1937, Tanglewood was presented to the festival committee and the Boston Symphony by its owner, Mrs. Gorham Brooks, of Boston. The Music Shed, built during the first half of 1938, was inaugurated with last summer's festival.

Information about tickets and lodgings may be obtained from the Berkshire Symphonic Festival office in Stockbridge, or from information booths in Lenox, Pittsfield and other Berkshire centers.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 3 - 1939

Berkshire Festival Opens Tonight As 1940 Plans Are Announced

Stockbridge, Aug. 3—More specific details of the musical academy planned for next season at the Berkshire Symphonic festival are contained in a leaflet which will be distributed to concert goers tonight at the opening of the sixth annual festival at Tanglewood by Dr Serge Koussevitzky and the Boston Symphony orchestra.

The academy "for living and working in music" will begin early in July, 1940, according to the announcement, which declared the intention to prepare the Bach B Minor mass for next season A strong possibility exists that the season will be extended over three weeks instead of two weekends as in the past.

Tonight at the opening program at 8.30 D. Koussevitzky will lead his men in the Brandenburg Concerto number 3 in G major. The "Scheherazade" symphonic suite of Rimsky-Korsakov will complete the first half of the program. The second half will be devoted to the Brahms First symphony in C minor.

Academy Plans

The first session of the academy will continue for six weeks, culminating in the festival concerts. The academy is planned in two parts: One for advanced instruction to a limited number of specially qualified students, the other a "general session for a larger school." Featuring the first part will be a class in orchestral conducting under the direction of Dr Koussevitzky, while an important activity of the second part will be the preparation of a festival chorus in which the whole student body will participate.

The academy, which is the conception of Dr Koussevitzky, is described as neither a "conservatory or a summer school, in any accepted sense." "A large student body," according to the leaflet, "will have the opportunity for a life in music, not only by discussion and example, but through participation, and in association with a great orchestra and its conductor. The smaller group will devote their time to particular fields."

Bach B Minor

Each student will belong either to the festival chorus or to the school orchestra. General sessions, compulsory for all, will be held twice a day (except Saturdays and Sundays), and will extend through the festival period. They will be devoted to lectures and also to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee club and Radcliffe society. For the season 1940, the chorus will prepare the Bach B minor Mass under Dr Koussevitzky. Lectures will deal with broad phases of musical development, form and style. Classes in folk-dancing will be included in the tuition.

Individual instruction in vocal or instrumental study will be available under a faculty which will include thirty members of the Boston Symphony. There will be instruction in solfege, harmony, counterpoint, composition and methods of teaching music in schools. All students will be admitted to the festival concerts and to a "certain number" of rehearsals. The concerts were described as "in a very real and vital sense the culmination of the whole work of the academy."

The principal entrance requirement is "an intelligent interest in the subject involved." No diploma or other credit for attendance will be given. Further details of curriculum, faculty and living accommodations will be announced later.

THIS CLIPPING FROM
RALEIGH, N. C.
NEWS OBSERVER

AUG 3 - 1939

MUSIC FESTIVAL GETS UNDER WAY

Sixth Berkshire Event Opens in Massachusetts with Koussevitzky Baton

Stockbridge, Mass., Aug. 2.—(AP)—When Serge Koussevitzky's baton flicks the first notes of Bach's Third Brandenburg Concerta out of the Boston Symphony Orchestra here tonight the sixth Berkshire Symphonic Festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire Festival.

Before the World War and the Russian Revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitssky's mind ever since — but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B Minor mass under Dr. Koussevitzy's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard glee club and the Radcliffe Choral Society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school —it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement(except for such work as Dr. Koussevitzky's conducting class).

Subscribers to this summer's festival, officials say, are more numerous this summer than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5,700 people.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 3 - 1939

GREATER FESTIVAL IS EXPECTED TO BE ANNOUNCED FOR '40

Three-Week Event of Nine Concerts Likely to Be Revealed During Berkshire Music Affair

Special Dispatch to The Republican

Berkshire Hills, Aug. 2—It is expected that official announcement will be made during the sixth annual Berkshire Music festival which opens tomorrow night at Tanglewood, Stockbridge, that the 1940 festival will run three weeks and nine concerts will be given by the Boston Symphony orchestra. The demand for tickets this year has been unprecedented and capacity audiences are expected for all the six concerts.

Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, and Mrs Koussevitzky, motored from Boston today and are with Dr Artur Rodzinski, conductor of the Cleveland Symphony orchestra, and Mrs Rodzinski, at White Goat farm, Stockbridge.

At Curtis Hotel

Curtis hotel arrivals at Lenox for the first concert tomorrow night at Tanglewood, Stockbridge, included Miss Alice J. Clapp of Washington, Mr and Mrs Sidney Blumenthal and Miss Yvonne Blumenthal of New York, Mrs Paul R. Ireland of Cincinnati, Mrs Franklin W. Hobbs and Mrs Alvan T. Fuller of Boston.

Lester Roberts, manager of the Curtis, and Mrs Roberts, are to have in their box tomorrow night Mrs Henry White Cannon of New York, Mrs S. M. Lehman of Tarrytown. With Mrs W. Rockwood Gibbs will be Mr and Mrs Lambert Heyniger, Mr and Mrs Harry C. Holloway and David Donald.

Concert guests of Mr and Mrs Owen Johnson at Ingleside, Stockbridge, for the first series are Mr and Mrs Lawrence G. White, Charles Lanier Lawrance, Francis C. Lawrance and Olin Downes.

In the box with Mr and Mrs John Shepard, Jr., will be Mr and Mrs Jerome D. Gedney of New York, Mrs Eben Ellison of Boston and Mrs John H. C. Church of Great Barrington.

Stockbridge Garden Fete

Many persons motored to Stockbridge this afternoon for the garden fete on the lawn at St Paul's Episcopal church. Visitors admired the fashion show arranged by Mrs Owen Johnson, with Mrs Margaret Carson Hubbard assisting. Mannekins were Misses Patricia S. Johnson, Winifred E. Burden, Natalie Bayard Merrill, Hope Procter, Barbara Bullitt, Mrs William E. Dodge Stokes, Mrs Giraud Van Nest Foster, Mrs James Brewer Karrick and Mrs Florence A. Blake. At the tea tables were Mrs Charles C. Griswold and Mrs Austin W. Ackroyd, with several of the young set assisting.

Miss Ethel H. Lyons was a luncheon hostess at Pittsfield Country club in compliment to Dr Robert Peter Tristram Coffin, professor of English at Bowdoin college, who addressed the Wednesday Morning club on "My experience with poetry."

Louis G. D. Hyde has arrived from Paris and joined his brother-in-law and sister, Mr and Mrs Harris Fahnestock at Eastover, Lenox.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

AUG 3 - 1939

FIRST CONCERT SLATED TONIGHT AT TANGLEWOOD

Musicians Arrive For Rehearsals At Bay State Music Shed

Music lovers by the thousands from all parts of the United States and Canada will gather at 8:30 tonight in the Music Shed at Tanglewood between Stockbridge and Lenox, Mass., for the first concert of the annual Berkshire musical festival given by the Boston Symphony orchestra under Serge Koussevitzky. There will be six concerts during the next two weekends.

Tonight's concert program is expected to include an announcement of great importance to all music lovers. Those who attended the first concert last year when the new music shed, seating 5,800 persons with room for 8,000, was dedicated will recall that announcement was made at that time that plans were under way for the opening in 1940 of a school for conductors and chorus leaders and other advanced students in the music field. These classes are to become a part of the Tanglewood program which will utilize the beautiful estate and the Hawthorne house on it for a school to precede the Berkshire festival during the first two week-ends of August. Under the inspiration and direction of Koussevitzky who has had such a plan in the back of his head for some time, plans for the opening of the school in 1940 have reached such a state that definite announcement concerning it is expected tonight.

Members of the orchestra arrived yesterday for rehearsals in preparation for tonight's concert which is to include Bach's "Brandenburg Concerto No. 3," Rimsky-Korsakov's "Scheherazade," and Brahms' "Symphony No. 1." Many of the advance guard of the orchestra arrived some days ago and set up their tents along the shores of beautiful Stockbridge bowl.

Residents from western Connecticut are expected to attend in large numbers as in the past. Interest in the concerts in this section this year is greater than in the past. Persons from this section who are going to the concerts are advised to go up route 183 in Massachusetts as it will take them directly to Tanglewood. This route will take them directly to the parking fields which have been drained and improved with flood lights and are free. Driving time from Waterbury is less than two hours.

The advance sale of tickets has been far ahead of last year partly due to the fact that for the first time all seats are reserved. There has been no advance in the price of the cheaper seats but reservations on them make them more convenient for persons who have long distances to drive. Concerts will be at 8:30 tonight and Saturday and at 3:30 Sunday afternoon. The same schedule will be followed for the three concerts of next week and all concerts begin promptly at the scheduled hour.

S. M.

THIS CLIPPING FROM
PATERSON, N. J.
CALL

AUG 3 - 1939

Koussevitzky To Open Summer Music Center

Famous Conductor Will Be Aided By Boston Symphony Players

By JOHN SELBY
(Associated Press Arts Editor)

Stockbridge, Mass., Aug. 2—When Serge Koussevitzky's baton flicks the first notes of Bach's third Brandenburg concerto out of the Boston Symphony orchestra here tonight the sixth Berkshire symphonic festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it be called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Before the World War and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussexitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B Minor Mass under Dr. Koussevitzky's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee club and the Radcliffe Choral society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Dr. Koussevitzky's conducting class).

Subscribers to this summer's festival, officials say, are more numerous than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5,700 people.

84

THIS CLIPPING FROM
BRIMINGHAM, ALA.
AGE HERALD

AUG 3 - 1939

MAESTRO'S WISH IS TRUE AT LAST

Russian Conductor Will Have Long-Desired Music Center

BY JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Mass., Aug. 2—(AP)—When Serge Koussevitzky's baton flicks the first notes of Bach's third Brandenburg concerto out of the Boston Symphony Orchestra here Thursday night, the sixth Berkshire symphonic festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs. Gorham Brooks, of Boston, as a permanent home for the Berkshire festival.

Wars Ruined Koussevitzkys

Before the World War and the Russian revolution drained away the Koussevitvky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next Summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B minor mass under Dr. Koussevitzky's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society, will have charge of choral work.

No Diplomas Offered

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "Summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement.

Subscribers to this Summer's festival, officials say, are more numerous this Summer than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5,700 people.

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

UG 3 - 1939

CONDUCTOR CREATES "MUSIC CENTER"

STOCKBRIDGE, Mass., Aug 2.—When Serge Koussevitzky's baton flicks the first notes of Bach's Third Brandenburg concerto out of the Boston symphony orchestra here Thursday night the sixth Berkshire symphonic festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he would be happier were it called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Before the World war and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since — but money or a suitable place was lacking. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will be for advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B Minor mass under Dr. Koussevitzky's direction.

Thirty members of the Boston symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard glee club and the Radcliffe choral society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given on diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Dr. Koussevitzky's conducting class.)

85

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

AUG 3 - 1939

Tanglewood to Be Made Significant Art Centre

Broad Program to Be Outlined Tonight When Berkshire Symphonic Festival Opens--Inauguration Next July

By SIDNEY R. FLEET

Advantage is to be taken at the opening of the Berkshire Symphonic Festival tonight to outline to the audience plans for the development of the broader project which has chiefly accounted for the active interest of Dr. Serge Koussevitzky in the enterprise.

Hitherto the possession of the beautiful site at Tanglewood in the Berkshires has given the opportunity to hear symphonic concerts similar to those in the regular season in Symphony Hall in Boston. It has been shown that there is an eager audience for such programs in the summer season. That feature of the plan, seemingly, has become firmly established.

But from the start Dr. Koussevitzky and those working with him have been looking forward to the establishment of a music centre there in the best sense of the words. The aim has been to make Tanglewood a significant centre of the arts in America. This idea is passing out of the tentative stage. It will begin to take shape next season with the founding and opening of a Musical Academy for the benefit of those who want to study the fine arts, and especially that of music, in their relation to culture. Naturally, the hope is that it will give impetus to creative talent.

New Academy.

So there will be the announcement tonight that the new Academy will begin it sessions early in July of next year. They will continue for six weeks, culminating in the festival. The Academy will be in two distinct parts. One will be for advanced instruction to a limited number of qualified students. The other will be general session for a larger school. In the first there will be a special class in orchestral conducting under Dr. Koussevitzky's direction. In the second there will be organized and prepared a festival chorus in which all will participate.

It is perhaps needless to say that what is projected is neither a conservatory nor a summer school in the accepted sense. A large student body will have the opportunity for a life in music, not only by discussion but through participation. The smaller group will devote their time to their particular fields. The chorus will be trained and directed by G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Chorus. Next season it will sing the B Minor Mass of Bach under Dr. Koussevitzky's baton. There will be classes also in choral conducting.

No Diplomas.

Individual instruction in piano, voice and orchestral instruments will be available and the faculty will include 30 members of the Boston Symphony Orchestra. There will be frequent lectures and discussions. And all students will be entitled to attend the concerts of the festival. No diploma or other credit for attendance will be given. Entrance requirement will be simply an intelligent interest in the subject involved.

Wisely, the further developments in this interesting experiment in musical culture, will be determined by experience with the modest program outlined here. But with such a stimulus the plan has great possibilities. Certainly it could not have been launched under more favorable auspices. In due time it may help to make the programs of the festival itself even more distinctive.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

AUG 3 - 1939

MUSIC NOTES

Audiences at the concerts of the sixth Berkshire Symphonic Festival, which begins this evening at "Tanglewood," between Lenox and Stockbridge, Mass., will be given circulars describing a plan advanced by Serge Koussevitzky for the development of a musical academy in conjunction with the annual festival.

The first session of the academy will be held next season. Beginning early in July, it will continue for six weeks, culminating in the series of concerts by the Boston Symphony under Dr. Koussevitzky. Men prominent in other arts as well as music will take part in the sessions.

"What is projected is neither a conservatory nor a summer school in any accepted sense," the circulars state. "A large student body will have the opportunity for a life in music, not only by discussion and example, but through anticipation, and in association with a great orchestra and its conductor. . . . Lectures will deal broadly with music through the study of its development, form and style, and the æsthetic principles underlying the art. No attempt will be made to cover in a systematic and balanced way the history or the theory of music, but rather, through participation and listening, to stimulate the imagination, to aid in its comprehension and to set a standard of performance and interpretation.

"An opportunity will be given for a few mature and talented musicians to study orchestral conducting under Dr. Koussevitzky. Individual instruction in piano, voice and orchestral instruments will be available."

• • •

"La Traviata" will be sung in English by the Steel Pier Opera Company at the Steel Pier, Atlantic City, tonight and tomorrow night. The attraction for next Thursday and Friday evenings, August 10 and 11, will be Offenbach's "Tales of Hoffmann."

John Carter, Metropolitan Opera tenor, will give a recital at the Chase Barn Playhouse, Whitefield, N. H., on Sunday afternoon, August 13, for the benefit of the Whitefield community fund.

THIS CLIPPING FROM
BANGOR, ME.
NEWS

AUG 3 - 1939

Koussevitzky to Launch Project

School to Open in July 1940 at Stockbridge, Mass., Estate

By JOHN SLEBY

STOCKBRIDGE, Mass., Aug. 2—When Serge Koussevitzky's baton flicks the first notes of Bach's Third Brandenburg Concerto out of the Boston Symphony Orchestra tonight the sixth Berkshire Symphonic Festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire Festival.

Before the World war and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B Minor Mass under Dr. Koussevitzky's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee club and the Radcliffe Choral society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Dr. Koussevitzky's conducting class).

Subscribers to this summer's festival, officials say, are more numerous this summer than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5700 people.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 3 - 1939

BERKSHIRES PLAN MUSIC ACADEMY

Institution Will Open Early in July, 1940, in Association With Tanglewood Fete

CONCERTS START TONIGHT

Serge Koussevitzky Will Be in Podium for the Boston Symphony Program

A musical academy "for living and working in music," to be associated with the Berkshire Symphonic Festival and situated at Tanglewood, Mass., the site of the festival, was announced yesterday to begin in early July, 1940. The announcement was made in a leaflet to be distributed to the audiences of the festival, which will begin this evening, Serge Koussevitzky conducting the Boston Symphony Orchestra.

The first session of the academy will continue for six weeks, culminating in the festival concerts. The academy is planned in two parts: one for advanced instruction to a limited number of specially qualified students, the other a "general session for a larger school." Featuring the first part will be a class in orchestral conducting under the direction of Dr. Koussevitzky, while an important activity of the second part will be the preparation of a festival chorus in which the whole student body will participate.

The academy, which is the conception of Dr. Koussevitzky, is described as neither a "conservatory or a Summer school, in any accepted sense." "A large student body," according to the leaflet, "will have the opportunity for a life in music, not only by discussion and example, but through participation, and in association with a great orchestra and its conductor. The smaller group will devote their time to particular fields."

Each student will belong either to the festival chorus or to the school orchestra. General sessions, compulsory for all, will be held twice a day (except Saturdays and Sundays), and will extend through the festival period. They will be devoted to lectures and also to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Society. For the season 1940, the chorus will prepare the Bach B minor Mass under Dr. Koussevitzky. Lectures will deal with broad phases of musical development, form and style. Classes in folk-dancing will be included in the tuition.

Individual instruction in vocal or intrumental study will be available under a faculty which will include thirty members of the Boston Symphony. There will be instruction in solfege, harmony, counterpoint, composition and methods of teaching music in schools. All students will be admitted to the festival concerts and to "a certain number" of rehearsals. The concerts were described as "in a very real and vital sense the culmination of the whole work of the academy."

The principal entrance requirement is "an intelligent interest in the subject involved." No diploma or other credit for attendance will be given. Further details of curriculum, faculty and living accommodations will be announced later.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

AUG 3 - 1939

Stockbridge Music Center Takes Shape

Academy to Open in July 1940 Under Direction of Koussevitzky, Purpose Cultural

The vision of the Berkshire Symphonic Festival enlarged into a musical arts center, comes one step nearer realization today with the announcement that an "academy" will be established at Tanglewood, the scene of the annual summer concert by Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

While the actual public announcement of the academy to be opened next season, will be made tonight at the first of this season's concerts, news of the plan was released to the press on Wednesday. The general scheme, however, was one long in the mind of Dr. Koussevitzky, and last season it was reported that he planned to establish a school for young conductors, to run in conjunction with the concerts.

A brochure, to be distributed at tonight's concert, says in part:

"Dr. Koussevitzky has visualized 'Tanglewood' as widening its scope to become significant center of the arts in America. The success of the Berkshire Symphonic Festival suggests the next step in this direction: a Musical Academy to be developed simultaneously with the yearly concerts.

"'A center of music,' wrote the conducter in a communication to the trustees of the Boston Symphony Orchestra, 'would be a boon for those who want to study the fine arts in their relationship to culture; who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture; and for those who long for a creative rest in the summer.' Men prominent in the arts and letters as well as in music, would accordingly be invited to lecture. The community of the Berkshires, with its cultural interests, activities and traditions, is an ideal place for such a center."

Opens in July, 1940.

The brochure goes on to say that definite steps are now being taken toward the realization of the conductor's plan. In early July, 1940, the new Academy will begin its first session. The term will consist of six weeks, culminating with the concerts of the Festival.

The academy will be in two distinct parts, one for advanced instruction to a limited number of students qualified by ability and training; the other a general session for a larger school. A feature of the first will be a special class in orchestral conducting under Serge Koussevitsky, of the second will be the preparation of a Festival Chorus in which all will participate.

Singers or Players.

Each student will belong either to the Festival Chorus or the School Orchestra and will attend the general sessions of the school. The general sessions, extending through the Festival period, will be held twice each day. They will be devoted to lectures, and to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society.

Besides the singing of music drawn widely from the choral repertory, the chorus will prepare a large work, in 1940 Bach's Mass in B Minor, to be sung under the direction of Dr. Koussevitsky.

The lectures will deal broadly in music. No attempt will be made to cover in a systematic and balanced way the history or the theory of music, but rather, though participation and listening, to stimulate the imagination.

"It follows naturally," the brochure concludes, "that the principal entrance requirement is an intelligent interest in the subject involved, and that no diploma or other credit for attendance will be given."

Individual instruction in piano, voice and orchestral instruments will be available. The faculty will include 30 members of the Boston Symphony Orchestra who will act individually as teachers and collectively for purposes of demonstration. There will be instruction in solfege, harmony, counterpoint and composition, and in the principles and methods of teaching music in schools.

THIS CLIPPING FROM
HUNTINGTON, W. VA.
HERALD-DISPATCH

AUG 3 - 1939

Serge Koussevitzky Realizes Old Dream Of Music Center

STOCKBRIDGE, Mass., Aug. 2. (AP)—When Serge Koussevitzky's baton flicks the first notes of Bach's third Brandenburg concerto out of the Boston Symphony Orchestra here tonight the sixth Berkshire Symphonic Festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire Festival.

Before the World War and the Russian Revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since — but either money or a suitable place was lacking and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B Minor mass under Dr. Koussevitzky's direction.

Thirty members of the Boston symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard glee club and the Radcliffe choral society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Dr. Koussevitzky's conducting class).

Subscribers to this summer's festival, officials say, are more numerous this summer than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5,700 people.

86

THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE

AUG 3 - 1939

KOUSSEVITZKY PROJECT NOW IS REALITY

Music Center Definitely Scheduled Next Year; 6th Berkshire Symphonic Revival Under Way.

BY JOHN SELBY,
Associated Press Arts Editor.

Stockbridge, Mass., Aug. 3.—When Serge Koussevitzky's baton flicks the first notes of Bach's Third Brandenburg Concerto out of the Boston Symphony Orchestra here tonight the sixth Berkshire Symphonic Festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he would as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire Festival.

Before the world war and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since — but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

° ° °

Two Classes.

There will be two classes of students at Tanglewood for the six weeks of the first term next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B Minor Mass under Doctor Koussevitzky's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Doctor Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society, will have charge of choral work.

° ° °

Not a "Conservatory."

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Doctor Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Doctor Koussevitzky's conducting class).

Subscribers to this summer's festival, officials say, are more numerous this summer than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5700 people.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

AUG 3 1939

Music Academy Planned at Tanglewood

School Will Be Associated With Berkshire Festival

A musical academy for "living and working in music," to be associated with the Berkshire Symphonic Festival and situated at Tanglewood, Mass., the site of the festival, has been announced to begin in early July, 1940. The announcement was made in a leaflet to be distributed to the audiences of the festival, which will begin tonight, Serge Koussevitzky conducting the ~~Boston~~ Symphony Orchestra.

Six-Week Session

The first session of the academy will continue for six weeks, culminating in the festival concerts. The academy is planned in two parts: one for advanced instruction to a limited number of specially qualified students, the other a "general session for a larger school." Featuring the first part will be a class in orchestral conducting under the direction of Dr. Koussevitzky, while an important activity of the second part will be the preparation of a festival chorus in which the whole student body will participate.

The academy, which is the conception of Dr. Koussevitzky, is described as neither a "conservatory nor a Summer school, in any accepted sense." "A large student body," according to the leaflet, "will have the opportunity for a life in music, not only by discussion and example, but through participation, and in association with a great orchestra and its conductor. The smaller group will devote their time to particular fields."

Each student will belong either to the festival chorus or to the school orchestra. General sessions, compulsory for all, will be held twice a day (except Saturdays and Sundays) and will extend through the festival period. They will be devoted to lectures and also to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Society. For the season 1940, the chorus will prepare the Bach B minor Mass under Dr. Koussevitzky. Lectures will deal with broad phases of musical development, form and style. Classes in folk-dancing will be included in the tuition.

No Diploma Given

Individual instruction in vocal or instrumental study will be available under a faculty which will include 30 members of the Boston Symphony. There will be instruction in solfege, harmony, counterpoint, composition and methods of teaching music in schools. All students will be admitted to the festival concerts and to "a certain number" of rehearsals. The concerts were described as "in a very real and vital sense the culmination of the whole work of the academy."

The principal entrance requirement is "an intelligent interest in the subject involved." No diploma or other credit for attendance will be given. Further details of curriculum, faculty and living accommodations will be announced later.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 3 - 1939

BIG MUSIC PROJECT OF KOUSSEVITZKY'S TO START IN 1940

Plans for School at Tanglewood Now Definitely Made—Berkshire Festival Opens Tonight

Stockbridge, Aug. 2—When Serge Koussevitzky's baton flicks the first notes of Bach's third Brandenburg concerto out of the Boston Symphony orchestra here tomorrow night the sixth Berkshire Symphonic festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston Symphony two years ago by Mrs Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Before the World war and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate. The idea has been in Koussevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

Two Classes

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a cimax with a performance of Bach's B Minor Mass under Dr Koussevitzky's direction.

Thirty members of the Boston Symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee club and the Radcliffe Choral society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Dr Koussevitzky's conducting class).

Subscribers to this summer's festival, officials say, are more numerous this summer than ever before, and the six concerts of the festival may mean six capacity audiences in the "music shed," which seats 5700 people.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

AUG 4 - 1939

RAIN MARS OPENING OF MUSIC FESTIVAL

Berkshire Thunder and Lightning Enliven 'Scheherazade'

STOCKBRIDGE, Mass., Aug. 4 (AP).—Unperturbed by a heavy rainstorm two hours earlier, 5,700 music lovers filled every seat last night as the Berkshire Symphonic Festival opened.

Another and heavier downpour between the third and fourth movements of Rimsky-Korsakoff's "Scheherazade" set the audience, the orchestra and Conductor Serge Koussevitzky to laughing. Thunder and lightning was in keeping with the music, but snapping harpstrings and soggy violin strings were a handicap.

Most of the time, however, the audience was treated to orchestral playing of a grade not excelled at any summer festival in this country or abroad.

The program began with Bach's third Brandenburg Concerto and concluded with Brahms' First Symphony.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 4 - 1939

MUSIC FETE DRAWS BERKSHIRE PARTIES

Colonists Entertain at Sixth Annual Opening by Boston Symphony at Tanglewood

MANY HAVE HOUSE GUESTS

Mayor and Mrs. La Guardia to Visit A. Newbold Morrises for Later Concerts

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 3.—Midsummer festivities are at the peak in the Berkshire Hills for the sixth annual festival of music by the Boston Symphony Orchestra, which ~~opened tonight~~ at Tanglewood, midway between Lenox and Stockbridge. Visitors are crowding hotels and taverns in all the resort towns, and there are many house parties.

With Mrs. William Penn Cresson at Chesterwood, Stockbridge, for the first series of concerts are Mr. and Mrs. Melzar M. Whittlesey, Mr. and Mrs. Paul Manship, Captain John H. Gibbons, U. S. N., retired, and Mrs. Gibbons, John W. Begg and Sidney Waugh of New York and Lawrence B. Fletcher of Boston.

Lenox Club arrivals include Mr. and Mrs. Pierre Jay of New York, Mr. and Mrs. Frederic B. Pratt of Glen Cove, L. I., and Mr. and Mrs. Ernest B. Dane of Boston. Mrs. George Otis Rockwood had a dinner party at the club tonight in honor of her daughter, Princess Diane R. Eristavi.

Joseph Burdens Hosts

Mr. and Mrs. Lydig Hoyt, Mr. and Mrs. Owen Winston and the Rev. and Mrs. John W. Suter Jr. are with Mr. and Mrs. Joseph Warren Burden at the Drake Cottage, Lenox.

Mrs. Henry Hadley, widow of the composer, who was the founder of the Berkshire Music Festival, is at the Red Lion Inn, Stockbridge, with Miss Amelia Gibson of Stamford, Conn., Mrs. Edwin S. Mills of Evanston, Ill., and Miss Jessie King of Melbourne, Australia. Other Red Lion arrivals include Mrs. John H. Janeway of New York, Mrs. Ulysses S. Grant 3d and Mr. and Mrs. Edward W. Root of Clinton, N. Y.

Mrs. Charles C. Griswold has as guests at Hillhome, Stockbridge, Dr. and Mrs. Dixon Ryan Fox, Mr. and Mrs. John B. Hunter and Mrs. Herman A. Kelley.

With Mrs. George Grenville Merrill at La Chaumière, Stockbridge, are Dr. and Mrs. George G. Merrill Jr.

Mr. and Mrs. John D. Kennedy have as guests at Stonover Farm, Lenox, Mr. and Mrs. Edward M. McIlvain and Hans von Herwarth of New York.

Miss Louisa Ludlow Attends

With Miss Louisa Geary Ludlow at the concert were her aunts, Princess Constantin Toumanoff and Mrs. Maximilian F. Bonzano of New York.

Visiting Mr. and Mrs. Thomas H. Blodgett at Great Pine Farm, Great Barrington, for the festival are Mr. and Mrs. Walter S. Kyle and the Misses Margaret and Louise Kyle of Cincinnati. Mrs. Kyle is Mr. Blodgett's sister.

In the box with Miss Mabel Choate were Mrs. John C. Phillips of Boston and daughter, Mrs. W. J. Schuyler Watts of New York.

Mr. and Mrs. John C. Johansen have as guests at Weyborne Hill, Stockbridge, Mrs. Robert Worthington and Miss Edith Van Buskirk of New York.

Mr. and Mrs. D. Percy Morgan are entertaining at Boulder Farm, Stockbridge, Mr. and Mrs. Edward J. Matthews of New York and Miss Constance Bradlee of Boston.

Mayor and Mrs. La Guardia have accepted an invitation from A. Newbold Morris to be the guests of Mr. and Mrs. Morris at Brookhurst, Lenox, for the second series of festival concerts.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 4 - 1939

Berkshire Festival Opens With Record Crowd Attending

Boston Symphony Orchestra Draws 5,700 as First Concert Is Given

Special to the Herald Tribune

BERKSHIRE HILLS, Aug. 3.—The sixth annual Berkshire Festival of Music by the Boston Symphony Orchestra opened ~~tonight at Tangle~~wood, between Lenox and Stockbridge, with a record-breaking attendance of about 5,700. Numerous entertainments have been arranged for house parties, and hotels are filld. At the Lenox Club are Mr. and Mrs. Frederic B. Pratt, of Glen Cove, L. I.; Mr. and Mrs. Pierre Jay, of New York, and Mr. and Mrs. Ernest B. Dane, of Boston. Mrs. George Otis Rockwood was a dinner hostess at the club tonight for her daughter, Princess Diane R. Eristavi.

Mrs. William Penn Cresson has as guests at Chesterwood, Stockbridge, Mr. and Mrs. Paul Manship, Mr. and Mrs. Melzar M. Whittlesey, Capt. John H. Gibbons, U. S. N. (retired), and Mrs. Gibbons, and the Messrs. Sidney Waugh and John W. Begg, of New York, and Laurence B. Fletcher, of Boston. Mr. and Mrs. John D. Kennedy were accompanied to the concert by Mr. and Mrs. Edward M. McIlvain and Mr. Hans Von Herwarth, of New York. With Mr. and Mrs. Joseph Warren Burden at the Drake Cottage, Lenox, are Mr. and Mrs. Lydig Hoyt, Mr. and Mrs. Owen Winston and the Rev. John W. Suter jr. and Mrs. Suter. Miss Louisa Geary Ludlow of Lenox was accompanied to the concert by her aunts, Princess Constantin Toumanoff and Mrs. Maximilian F. Bonzano, of New York.

Guests of Mrs. Charles C. Griswold at Hillhome, Stockbridge, are Dr. and Mrs. Dixon Ryan Fox, Mrs. Herman A. Kelley and Mr. and Mrs. John B. Hunter. In the concert box with Miss Mabel Choate were Mrs. John C. Phillips, of Boston, and daughter, Mrs. W. J. Schuyler Watts, of New York. With Mr. and Mrs. D. Percy Morgan were Mr. and Mrs. Edward J. Matthews, of New York, and Miss Constance Bradlee, of Boston. Mr. and Mrs. Heaton I. Treadway had as box guests Miss Anne and Royal Treadway and Mr. and Mrs. George E. Horne. Mr. and Mrs. Samuel Gilbert Colt, of Pittsfield, were accompanied by Mr. and Mrs. Samuel Gilbert Colt jr., Miss Judith Colt and Mrs. Henry K. White, of Boston.

Mr. and Mrs. Thomas H. Blodgett have as week-end guests at Great Barrington Mr. and Mrs. Walter S. Kyle and the Misses Margaret and Louise Kyle, of Cincinnati.

Mayor Fiorello H. LaGuardia of New York and Mrs. LaGuardia have accepted an invitation of Mr. Newbold Morris, president of the New York City Council, to be the guests of Mr. ~~and Mrs.~~ Morris at Brookhurst, Lenox, for the second series of festival concerts. Dr. and Mrs. George Grenville Merrill jr. have joined his mother at La Chaumiere, Stockbridge. Mrs. Robert Worthington and Miss Edith Van Buskirk, of New York, are visiting Mr. and Mrs. John C. Johansen at Weyborne Hill, Stockbridge. Guests of Mr. and Mrs. Edwin T. Rice, at Rood Cottage, Stockbridge, are Mrs. Carl Goldmark and daughter, Mrs. Jaros.

Mrs. William Felton Barrett had a large buffet supper party tonight at Sky Farm, North Egremont. Mrs. Henry Hadley, widow of the composer, who founded the Berkshire Festival, is at Red Lion Inn, Stockbridge. With her are Miss Amelia Gibson, of Stamford, Conn.; Mrs. Edwin S. Mills, of Evanston, Ill., and Miss Jessie King, of Melbourne, Australia. Also at the Red Lion are Mrs. John H. Janeway, of New York; Mrs. Ulysses S. Grant 3d and Mr. and Mrs. Edward W. Root, of Clinton, N. Y. 109-9

87

28 Gratt

16

Berkshire Evening Eagle
City Edition
1 P. M. Quotations

Pittsfield, Massachusetts. Thursday, August 3, 1939. 20 Pages— Price Three Cents

Capacity Audience of 5700 Coming for Festival Tonight

Lovers of Music From Far and Wide To Attend Opening

Program at Tanglewood Will Start at 8.30—Musical America Well Represented

A capacity audience will greet Dr. Serge Koussevitzky and the 108 members of the Boston Symphony Orchestra when they mount the stage at Tanglewood tonight at 8.30 for the opening of the sixth annual Berkshire Symphonic Festival.

Rooming Houses Filled

In the audience that will fill the shed whose seating capacity is 5700, will be music lovers from England, France, Czecho-Slovakia, Norway, Canada and virtually every state in the Union. Hotels and rooming houses in Stockbridge and Lenox are filled and the overflow of visitors is being cared for in surrounding communities.

Musical America will be well represented at the opening. Aaron Copland, Walter Piston, Roy Harris and Arthur Bliss, composers, will be among the composers present. Prof. G. Wallace Woodworth, who will figure prominently in development of the academy at Tanglewood will be there. He is head of the music department at Harvard University. Others from the music world will include Mrs. Inez Hadley, widow of Dr. Henry Hadley, first conductor of the Festival; Jacques Gordon, Kathleen Parlow, Willem Willeke, Edwin Ideler, Conrad Held, the last four of the South Mountain Quartet in Pittsfield; Mrs. John S. Newberry, president of the Detroit Symphony Orchestra; Miss Alice Clapp, a director of the National Symphony Orchestra, Washington, D. C., and a host of others.

Orchestra Trustees Coming

Trustees of the Boston Symphony Orchestra will include Ernest B. Dane, president, with Mrs. Dane; Bentley W. Warren, a former president, and Mrs. Warren; Henry B. Sawyer, vice-president, and Mrs. Sawyer; Mark A. DeWolf Howe, who is the guest of Mr. and Mrs. William Ellery Sedgwick, in Stockbridge; Jerome Greene; also Mr. and Mrs. Reginald C. Foster.

In the official box with the president, Miss Gertrude Robinson Smith, will be Mrs. Arturo Rodzinski whose husband is conductor of the Cleveland Symphony Orchestra; Maurice Garreau-Dombasle, commercial attache of the French en bassy; Mrs. Herbert Darlingto Miss Sibyl Darlington, Joseph Da lington, Malcolm Vaughan of Ne York; Carleton Smith, music edit of Esquire; Bryn Strandenaes, Nor wegian portrait painter; Miss Alic Riggs of Stockbridge and Mose Stevens of Boston.

From Arlington, Vt., will com Dorothy Canfield Fisher and he husband, John R. Fisher. Amon the guests of Dr. William Mathe Lewis, president of Lafayette College, will be Mr. and Mrs. Oswald Garrison Villard of New York.

Mrs. Brooks To Attend

In the box with Mrs. Henry Hollister Pease of Lenox will be Mr and Mrs. Gorham Brooks and thei daughter Violet. Mrs. Brooks an her aunt, Miss Mary Aspinwal Tappan gave Tanglewood to th orchestra as a permanent home fo the Festival.

Dr. and Mrs. Koussevitzky a rived at the Rodzinski farm i Stockbridge last night while mem bers of the orchestra arrived la night and this morning in time f today's rehearsal. A number the orchestra pitched their ten on the shores of Lake Mahkeena immediately upon arrival.

At Tanglewood, everything is r ported in readiness by Josep Franz, chairman of the Tanglewoo committee. The parking field is excellent condition and will a commodate 2000 cars. A tower floodlights will illuminate the fiel like daylight. The ticket office Tanglewood will be open at 6.3 Until that hour reservations may made at the office in Stockbridg

Refreshment Rush

The Thursday Morning Clu women in charge of the refreshment tent will be at Tanglewoo early to serve sandwiches and col drinks for those wishing to hav their suppers there. They will b prepared for a tremendous rush tonight at the 25-minute intermission.

The Tanglewood gardens will be lighted as usual and the public is invited to enjoy them.

Parking will be in charge of a large crew of volunteers working with Sheriff J. Bruce McIntyre while State police will handle the traffic on the highways.

Others Attending

Among others to attend tonight will be John Shepard Jr., of Lenox and Palm Beach, who will have as guests in his box Mr. and Mrs. Jerome D. Gedney of New York and Palm Beach, Fla., Mrs. Eben Ellison of Boston and Palm Beach, and Mrs. John H. C. Church of Great Barrington. Guests of Miss Mary Parsons of Lenox will be Mrs. Montgomery Hare, Mr. and Mrs. Montgomery Hare Jr., Mrs. Walter E. Maynard, and Rt. Rev. DeWolf Perry and Mrs Perry of Providence, R. I.

Mrs. W. Rockwood Gibbs of Richmond is entertaining as guests in her box tonight Mr. and Mrs. Harry C. Holloway of Tyringham and Chicago, Ill., Mr. and Mrs. C. Lambert Heyniger of Darrow School, Lebanon, N. Y., and David Donald of Richmond.

Guests of Mrs. Hollister

Mrs. Cornelia Colton Hollister of Toledo, Ohio, a summer resident of Lenox for many years, will entertain her sister, Miss Olive A. Colton of Toledo, Mrs. Zorah Bowman of Chappaqua, N. Y., Mrs. Leslie Leland of Concord, Miss Katherine Geddes of Chappaqua, Mrs. Harriet Berry Tyson of Baltimore, Md.

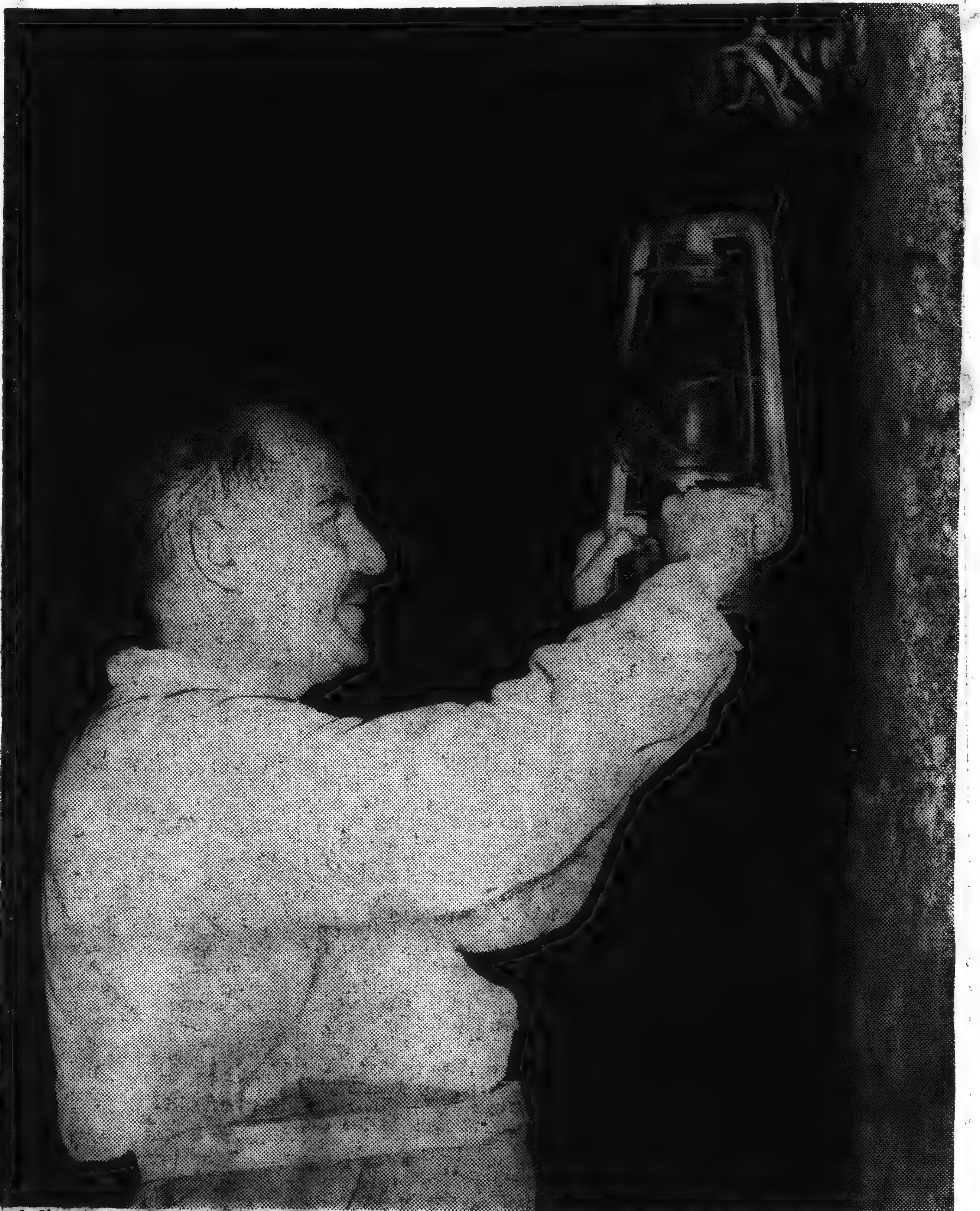
For the first concert Mrs. William Felton Barrett of Sky Farm, North Egremont, and Rye, N. Y., will have as box guests Mr. and Mrs. Henry Vincent of Colebrook, Conn., Mr. and Mrs. Norman Clement of Buffalo, N. Y., Mr. and Mrs. Roswell C. Tripp of Rye, Mr. and Mrs. Julian Street of Lakeville, Conn., Henry Stimson and Mrs. Lufkin Hunsiker of Rye, and Mrs. Ethan Allen Dennison of New York.

Mrs. Wallace Buell of Pittsfield and J. Winthrop Pentner of Cambridge will be guests in the box of Mr. and Mrs. Henry B. Sawyer of Boston, and Mr. and Mrs. W. Gordon Cox of Old Chatham, Mr. and Mrs. William McM. Adams of New Lebanon, N. Y., and Mrs. Ludia Griffith Best of Dallas, Tex., will be guests of Mrs. Harry Adams of Canaan, N. Y.

Guests of Mr. and Mrs. Leonard Clark Feathers of Lenox will be Mrs. R. Golden Donaldson of Washington, D. C., Mrs. J. Hunter Barton and Alfred I. Barton of Miami Beach, Fla., and William C. Feathers of Troy, N. Y., for the first series of concerts.

Sir Shuldham Redfern, secretary to Lord Tweedsmier of Canada and Lady Redfern, and Miss Mary Marbin Breckinridge of New York will be guests in the box of Mrs. John C. Breckinridge of York Village, Me., and Mrs. Arthur Woolsey Ewell of Rowley. Gordon Mendelssohn of Millbrook, N. Y., will entertain in his box tonight, Mrs David Alvan, Mrs. Lanny Ross and Miss Barbara Kilbey, all of Millbrook.

Mahkeenac Shores Alight



Symbolic of the start of the Berkshire Festival tonight, Rene Voisin, trumpet player of the Boston Symphony Orchestra, touches a match to the wick of the lantern, hanging before his tent.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 3 - 1939

88

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 4 - 1939

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 4 - 1939

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 4 - 1939

Children To Hear Festival Rehearsal

Olin Downes To Appear With Orchestra Tomorrow

Hundreds of Berkshire County public high school boys and girls will be in the audience of 3000 attending the rehearsal of the Boston Symphony Orchestra at the Tanglewood music shed Saturday morning at 10 as guests of the Berkshire Symphonic Festival.

They will come from practically every community in the county. The balance of the audience will include members and patrons of the Festival. No tickets are sold for this rehearsal nor for the one Aug. 12. The rehearsals were planned by Serge Koussevitzky, conductor, as a privilege for Festival members and patrons. Olin Downes, music editor of the New York Times will be the commentator.

The children are coming as a result of the work done in the Berkshires during the spring by Miss Harriet Johnson, director of the Layman's Music Course. For 12 weeks she and her assistant, Miss Katherine Philbrick, gave lectures in six schools in the county. These lectures were to familiarize students with instruments, with good music, whether symphonic, operatic or chamber music. Attendance was voluntary and there was a surprisingly small number who did not finish the course. At the end of the series, examinations, also voluntary were given by Miss Johnson with results indicating that the boys and girls of Berkshire County rate high in their knowledge of music. Those placing first, second and third in each school were presented tickets for the Festival concerts. Miss Alice Riggs, of Stockbridge, was chairman of the course for the Festival.

THIS CLIPPING FROM
DURHAM, N. C.
HERALD

AUG 4 - 1939

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

AUG 4 - 1939

THIS CLIPPING FROM
NORWICH, CONN.
BULLETIN

AUG 4 - 1939

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

AUG 4 - 1939

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

AUG 4 - 1939

THIS CLIPPING FROM
LEWISTON, ME.
JOURNAL

AUG 4 - 1939

THIS CLIPPING FROM
BANGOR, ME.
COMMERCIAL

AUG 4 - 1939

THIS CLIPPING FROM
WATERBURY, CONN.
AMERICAN

AUG 4 - 1939

THIS CLIPPING FROM
TORRINGTON, CONN.
REGISTER

AUG 4 - 1939

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

AUG 4 - 1939

THIS CLIPPING FROM
KEENE, N. H.
SENTINEL

AUG 4 - 1939

THIS CLIPPING FROM
FITCHBURG, MASS.
SENTINEL

AUG 4 - 1939

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

AUG 4 - 1939

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

AUG 4 - 1939

THIS CLIPPING FROM
MERIDEN, CONN.
JOURNAL

AUG 4 - 1939

THIS CLIPPING FROM
CONCORD, N. H.
Monitor & N. H. Patriot

AUG 4 - 1939

THIS CLIPPING FROM
STAMFORD, CONN.
ADVOCATE

AUG 4 - 1939

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

AUG 4 - 1939

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

AUG 4 - 1939

Boston Symphony Opens 6th Berkshire Festival

5700 Fill 'Music Shed' on Stockbridge Estate Now Owned by Orchestra; Koussevitzky Announces Academy Project

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 3. — With the first brisk notes of Bach's Third Brandenburg Concerto, Serge Koussevitzky opened the sixth Berkshire Symphonic Festival tonight before an audience of extraordinary importance musically, socially and financially.

The festival is the third held at Tanglewood, near here, and the fourth at which the orchestra has been the incomparable Boston Symphony under its long-time conductor, Dr. Koussevitzky.

As usual, the festival is again the joy of the audience and the despair of less fortunate organizations of the kind.

For one thing, the 5700 people who filled the huge, acoustically perfect "music shed" found themselves listening to music of Winter caliber, played by an orchestra which contained all its first chairmen, was at full strength and had had plentiful rehearsal.

Insists on Rehearsals

Dr. Koussevitzky steadfastly has refused to play more programs each of the two weeks than he can rehearse properly, which is three. Many Summer festivals have a concert each night, which means that under union rules rehearsals must suffer.

He also has been adamant against "name" soloists. This year, indeed, there are no soloists.

Although many buy standing room and lounge about the lawn outside the huge, pie-shaped shed during concerts, an audience of 20,000 persons such as certain musicians famous in Hollywood draw would be impossible, even if it were wanted.

From the first, Dr. Koussevitzky has demanded that the many acres of Tanglewood, the estate given the Boston Symphony in 1937 by Mrs. Gorham Brooks of Brookline, shall eventually house something more than a series of concerts. He has won, and beginning next July an "academy" designed to offer training to advanced musicians, and courses of cultural value to others, will open its sessions.

For 1940 Festival

These are to come to a climax with the six concerts of the 1940 festival, and the student body will participate in this as the chorus for the Bach Mass in B Minor, the "big" work of next year's session.

This Summer, advance reservations are more than 15 per cent ahead of last, which had established the record up to then. Tonight's music embraced besides the Bach concerto, performances of Rimsky Korsakoff's "Scheherazade" and Brahms' First Symphony.

Yet these familiar works had been rehearsed and were played as if they were new and fresh and were being heard for the first time. As a result, the audience was raised to the point of cheers and willingly would have sat through another hour of music.

THIS CLIPPING FROM
UTICA, N. Y.
Observer Dispatch

AUG 4 - 1939

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER - GAZETTE

AUG 4 - 1939

THIS CLIPPING FROM
ST. ALBANS, VT.
MESSENGER

AUG 4 - 1939

Berkshire Festival Survives Cloudburst

By JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug. 4—A cloudburst two hours before the opening concert of the Berkshire Symphonic festival last night failed to frighten the audience which already had bought all the tickets for the program—the 5,700 seats in the huge triangular shed were filled when the music started

DROWNS OUT MUSIC

And then another and still heavier downpour between the third and fourth movements of Rimsky-Korsakoff's "Scheherazado" delayed matters ten minutes or so and set the audience, the orchestra and Conductor Serge Koussevitzky to laughing.

As a matter of fact, some of the thunder and lightning was awesomely appropriate to the music, although snapping harpstrings and soggy violin strings helped less.

Most of the time, however, the audience was treated to orchestral playing of a grade not to be excelled at any summer festival, in this country or abroad. For four years now, the Boston Symphony orchestra has been the backbone of the Berkshire festival, and for much longer than that it has been one of the greatest of the world's orchestras—some would say indisputably the greatest.

WITHSTANDS TEST

Last night's program was chosen to please everybody. It began with the third of Bach's brandenburg concertos, and after the nearly disrupted "Scheherazade" concluded with the first Brahms symphony—one of the works Dr. Kousevitzky likes most—and plays as no other conductor does it.

Altogether the opening concert proved a pretty severe test for the physical features of the festival, which include newly drained and graveled parking lots, new lighting arrangements for the latter, and a different traffic routing system. Although everything is manned by volunteer workers as a community enterprise there was surprisingly small confusion, and an audience of great distinction, from partically every state in the union and a half dozen European countries, got home without much delay.

COMMUNITY EVENT

The entire festival, for that matter, is a community enterprise of unusual scope. Instead of competing, the Berkshire festival and the numerous smaller ventures in the neighborhood arrange schedules so as not to conflict, and do daily Alphonse and Gaston gestures in an effort to share the custom of the thousands of visitors who pour into the Stockbridge-Lenox-Lee neighborhood for the first two weeks of August.

The second concert will be directed Saturday night by Dr. Koussevitzky, and the third Sunday afternoon. The festival then adjourns until next Thursday, when the concluding set of three concerts opens.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

AUG 4 - 1939

Berkshire Audience Laughs Off Downpour at Concert

Koussevitzky and Orchestra Join In as Thunder Outdoes Music at Opening of Symphonic Festival.

By John Selby

Stockbridge, Mass., Aug. 4.—A cloudburst two hours before the opening concert of the Berkshire Symphonic Festival last night failed to frighten the audience which already had bought all the tickets for the program—the 5700 seats in the huge triangular shed were filled when the music started.

And then another and still heavier downpour between the third and fourth movements of Rimsky-Korsakoff's "Scheherazade" delayed matters ten minutes or so and set the audience, the orchestra and Conductor Serge Koussevitzky to laughing.

Appropriate to Music

As a matter of fact, some of the thunder and lightning was awesomely appropriate to the music, although snapping harpstrings and soggy violin strings helped less.

Most of the time, however, the audience was treated to orchestral playing of a grade not to be excelled at any summer festival, in this country or abroad. For four years now, the Boston Symphony Orchestra has been the backbone of the Berkshire Festival, and for much longer than that, it has been one of the greatest of the world's orchestras—some would say indisputably the greatest.

Last night's program was chosen to please everybody. It began with the third of Bach's Brandenburg concertos, and after the nearly disrupted "Scheherazade," concluded with the first Brahms Symphony—one of the work Dr. Koussevitzky likes most—and plays as no other conductor does.

Traffic Handled Well

Altogether the opening concert proved a pretty severe test for the physical features of the festival. Although traffic is manned by volunteer workers as a community enterprise, there was surprisingly small confusion, and an audience of great distinction, from practically every State in the Union and a half-dozen European countries, got home without much delay.

The second concert will be directed Saturday night by Dr. Koussevitzky, and the third, Sunday afternoon. The festival then adjourns until next Thursday, when the concluding set of three concerts opens.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

AUG 4 - 1939

Music in the Berkshires

Thus far in its comparatively brief existence, the Berkshire Symphonic Music Festival held at Tanglewood in the Berkshires each Summer has been merely a series of concerts. They have, it is true, been magnificent concerts by the superb Boston Symphony with Serge Koussevitzky conducting, and no music lover could ask for more than that. Yet a concert, however good it may be, is a limited expression of musical culture. Both the setting and spirit of the Berkshire Festival seemed to call for more.

Under Dr. Koussevitzky's leadership, therefore, the Festival's structure is to be enlarged. At this season's first concert last evening, it was announced that an academy will be established in connection with the Festival next Summer. It will be, according to the conductor, neither a conservatory nor a Summer school, but an "opportunity for living and working in music." There will be no degrees or credits, and no strict requirements for admission, but there will be a chorus, and various classes, with opportunity for individual instruction. The Bach B Minor Mass is scheduled for performance next Summer. Obviously the academy will be no picnic.

Something of this sort has been needed in New England. Many institutions begin humbly in obscurity. This Berkshire Summer academy, however, begins with the prestige of the Festival and the brilliance of accomplishment behind it. Someone once suggested the Berkshire Festival might become the American Salzburg. After a few more years of Hitlerism, and if the Tanglewood progress continues, someone in Europe may proudly point to a continental festival and call it the European Berkshire.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD - TELEGRAM

AUG 4 - 1939

Concerts Open in Berkshires

Rain Fails to Halt Symphonic Festival

By JOHN SELBY,
Associated Press Arts Editor.

STOCKBRIDGE, Mass., Aug. 4.—A heavy rainstorm two hours before the opening concert of the Berkshire Symphonic Festival last night failed to frighten the audience which already had bought all the tickets for the program and the 5700 seats in the huge triangular shed were filled when the music started.

And then another and still heavier downpour between the third and fourth movements of Rimsky-Korsakoff's Scherherazade delayed matters 10 minutes or so and set the audience, the orchestra and conductor Serge Koussevitzky to laughing.

As a matter of fact, some of the thunder and lightning was awesomely appropriate to the music, although snapping harpstrings and soggy violin strings helped less.

Most of the time, however, the audience was treated to orchestral playing of a grade not to be excelled at any summer festival, in this country or abroad. For four years now, the Boston Symphony Orchestra has been the backbone of the Berkshire Festival, and for much longer than that it has been one of the greatest of the world's orchestras—some would say indisputably the greatest.

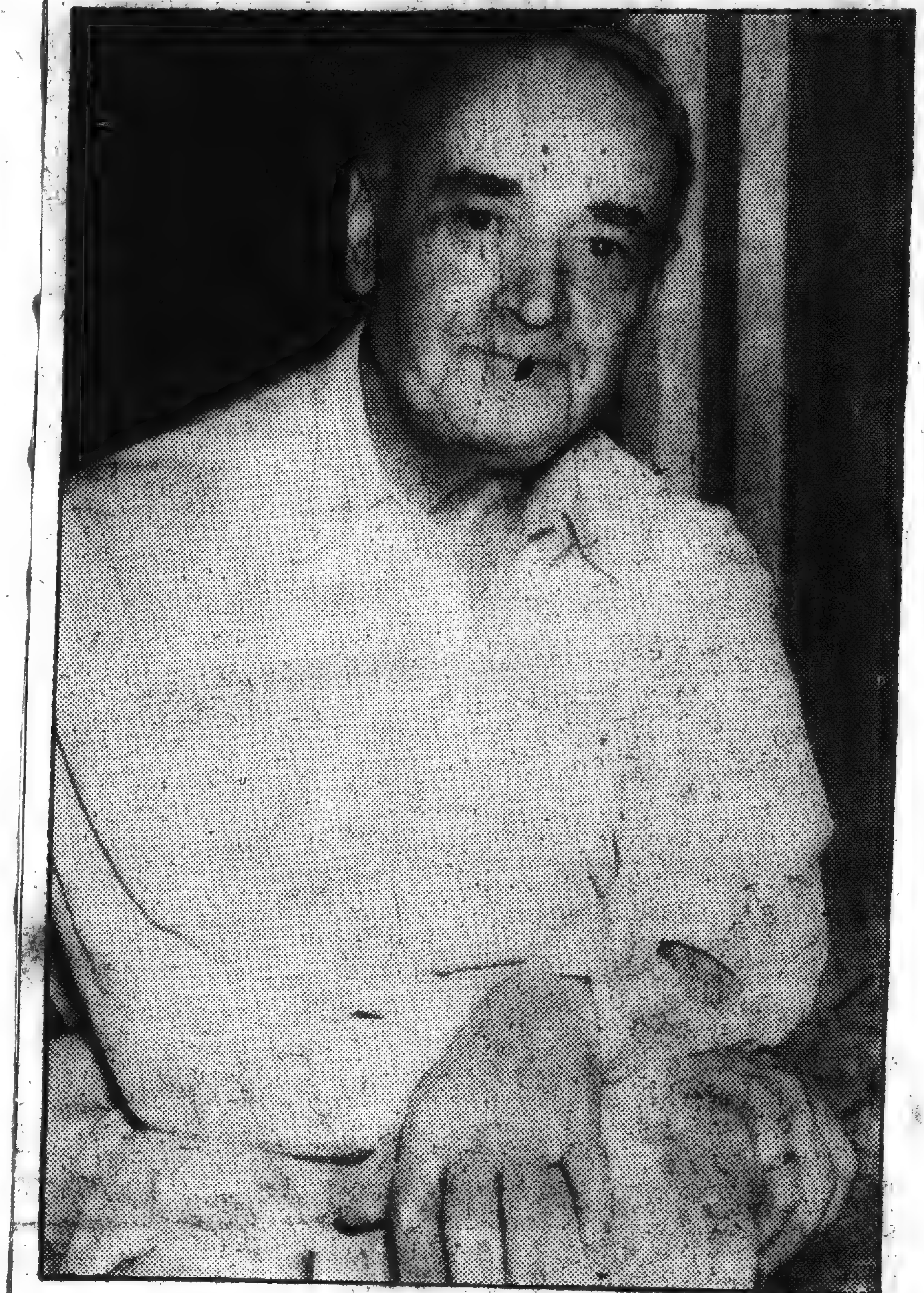
Last night's program was chosen to please everybody. It began with the third of Bach's Brandenburg concertos, and after the nearly disrupted Schererazade concluded with the first Brahms Symphony.

The second concert will be directed Saturday night by Dr. Koussevitzky, and the third Sunday afternoon.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 4 - 1939

Conductor Relaxes



SERGE KOUSSEVITZKY

Serge Koussevitzky, conductor of the Boston Symphony orcestra in a moment of relaxation during the afternoon rehearsal which preceded the opening of the 1939 symphonic festival at Tanglewood, Lenox, last night.

Record Crowd Attends Opening Festival Concert

More Than 6000 At Lenox Estate Despite Showers

Traffic Jam Causes More Than 1000 to Miss Large Part of Brandenburg Concerto

Lenox, Aug. 3—A crowd of more than 6000 persons thronged Tanglewood tonight for the first concert of the sixth season of the Berkshire symphonic festival. The number in attendance exceeded that of any other concert by the Boston Symphony orchestra at Lenox.

A traffic jam caused delay of about

(Continued on Fifth Page)

Bach Concerto Opens Program; Acaustics Fine

Music Carries Perfectly to All Parts of Great Hall—Boston Symphony Gives Fine Performance

By FRANCIS REGAL

Lenox, Aug. 3—Conditions were perfect, aside from a thunderstorm, which caused some interruption, for the opening tonight of the sixth annual Berkshire Symphonic festival at the Music shed on the Tanglewood estate between Lenox and Stockbridge. This is the fourth of the festivals

(Continued on Fifth Page)

THIS CLIPPING FROM
LOUISVILLE, KY.
COURIER-JOURNAL

AUG 4 - 1939

Symphony Orchestra Leader's Music Center Opens In July

By JOHN SELBY.
(Associated Press Arts Editor.)

Stockbridge, Mass., Aug. 3.—When Serge Koussevitzky's baton flicks the first notes of Bach's third Brandenburg concerto out of the Boston Symphony Orchestra here tonight the sixth Berkshire symphonic festival will have begun, but also a project he has had in mind since 1910 will be finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Two Classes of Students.

Before the World War and the Russian revolution drained away the Koussevitzky fortune, the conductor and his scuptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B minor mass under Dr. Koussevitzky's direction.

Staff of 30 Instructors.

Thirty members of the Boston symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

AUG 4 - 1939

Storm No Barrier

Berkshire Patrons Attend Festival Regardless

STOCKBRIDGE, Mass. (AP)—A heavy rainstorm two hours before the opening concert of the Berkshire Symphonic Festival last night failed to frighten the audience which already had bought out the tickets for the program and the 5,700 seats in the huge triangular shed were filled when the music started.

And then another and still heavier downpour between the third and fourth movements of Rimsky-Korsakoff's "Scheherazade" delayed matters 10 minutes or so and set the audience, the orchestra and Conductor Serge Koussevitzky to laughing.

Most of the time, however, the audience was treated to orchestral playing of a grade not to be excelled at any Summer festival, in this country or abroad. For four years now, the Boston Symphony Orchestra has been the backbone of the Berkshire Festival, and for much longer than that it has been one of the greatest of the world's orchestras—some would say indisputably the greatest.

Last night's program was chosen to please everybody. It began with the third of Bach's Brandenburg Concertos, and after the nearly disrupted "Schererazade" concluded with the first Brahms symphony.

THIS CLIPPING FROM
GLEN RIDGE, N. J.
WEEKLY PAPER

AUG 4 - 1939

LOCAL ATTENDANCE FOR SYMPHONIC FESTIVAL

Attending the Berkshire festival of the Boston Symphony Orchestra at Stockbridge, Mass., are Mr. and Mrs. J. G. Wiersma of 455 Franklin street. This annual outdoor music festival started yesterday and continues through Sunday.

Mrs. Wiersma recently returned from Willimantic Camp Grand, a summer camp operated by the Methodist Church at Willimantic, Conn., where she assisted with the music during her week's stay.

Prior to Opening Concert at Tanglewood

(Republican Staff Photo)

Some scenes at Tanglewood at Lenox taken yesterday afternoon as the Boston Symphony orchestra rehearsed for the opening of the festival series of concerts last night. Upper left: Gaston Dufresne, double bass player, standing beside his bull fiddle just before the rehearsal began. Upper right: George Madsen, flutist, returns his instrument to the case as the afternoon workout ended. Lower left: Violinists in action, George Humphrey (left) and William Gerhardt. Lower right: The harp section of the orchestra, Bernard Zighera, first harpist (in right foreground) and Elford Caughey, second harpist.

MORE THAN 6000 AT LENOX ESTATE DESPITE SHOWERS

(Continued from First Page)

half an hour in the arrival of more than 1000 patrons who missed a large part of the first number. This delay was caused by showers early in the evening so that a great many postponed leaving their homes until the last minute.

The early storm, however, was just a trickle compared with a tremendous shower that swept over Tanglewood during the second number on the program, which was the Scheherazade by Rimsky-Korsakoff. In this number Nature and the orchestra were in competition to drown out each other. Brilliant flashes of lightning and sharp crashes of thunder with a deluge of rain caused a delay of about 15 minutes. Veritable cascades of water flowed down from the roof of the music shed but no one in the audience got wet.

The storm cleared during intermission and when the concert ended at 11.20 the stars were shining. During the intermission Miss Gertrude Robertson Smith, president of the festival association, made a plea to the audience for contributions to complete the music shed. She said that she would receive contributions of from $1 up to $10,000. Miss Smith then introduced Norman H. Davis, as a citizen of Stockbridge, the United States and the world. He paid a compliment to Miss Smith for her extraordinary energy and enterprise in making the festival possible and indorsed her plea for additional funds.

Eight state policemen under Sergt Warner F. Eaton of Northampton barracks, with local police, handled the highway traffic, the parking arrangements on the ground were in charge of Sheriff James B. McIntyre with World war veterans assisting. There were 150 ushers of whom the chief was Willard M. Sispare.

BACH CONCERTO OPENS PROGRAM; ACAUSTICS FINE

(Continued from First Page)

given by the Boston Symphony orchestra, and in the opening program its eminent conductor, Dr Serge Koussevitzky, adhered closely to the conservative policy adopted at the outset. Like most of the programs, it was made up of three famous major works, in this case Bach's third Brandenburg concerto, "Scheherazade," by Rimsky-Korsakoff, and the C minor symphony by Brahms. Later there will be a few modern and even contemporary works, but none which have not won favor with the public.

Tonight's concert drew a great audience which nearly filled the hall, and even in the most remote parts the music carried perfectly except during the climax of the storm. The rain held off until even the latecomers were seated and it did not disturb the stately and joyous music by Bach, but a fierce rattle of rain and incessant peals of thunder made it necessary for Dr Koussevitzky to make a slight intermission at the close of one of the sections of "Scheherazade." For compensation in certain grand climaxes the crash of thunder was a dramatic reinforcement of the crash of brass instruments. Rimsky-Korsakoff's arabesques were played with delightful elegance and beauty.

In time the scope of the festivals may be broadened, but for the present the Music shed is to be a powerhouse rather than an experiment station. No one is likely to accuse Dr Koussevitzky of undue conservatism after his efforts to saturate Boston music with modernissimism, but he evidently considers that a great summer festival in the country should be shaped on different lines, and those who have watched the gratifying growth of this Berkshire institution under his direction are likely to feel that his policy has been sound.

Important Annual Steps

Each year has been marked by an important forward step. In 1936 the Boston orchestra gave three concerts in a tent on the estate of Mrs Margaret Emerson, Holmwood. Then Mrs Gorham Brooks gave Tanglewood to the Boston Symphony orchestra and the festival association, and in 1937 the number of concerts was doubled. They were still given under canvas, but the tropical downpour of August 12 proved a blessing in disguise by speeding the construction of a concert hall. The Music shed was rushed to completion just in time for the six concerts of 1938, but there was still much work to be done on details and on supplementary arrangements, and the past year has seen almost as notable progress as its predecessors.

A dry summer has made less essential, for the time being, the hard work done in draining the parking field and surfacing the drives with gravel, but motorists who have been bogged down in past years appreciate this improvement without waiting for a demonstration of its value. Already a demonstration has been given of the value of the improved facilities for handling crowds, and for reducing somewhat congestion of roads as cars leave their parking places after the performance. Even the aged, crippled or infirm need not be deterred from attendance, since wheelchairs are available and special cards permitting a car to be driven to the Music shed can be obtained at the festival office in Stockbridge.

The shed, now perfected in some minor details, has again proved itself to be a worthy home of music, and last year's good-natured controversy as to whether it did not merit a more stately name seems to have subsided. But "shed" seems to express the austerely functional spirit of the building, even apart from the open sides—characteristic of a shed—by which music lovers at the festival are allowed to keep in contact with Nature without detriment to the music. Thanks to the carefully calculated proportions and materials of the building, and to the shaping of the stage to play the part of the shell used in open-air concerts, this large and partly open hall, seating nearly 6000 persons, is an almost perfect auditorium for an orchestra with such ample reserves of tone as Dr Koussevitzky has at his command.

New Music School

More notable than these material improvements, however, has been the announcement, now definitely made, that the plan for a summer music school connected with the festival will be put into effect next year. This is a project which Dr Koussevitzky has long had at heart, and while the plans are still somewhat tentative they show novel features which should make it useful. He himself thinks of it as a music center rather than a school, and certainly it will be in no sense a conservatory of music. Its work will be twofold, or rather, manifold. The germ of the idea is perhaps to be found in the opportunity for highly specialized instruction by members of the orchestra, 30 of whom will be at Tanglewood during the whole session of the school. This opportunity is expected to appeal to many professional musicians and advanced students who can arrange to be in or near Berkshire in July. They can study under experts any of the instruments used in an orchestra, and also the art of conducting, with whatever work in composition, orchestration, theory, etc., they may care to do.

But to give the school wider appeal and also to prepare music lovers for the kind of music to be heard at the festivals, there will be general classes in musical appreciation and related subjects, which will be open to all students and music lovers who show interest, from whom a large chorus will be recruited for the performance of a great choral work at the festival. A school conducted on these broad lines should have much cultural value and also highten popular interest in the Berkshire festivals.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

90

AUG 4 - 1939

SixthBerkshire Festival Opens Before 5,700

CapacityTanglewood Crowd Hears BostonSymphony; Storm Cues With Music

Special to the Herald Tribune

LENOX, Mass., Aug. 3.—The sixth Berkshire symphonic festival opened here tonight before a capacity audience of 5,700 persons, assembled in the shed on the grounds of Tanglewood, the estate presented by Mrs. Gotham Brooks to the Boston Symphony Orchestra as a per- [redacted] the festival.

This is the third year of the festival at Tanglewood. For the first time the full Boston Symphony Orchestra of 108 men, conducted by Dr. Serge Koussevitzky, appeared. Last year the orchestra of ninety-three performed under a permanent shed, dedicated with ceremonies.

The management this year has been at some pains to improve physical conditions about the estate. An enlarged parking field has been created, entailing an expenditure of $10,000 for the purchase of 700 tons of tile and gravel and for the labor of filling in a swamp. Last year many cars parked near the shed, while their owners were listening to the orchestra, and became stuck in the mud. The management came to the rescue, providing a free towing service. But this year it was decided to construct adequate parking space, high and dry and easily accessible.

Dr. Koussevitzky and his men presented the following program: Bach's third Brandenburg Concerto, in G; Rimsky-Korsakoff's Symphonic suite, "Scheherazade" and the Brahms first symphony in C minor.

Every hotel and boarding house in near-by Lenox and Stockbridge was filled with music lovers attending the festival. They began to arrive yesterday, by motor and train, and by nightfall not a place could be obtained by those who had neglected to make reservations. The festival office in Stockbridge reported the largest crowd in the history of the festival.

For the first time since the festival began in 1934, all seats this year are reserved. Nearly four hundred additional seats have been added, placed outside the shed yet in full view of the orchestra stand.

Stifling heat early in the day had built up dark and ominous thunderclouds by late afternoon, and a shower about 5 o'clock drenched the grounds, making it necessary to pull in several hundred benches set outside the shed to accommodate an expected overflow.

The skies had cleared by concert time, however, and a long column of automobiles slowly wound into the grounds. The shed was filled completely when Dr. Koussevitzky stepped out to begin the Brandenburg concerto.

During this interlude, thunder and lightning flashes betokened another storm on the way. As the Rimsky-Korsakoff suite began, the deluge swooped down with a roar upon the supposedly soundproof roof, nearly drowning out the orchestra entirely. While Sinbad's ship split and sank, the thunder obligingly entered into the scheme of things, cueing nicely with the Koussevitzky baton. The general effect, over and above a superb performance, was almost cinematic.

By the time Dr. Koussevitzky was ready to begin the Brahms symphony, things had dried out a bit.

During the intermission, Miss Gertrude Robinson Smith, president of the festival corporation, asked the audience to contribute "anything from $1 to $10,000" to "put shutters on the shed, so we need not mind thunderstorms." Miss Smith introduced Norman H. Davis, president of the American Red Cross, who seconded the appeal for contributions.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 4 - 1939

SYMPHONIC PRELUDE

The Knickerbocker News Photo

Interrupting a rehearsal at Tanglewood, Mrs. W. J. Whittemore of Boston congratulates Serge Koussevitzky, conductor of the Boston Symphony Orchestra, before the reopening of the Berkshire Symphonic Festival near Lee, Mass.

Storm God's Cymbals Crash As Berkshire Symphony Opens

Downpour Rolls Harmlessly Off New Frame Building, Erected Since Tanglewood Tent Failed

By C. R. ROSEBERRY

An untoward meteorological incident of two years ago was recalled by its survivors when a heavy thunderstorm obtruded upon the opening concert of the Berkshire Symphonic Festival at Lenox, Mass.

But this time the elements had no flimsy circus tent on which to wreak their vengeance and were balked by the sturdy music shed which had its initiation last summer; although the downpour and its attendant crashes of thunder were so ferocious for a few minutes as to interrupt the orchestra in the middle of Rimsky - Korsakoff's "Scheherazade Suite."

Two seasons ago, a Wagnerian concert at Tanglewood was completely rained out when a torrential storm made the old tent uninhabitable; and that episode had much to do with hastening of the plans for a permanent shelter. The storm of last night, which beat in the open sides of the music shed, driving listeners on the outer fringe to seek more secure haven, was good-naturedly seized upon by Miss Gertrude Robinson Smith, festival president, to issue an appeal for further donations (up to some $60,000) with which to complete the Tanglewood development. A brief talk in suppor tof the festival was also made at intermission by Norman Davis, a Berkshire denizen and former United States ambassador-at-large.

Aside from the hindrance of weather, Dr. Serge Koussevitzky and his full Boston Symphony Orchestra of more than 100 men initiated the sixth Berkshire Festival most auspiciously, and with one of those variegated and cleverly balanced programs for which Koussevitzky is famous.

The severe classicism of Bach's third Brandenburg Concerto had the honor of launching the festival, being played, as tradition requires, by an abbreviated string choir. As a transitional passage between the two rapid movements of the concerto the conductor chose the slow and short Sinfonia from Bach's sacred cantata, "Christ Lag in Todesbaden," and the contrasting mod and tempo were perfect to the requirement.

Already premonitory rumblings outside were building up a crescendo. Dr. Koussevitzky, demonstrating that he has a sense of humor, now and then cocked his head skyward and smiled over his shoulder.

The celestial kettle-drums really went to work to augment the percussion section when the orchestra was well launched on the Orientally exotic "Scheherazade" suite. The musicians were compelled to suspend operations after the third movement, but retained their places until the uproar subsided enough to go on.

Happily, all was serene again after intermission when the master work of the evening—Brahms' monumental first symphony—was performed. Even though the extreme dampness must have been trying on the strings, the Bostonians applied themselves wholeheartedly to the rigors of Brahms, and it was as superb an interpretation of this great music as one could desire or expect on a rainy evening.

The audience was estimated at more than 6,000, nearly exhausting the seating capacity of the great auditorium. Socialites and celebrities mingled in the brilliant throng, and many Europeans are reported to have crossed the Atlantic especially for these concerts—now that Salzburg has gone the way of all culture under Hitler.

The biggest drawback to these Tanglewood events was more manifest than ever last night—the inadequate facilities for regulating traffic. The jam of getting out is enough to dissipate the inspiration derived from the concert, and cars were still bottled up as midnight approached.

The second concert of the six in the series, tomorrow night, calls for Walter Piston's concerto for orchestra, the Sibelius Fifth Symphony and the Beethoven Seventh

---

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 4 - 1939

The Berkshire Festival

The glorious start to the sixth annual Berkshire Music festival last night serves as another reminder of the charms of Western Massachusetts. Nearly 6000 people flocked to historic Tanglewood despite the threat of bad weather for the opening concert by Dr Koussevitzky and the Boston Symphony orchestra and the financial success of another season is assured.

The generosity of Mrs Gorham Brooks, donor of the beautiful spot where Hawthorne once wrote, the persistence and vision of the large volunteer committee that has worked on the project and the cooperation of Dr Koussevitzky and his men augur well for the future of the festival.

The shed is now a "must" on the visiting list of any visitors into this section, and only time will tell how the crowds may be accommodated next year when the academy is started. The plans that have been announced further reenforce the conviction that was established last year with the building of the spacious and acoustically perfect shell. This section of the country has much to offer the rest of the world and the festival becomes one of its greatest attractions.

Last night's rain was disturbing to some. To others it was welcome in proving that the shed could "take it." No one was wet by the storm and there was something thrilling about seeing such a storm in such pleasant surroundings. Outdoor enterprises must take their chances with the weather, but the beauty of the Tanglewood setting makes this a welcome hazard.

It is hoped that the desire of the trustees for shutters for the shed will soon be realized. In view of the enthusiasm and attendance, it is safe to predict that the wait will not be long. The festival cannot be praised too highly, nor supported too strongly. We have in our own backyard an insuperable treat.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

AUG 4 - 1939

SIXTH BERKSHIRE FESTIVAL OPENS

Storm Adds Color to Score of 'Scheherezade.'

By IRVING KOLODIN.
Special Dispatch to THE SUN.

STOCKBRIDGE, Mass., Aug. 4.—With some unscored celestial thundering to provide a challenge to the orchestral percussion, Serge Koussevitzky last night led the Boston Symphony Orchestra through the first program of the Sixth Berkshire Symphonic Festival at Tanglewood, near here. Thus the audience of more than 5,500 had the opportunity both to assist at the renewal of this annual festivity and to observe in its first severe test the utility of the vast shed built last year.

Though Dr. Koussevitzky paused for a full five minutes between the third and fourth movements of "Scheherezade," it was only because of thunder claps that would have been audible in any concert hall.

The night cleared after the elements had demonstrated how much more vividly than instruments they could portray the terrors that beset Sinbad's ship. Thereafter Dr. Koussevitzky had the rich opportunities of Brahms's C minor Symphony in which to demonstrate the full-throated sonorities of his orchestra, the range and subtlety of its dynamic resources, the splendid exactness of its ensemble. This is a score in which Dr. Koussevitzky has made much progress since he first directed it in America, and if his performance is not yet the most personalized Brahms it is orchestrally magnificent.

With customary astuteness Miss Gertrude Robinson Smith, president of the festival board, chose the intermission interval to remind the audience that a substantial sum was yet necessary to complete the shed, and indicated her willingness to accept any contributions. Her appeal was indorsed by the Hon. Norman H. Davis, a resident of the Berkshires, who characterized the festival as "something of great importance to the whole United States."

The concert began with the Third Brandenburg Concerto of Bach, in which Dr. Koussevitzky inserted the sinfonia from the cantata "Christ Lag in Todesbanden," where Bach merely indicated a long sustained chord.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

AUG 4 - 1939

FIRST SYMPHONY CONCERT ATTENDED BY LARGE CROWD

An audience, which practically filled the great Music Shed at Tanglewood, between Stockbridge and Lenox, Mass., greeted Dr. Serge Koussevitzky last evening with tumultuous applause as he mounted the podium to conduct the Boston Symphony Orchestra in the first concert of the sixth annual Berkshire Symphonic Festival.

The Festival, which has come to be one of the great music occasions of the country, came into being, under the fine leadership of Miss Gertrude Robinson Smith, of Stockbridge, Mass., and New York City, in 1934 with the late Henry Hadley conducting the concerts. The association of Dr. Koussevitzky and the Boston Symphony Orchestra with the Festival began in August, 1936, and has continued uninterruptedly, and Dr. Koussevitzky has great plans for the establishment at Tanglewood in 1940, of a Musical Academy. Leaflets describing these plans were distributed to last night's audience.

Last night's program was made up of the Brandenburg Concerto No. 3 in G Major, by Bach; the Scheherazade Symphonic Suite by Rimsky-Korsakov, and the Symphony No. 1 in C Minor, Opus 68, by Brahms. This glorious music was faultlessly played and called forth enthusiasm of the keenest sort from the thousands of persons in the audience.

Among those from this vicinity, who attended last night's concert, were: Mrs. Harry A. Pattison and Miss Helen Pattison, of Livingston; Mr. and Mrs. Alexander Bloch, of Hillsdale; Mr. and Mrs. J. Sanderson Hand, of Stuyvesant Falls; Mrs. Ernest P. Hoes, of Kinderhook; Mrs. Thomas B. Morrissey, of Valatie; Mr. and Mrs. Charles P. Heermance, Miss Anne Heermance, Mrs. Philip Heermance, of Claverack, and their guest, Mrs. Albert Meyer, of St. Louis, Mo.; and the Rev. and Mrs. Charles B. Thompson, Mrs. Charles B. Benson, Mrs. O. H. Bradley, Dr. and Mrs. Sherwood V. Whitbeck, Miss Mary G. Whitbeck, Mrs. Frank B. Holsapple, Miss Dorothy Holsapple, Mrs. Wendover Neefus, Mrs. Homer B. Armstrong, Miss Lulu Abel, Miss Kathryn Abel, Miss Ethel Tyler, Miss Viola Belcher, Gerald S. Bliss, William E. Kline, and Theodore H. Kline, of this city.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

AUG 4 - 1939

Tanglewood Festival Under Way

Koussevitzky Given Ovation at Opening Performance

An audience of 5,700 rose to pay glowing tribute to Serge Koussevitzky as he took his position before the Boston Symphony Orchestra for the opening of the Berkshire Symphonic Festival at Tanglewood, Stockbridge, last night. The tribute progressed to an ovation as the sharply differentiated numbers of the first program were set forth. At the conclusion of the concert cheers and applause continued for five minutes, bringing Dr. Koussevitzky back to the platform again and again and the orchestra, beaming with appreciation, to its feet to accept the heartfelt approval so rousingly expressed.

The opening Brandenburg Concerto No. 3 in G Major of Bach, for string orchestra, revealed to the fullest extent the perfection of detail and expressive mastery which has made the orchestra an American institution. The intricate polyphonic development, so clearly set forth, gave an especial sense of the integration and solidity of the work. The infinite diversity and richness in contrapuntal imitation of the first and last movements, impregnated with Bach's joyous spiritual exultation, were magnificent. For last night's presentation, the arrangement included the Sinfonia from the Cantata "Christus Lag in Todesbanden," in place of the two transitional chords originally forming the link between the opening and concluding developments.

The "Scheherazade," of Rimsky-Korsakov, a symphonic suite after "The Thousand Nights and a Night," effected colorful contrast. The composer expressed an aversion for the seeking of a too definite program in these pictures from the Arabian Nights, seeking to give the hearer an impression on an Oriental narrative of numerous and varied fairy-tale wonders. The sub-titles, however, received recognition last night, for "The Sea and Sinbad's Ship" was augmented by flashes of lightning through the dark night outside the music shed and heavy thunder. "The Story of the Kalandar Prince" and "The Young Prince and the Young Princess" proceeded through rain clattering on the roof and deafening thunderclaps. Dr. Koussevitzky was forced to call a halt before he could go on with the finale.

During intermission the weather cleared and the Brahms' Symphony No. 1 in C Minor was presented without interruption. There was a period of 14 years between Brahms' first sketch of this symphony and its completion. The composer approaches the modernists in his independent, formidable harmonic treatment. This rich harmonic development was exquisitely set forth, from the first clashing dissonances to the magnificent climax.

The second program will be given Saturday at 8:30 p. m. and will include Piston's Concerto for Orchestra; Sibelius' Symphony No. 5 in E Flat Major, and Beethoven's Symphony No. 7 in A Major. The Sunday afternoon program, August 7, at 3:30 o'clock is arousing widespread interest in the inclusion of Prokofieff's "Peter and the Wolf," an Orchestral fairy tale for children. The score was completed in Moscow in 1936 and the first performance in America was by the Boston Symphony in Symphony Hall, March 25, 1938, Prokofieff conducting. Richard Hale, narrator for the original performance in this country, will again be heard in the role at the Berkshire Festival. The Concerto in D Major for stringed instruments by C. P. E. Bach and Tchaikovsky's Symphony No. 4 in F Minor will also be included on the program.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 4 - 1939

Opening Berkshire Festival

Springfield Union Photo

Dr. Serge Koussevitzky, leader of Boston Symphony Orchestra, calls to his musicians to acknowledge applause which greeted the first number of the opening concert of the Sixth Berkshire Symphonic Festival at Stockbridge last night.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 4 - 1939

Berkshire Symphonic Festival Opens Triumphantly Despite Rain

Stockbridge, Aug. 4—Rain—driving, torrential, Berkshire rain, which made the trustees of the Berkshire Symphonic festival decide to build the huge shell at Tanglewood to replace the leaky tent—gave the structure its first real test last night as the sixth annual festival opened. The rain made Dr Koussevitzky and the Boston Symphony orchestra halt after one of the movements in the Rimsky-Korsakov "Scheherazade" for about 15 minutes, but no one was wet.

That was more than could be said two years ago when the elements provided a tempestuous background at an all-Wagner concert, and the rain leaked through the huge tent that then furnished the festival with its summer home. A storm which broke and stopped before the concert, kept many away, but virtually all of the 5700 seats in the 40-foot-high shell were filled when Dr Koussevitzky began the Bach "Brandenburg Concert Number 3 in G Major." A traffic jam that made entrance to the grounds exasperatingly slow prevented a large number from hearing the first selection, but those in charge of traffic arrangements promise that this will not happen tomorrow or Sunday when the second and third concerts in this first series are held. The second series will begin next Thursday and will also have concerts on the following Saturday and Sunday.

The thunderstorm which broke sharply with forked lightnings during the Rimsky-Korsakov number spoiled the more delicate passages, but gave to the crashing, brassy, eastern climaxes a barbarity and sonority which the composer himself might have welcomed.

The audience was particularly good natured and took the storm in good part, though there were those who jumped at the proximity of the lightning and a few timorous souls who lifted unneeded umbrellas inside the shed when the rain thundered down on the roof.

The parking grounds have been drained since last year and despite the downpour, those who returned to their parked cars expecting to have their wheels grind deeper into the mud were pleasantly surprised at the good results. The erection of the huge lighting tower also made exit easier.

As for the program itself, it was on the conservative side, with the moderns yet to come. The metronomic measures of the Brandenburg afforded the strings a beautiful opportunity to sing, undisturbed by the elements. It was a welcome and joyous choice to open the series.

The Rimsky-Korsakov, despite interruptions, made an excellent and exotic addition halfway between the Bach and the Brahm First symphony which closed the program. Koussevitzky leaves much, as the composer desired, to the imagination of the listener, but he provided the complete and stunning stuff of which the "Thousand and One Nights" are made.

The Brahms, greatest of the first born symphonies, was given its usual thrilling, intense reading by Dr Koussevitzky. At the end came a great ovation for the orchestra and for the director, and though the hour was late because of the storm, the audience remained to applaud again and again.

During the evening, Miss Gertrude Robinson Smith, president of the festival, told the audience of the desire of the trustees for $60,000 more for needed improvements, notably shutters for the side of the shed that those along the edges might not get wet and that the wind might not interfere with the music. Present also for a word was his excellency, Norman H. Davis, ambassador-at-large for many years.

The concert Saturday night at 8.30 will include the Piston "Concerto"; the Sibelius "Symphony number 5," and the Beethoven "Symphony Number 7."

J. D. D.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 4 - 1939

Berkshire Festival

The fact that the Berkshire Festival, now in its sixth year, is an old story to Berkshire residents can in no way dull the inherent brilliance of the performances and the magnitude and importance of the undertaking. Fortunately this can be brought home to Berkshire auditors when they happen to sit next to strangers who are hearing the Tanglewood concerts for the first time. It is then possible to re-assess the Festival's importance and re-capture vicariously the initial thrill which this mighty undertaking is capable of creating among music-lovers.

The wisdom of undertaking a financial campaign and erecting a large shed for the concerts was proved last night when the precipitous downpour drummed on the stout roof almost as noisily as the famous thunderstorm of 1937 beat upon the huge circus tent. Whereas, however, in 1937 the storm of tropical intensity eventually seeped through the canvas and sprayed through the seams, last night's storm of equal intensity left the huge main audience dry and unconcerned for its safety.

It is true that the clatter of the rain last night caused a delay between sections of an orchestral work and to a degree marred the audience's conception of the Rimsky-Korsakoff opus as a whole. However, the likelihood of having a rainfall of such intensity (it seemed a veritable Niagara) except on widely separated occasions is remote. One would have wished that a rainfall of normal or average intensity, whatever that might be, had fallen that the shed could have been tested under such conditions. Undoubtedly, except for the finicky, the music would have sounded as perfect as under ideal conditions.

But even though the finicky should be a minority which needs listening to, (something to be doubted), the average Festival-goer does not buy tickets to the Tanglewood concerts with the impression that the atmosphere and conditions under the roof will be as well ordered as during concerts at Symphony or Carnegie Halls. Obviously, it would be financially impossible to erect a standard concert hall at Tanglewood. But even though the money were available the spirit of the Festival would be largely nullified thereby and the careful blending of beauty of natural surrounding with the beauty of great music would be destroyed.

To drink of the perfect blend achieved at Tanglewood when the stars are alight and the night air is sweet with the essence of the Berkshires and soul-filling music magnificently played by the Boston Symphony Orchestra, is something for which thousands are willing cheerfully to take their chances—even though Nature, on occasion, chooses to indulge in caprice.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

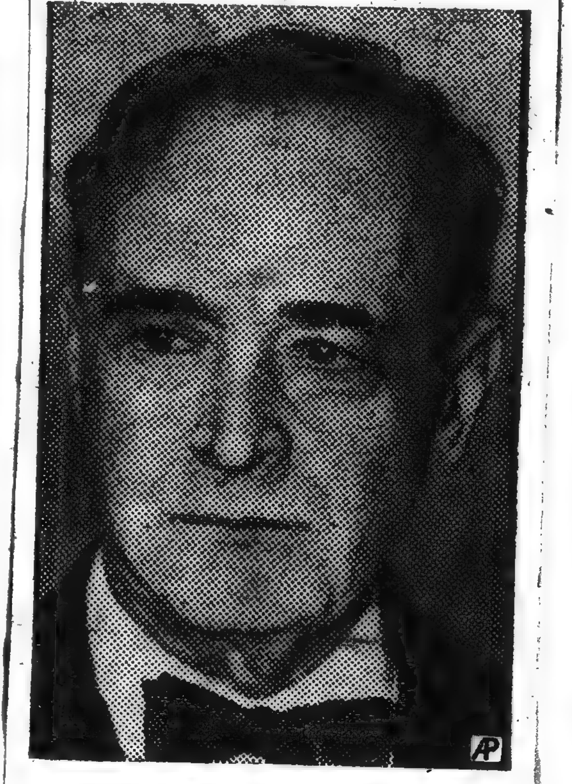
AUG 4 - 1939

Berkshire Festival Opens with a Large Audience Last Night

Thunder and Lightning Vie With Powers of Symphony Orchestra Before Nearly 6000 People

Thunder and lightning vied with the powers of Rimsky-Korsakoff, Brahms and the Boston Symphony orchestra last night as the sixth Berkshire symphonic festival opened before an audience of nearly 6,000 persons, assembled in the huge Tanglewood shed near Stockbridge.

The storm held back its punches until Serge Koussevitzky had conducted his men through Bach's third Brandenburg concerto and 15 minutes of the "Scheherazade" suite. Up to this point, as hundreds of late arrivers poured into the shed, the music had everything its way. Without using its full force, the orchestra had worked smoothly and surely, obviously ready to meet greater tests of its strength.



DR. SERGE KOUSSEVITZKY

Suddenly, the storm hit away with both fists. It struck with dominant violence and forced its opponent into retreat. The music's halt was brief, however, and its comeback was certain and measured. After being stopped in its tracks for about 10 minutes, it returned warily to the battle.

The storm had shot its bolt. It was to have moments of advantage thereafter, notably when First Violinist Richard Burgin was the music's sole motivating force, but it did not gain the victory.

In bringing the symphonic suite to a close, the orchestra was magnificent. It took delight in its ascendancy and in the color and vigor of the music. Such vitality, one thought, could not be maintained to the end. Yet even greater achievements were to come.

Brahms' First Symphony was a splendid medium for memorable music making, and the superb group capitalized fully on its opportunities.

It brought its evening of triumph to a glorious climax, in approval of which the audience rose to applaud long and loud and shout "Bravo."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 4 - 1939

RESORTS CROWDED IN BERKSHIRES AS FESTIVAL STARTS

Midsummer Peak Reached While House and Hotel Guests Pour in for First of Symphony Concerts

Special Dispatch to The Republican

Berkshire Hills, Mass., Aug., 3—Midsummer festivities are at the peak in the Berkshire Hills for the sixth annual festival of music by the Boston Symphony orchestra, which opened tonight at Tanglewood midway between Lenox and Stockbridge. Visitors are crowding hotels and taverns in all the resort towns and there are many house parties.

With Mrs William Penn Cresson at Chesterwood, Stockbridge, for the first series of concerts are Mr and Mrs Melzar M. Whittlesey, Mr and Mrs Paul Manship, Capt John H. Gibbons, United States navy, retired, and Mrs Gibbons, John W. Begg and Sidney Waugh of New York, and Laurence B. Fletcher of Boston.

Lenox club arrivals include Mr and Mrs Pierre Jay of New York, Mr and Mrs Frederic B. Pratt of Glen Cove, L. I., and Mr and Mrs Ernest B. Dane of Boston. Mrs George Otis Rockwood had a dinner party at the club tonight in compliment to her daughter, Princess Diane R. Eristavi.

With Miss Louisa G. Ludlow of Ludlow cottage, Lenox, were her aunts, Princess Constantin Toumanoff and Mrs Maximilian F. Bonzano of New York.

Mr and Mrs Lydig Hoyt, Mr and Mrs Owen Winston and Rev and Mrs John W. Suter, Jr., are with Mr and Mrs Joseph Warren Burden at the Drake cottage, Lenox, for the festival.

Mrs Henry Hadley Arrives

Mrs Henry Hadley, widow of the composer, who was the founder of the Berkshire Music festival, is at Red Lion inn, Stockbridge, with Miss Amelia Gibson of Stamford, Ct.; Mrs Edwin S. Mills of Evanston, Ill., and Miss Jessie King of Melbourne, Australia. Other Red Lion arrivals include Mrs John H. Janeway of New York, Mrs Ulysses S. Grant, 3d., and Mr and Mrs Edward W. Root of Clinton, N. Y.

Mrs Charles C. Griswold has as guests at Hillhome, Stockbridge, Dr and Mrs Dixon Ryan Fox, Mr and Mrs John B. Hunter and Mrs Herman A. Kelley.

With Mrs George Grenville Merrill at La Chaumieré, Stockbridge, are Dr and Mrs George G. Merrill, Jr.

Mr and Mrs John D. Kennedy have as guests at Stonecover farm, Lenox, Mr and Mrs Edward M. McIlvain and Hans von Herwarth of New York.

Visiting Mr and Mrs Thomas H. Blodgett at Great Pine farm, Great Barrington, for the festival are Mr and Mrs Walter S. Kyle, Misses Margaret and Louise Kyle of Cincinnati, O. Mrs Kyle is Mr Blodgett's sister.

In the box with Miss Mabel Choate were Mrs John C. Phillips of Boston and daughter, Mrs W. J. Schuyler Watts of New York.

Mr and Mrs John C. Johansen have as guests at Weyborne Hill, Stockbridge, Mrs Robert Worthington and Miss Edith Van Buskirk of New York.

In the box with Mr and Mrs Samuel Gilbert Colt of Pittsfield were their daughters, Mrs K. White of Boston and Miss Judith Colt, and Mr and Mrs Samuel G. Colt, Jr.

Mr and Mrs D. Percy Morgan are entertaining at Boulder farm, Stockbridge, Mr and Mrs Edward J. Matthews of New York and Miss Constance Bradlee of Boston.

Mrs Carl Goldmark and daughter, Mrs Jaros of New York, are with Mr and Mrs Edwin T. Rice at the Rood cottage, Stockbridge.

La Guardia Coming Later

Mayor and Mrs Fiorello H. La Guardia have accepted an invitation from A. Newbold Morris to be the guests of Mr and Mrs Morris at Brookhurst, Lenox, for the second series of festival concerts. Mr Morris is president of the New York city council.

Mr and Mrs William Felton Barrett had a large dinner party at Sky farm, North Egremont, tonight for their festival guests.

Box guests of Mr and Mrs Heaton I. Treadway tonight were Miss Anne and Royal Treadway and Mr and Mrs George E. Horne of Pinehurst, N. C.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 4 - 1939

'BERKSHIRE HILLS,' 360-PAGE VOLUME, RELEASED TOMORROW

"The Berkshire Hills," newest publication of the federal writers' project in Massachusetts, will be officially released tomorrow it was announced today.

A cloth-bound book of some 360 pages, containing 27 maps and many photographic illustrations, the volume describes every city and town in Berkshire county. The lakes, valleys and mountains of the Berkshire region are covered in detail, as well as its folk tales and Indian legends, its sleepy villages where square dances, "Town Meeting Day" and the little red school house still flourish. The informality of this guide permits also the inclusion of numerous anecdotes on its various residents and visitors from John Sergeant, Nathaniel Hawthorne and Herman Melville to Grover Cleveland, Serge Koussevitzky and Norman Davis.

The book is sponsored by the Berkshire Hills Conference, inc., and the national distribution given it by the publishers will undoubtedly lend added impetus to the growth of the Berkshire area as both a summer and winter vacation land for Americans from all parts of the nation.

HARTFORD, CONN.
COURANT 9B

AUG 4 - 1939

Stockbridge Festival Gets Under Way

Bluebloods Come in Jalopies to Hear Storm Help Dr. Koussevitzky and Boston Orchestra

BY T. H. PARKER.

Stockbridge, Mass., Aug. 3.—You are always sure of your money's worth up here at the Berkshire Festivals. You may be completely impervious to the music of Dr. Serge Koussevitzky and the Boston Symphony Orchestra, but still you get your money's worth.

Tonight, for example at the opening of the sixth annual season of these concerts, the Festival had its traditional storm. They come so regularly each year that there is reason to believe that the management orders them along with the programs.

It never got here more appropriately than it did tonight. The orchestra had just gotten to the concluding movement for which the title reads: "The Sea; the Ship Goes To Pieces On The Rocks." The storm let loose. Dr. Koussevitzky never has played the section to more realistic setting. It was the real ticket all right.

As a matter of fact, the storm had played a doubleheader, and an hour before concert-time had rampaged over the hills of Stockbridge. Considerately enough, however it stopped in time not to mar the grand parade around the tent which the thousands of cars provide as they crowd into the grounds of Tanglewood.

Aristocracy In Jalopies.

The customs of the natives however, are somewhat different from those upon the Hartford Parnassus. Those of us who can, rush up to the Bushnell's Portals in our most-Duesenberg equipage. Not so in Stockbridge; here, the aristrocracy travels in the most ancient conveyances it can afford to keep up, marvelous vintage cars of such early date that you suspect their passengers were probably born in them. Not streamlined, but toplofty in the grand manner, able to take a high silk hat with room to spare.

Nor do the tenants of these rolling manses plume themselves over much. They arrive in an aura of elderly venerability. Many hundreds of young lads and lasses stroll along in the grandly relaxing informality of sports clothes.

It's all a part of the festival atmosphere, the storm, the informality the intermission lunge to the refreshments tent. The simon pures do not come here in any great numbers. The patronage is for music plus atmosphere.

Familiar Triad.

Still, the simon pures would have had nothing to complain about tonight, for Dr. Koussevitzky and his orchestra launched the series of six concerts in its customary burst of brilliance. There were three works heard, the familiar Koussevitzkian Triad, this time Bach's Third Brandenburg Concerto, the Rimsky-Korsokov "Scheherazade" suite, and the Brahms First Symphony. The magnificent strings of the Boston made marvelous going of the Bach. Especially the violas, celli and bass fiddles. They kept up a rumbling cascade of sound and I could not but think of water rushing through a rocky gorge. Dr. Koussevitzky's Haydn is pure spun sparkling glass, but his Bach is carved from the flesh, broad, intense and in the adafio section of the third, almost tragic.

'Scheherazade' Fireworks.

But it was in the "Scheherazade" that the renowned virtuosity of this orchestra and its conductor was heard in its greatest flashes. For his playing of the Modern, Dr. Koussevitzky has long been held unrivalled, and tonight's performance of the Rimsky work was just another leaf on the wreath. Every possible kind of musical showmanship to wring the last tantalizing sound out of the suite, he employed last night, subtleties and smashing contrasts fired point black. The fanfares section was read, and performed with such fantastic beauty that you almost wanted the concert to end right there. It almost seemed that any more would have been too much.

There was more, however, and after the intermission allowed the audience to catch its breath, they settled down to one of Dr. Koussevitzky's full blown readings of Brahms. He has given us so much of this composer of late that there is hardly anything really need be said about last night's performance other than it was handsomely played, lush and magnificently resonant.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 4 - 1939

Symphonic Festival Triumph Despite Storm's Interruption

Hartford Is Largly Represented At Splendid Program by Koussevitzky at 'Tanglewood'

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—"Some of you remember that two years ago we had a hundred thousand dollar thunder storm. Tonight we have had a sixty thousand dollar one!"

Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, thus addressed 6,000 persons in the "Tanglewood" music shed after the elements had once again interrupted a Boston Symphony concert, this time the opening event of the season.

She asked contributions of any amount "from one dollar to ten thousand to put up the shutters," meaning the projected roll curtains for the new pavilion which was inaugurated last year after a disastrous storm washed out a concert in the huge tent where the festival had previously been sheltered. These two are the only storms during 16 concerts played here by the Boston Orchestra.

Norman H. Davis also spoke, calling attention to the tremendous growth of the festival from a community affair into an attraction of nation-wide interest and significance.

There were Hartford faces on all sides.

Thunder Mars Effects

It was the Scheherezade Suite of Rimsky-Korsakoff this time which was dismembered by a torrential downpour with lightning crackling among the hill-tops. Dr. Koussevitzky had paused after the "Story of the Kalendar Prince" as the portents gathered, but there was no applause, the audience obviously wishing him to go on. He did so, but before the "Young Prince and Princess" was completed the rain was sweeping in sheets from the eaves and the thunder completely marring the musical effects.

The proceedings came to a full stop. Lights were turned on and hundreds of people who had been standing outside crowded down into the aisles. After fully ten minutes during which nature's rumpus was at its height, Koussevitzky went into the flaming finale and hurled his own thunderbolts about like any other Jove. His Scheherezade would have been exciting enough anyway; under the excitement of the situation it made the spine tingle.

There was a long intermission during which the aisles were hopelessly jammed since no one could leave the pavilion. As usual with Stockbridge audiences everyone was good-humored, gay, appreciative. Perhaps some worried a bit about the parking lot which, in spite of a careful going-over with gravel to prevent a recurrence of previous quagmires, had showed signs of softening up in the earlier evening rain.

When Things Were Right

The major part of the program, the Brahms Symphony in C minor and Bach's Brandenburg Concerto No. 3 in G major were unmarred by the storm. The string department of the Boston Orchestra was heard in the latter in all its puissance and perfection. The memorable thing about the music of the evening was individual excellence from practically every section. There were matchless horn solos, oboe tones of such purity that they had more the character of the flute rather than the double reeds, marvelous trombone playing and a word might even be spoken of the virtuosity of the triangle.

It has been said before that this is a virtuoso orchestra. No one knows it better than its conductor and his interpretations are inclined to lean toward display. The songful second theme of the Symphony's last movement was taken at an unusually high tempo, as was indeed the whole movement. No one, however, makes this C minor Symphony more arresting than does Koussevitzky and therein lies his complete justification.

Beauties of Concerto

As evidence that Koussevitzky also has his other style may be cited the chaste and classical beauties of his Brandenburg Concerto. The sinfonia, taken from the cantata, Christ lag in Todesbanden, was a superb expression of attenuated lyricism. Perhaps this too is virtuosity of a kind, but it is chosen here to define virtuosity as mastery of means to an end. Koussevitzky's genius is the recreation of effect rather than of ideas, which may after all be the surest way to arrive at a composer's intentions.

The news of last night's affair was the storm but it was an eloquent commentary on the spirit of the Berkshire Festival to note that at the end of the tremendous ovation which Koussevitzky received at the close, people left the shelter talking about music rather than of getting their feet wet.

Boston Evening Transcript AUGUST 4, 1939 (

With Patter of Rain

Thus the Sixth Berkshire Festival Began, As Koussevitzky Led the Boston Orchestra

By STEPHEN SOMERVELL

TANGLEWOOD, Aug. 3—A thunderstorm accompanied by torrential rain marred slightly the opening concert of the sixth Berkshire Symphonic Festival tonight.

After days of ideal summer weather, their warmth tempered by pleasantly cool breezes, the long-awaited day of the Boston Symphony Orchestra's first concert was marked by sultry, humid weather, oppressive to body and mind. In the afternoon, storm clouds gathered threateningly, were dispelled by a stiff breeze, and reassembled. Distant thunder rumbled; lightning flickered. To over 5000 visitors from every part of the United States and even from abroad, and scarcely less to the inhabitants of Lenox, Pittsfield, Stockbridge and other Berkshire towns, to whom the Festival has become a matter of regional pride, no question seemed more important than the weather. At 6 o'clock the storm broke. In less than an hour it ceased, but in the middle of the first half of the concert it returned in full fury.

It was against just such a contingency as this that the new music shed, austerely simple yet harmoniously proportioned, was built. Two years ago a terrific thunderstorm all but made a fiasco of the concerts of the Berkshire Festival and simultaneously the fate of the circus tent that had been thought adequate up to that time. The shed was built in time for the following year's concerts, but never until tonight had it been put to the test. Among other questions that had given rise to some worried speculation was whether or not the patter of rain on the roof would be magnified acoustically to annoying proportions. Well, not only did this fear prove to have been justified, but at the height of the downpour, the roof even admitted a thin spray of rain, and at least one raised umbrella was observed.

No Strolling

The pleasures of strolling, during the intermission, over the magnificent grounds of the house in which Hawthorne once lived (much against his will, for he hated Berkshire), and enjoyment of the splendid view across Makheenac — these were, of course, precluded by the inclement weather. But it is hoped that better fortune may attend the second concert on Saturday.

Dr. Koussevitzky's program tonight opened with Bach's Third Brandenburg Concerto in G major. A clean, invigorating music this, and eminently suitable to the display of the brilliance, precision and warm sonority of the string sections of the orchestra, had the conductor this in mind. The closing and principal work of the evening was Brahms's First Symphony in C minor—music of another order, ardent, impassioned, grandiose, lyrical in the highly personal manner of the great romantics: music of a kind, moreover, on which Dr. Koussevitzky most richly lavishes his own superlative gift of emotional evocation and re-creation.

As for the work which intervened between these of Bach and Brahms — Rimsky - Korsakov's "Scheherazade" — most music lovers of the present generation agree in finding this a rather tiresome piece of theatrical exoticism. But tonight's accompaniment of deafening thunderclaps, the blinding flashes of lightening that penetrated the music shed's open sides and the loud hiss and patter of quasi-tropical rain added immeasurably to the effectiveness of Rimsky-Korsakov's music, if it didn't completely resuscitate it.

Rainy Melodrama

Dr. Koussevitzky was compelled to pause twice during his performance of this work, once when the first flurry of rain drove into the shed those members of the audience who had been listening from without, and again later at the storm's most melodramatic climax. But he finally carried it to an almost inaudible conclusion despite the elemental uproar with which he and his orchestra were forced to compete. His admiring audience rewarded him with an ovation that paralleled the one with which he had been greeted at the outset of this unusual concert. The quality of the performance throughout the concert was, under the circumstances, remarkable. Such flaws of tone as were audible were no more than the natural rebellion of string and woodwind instruments against climatic conditions that have always roused them to protest, and always will.

It was, curiously enough, solely against "Scheherazade" that the storm spent its force. It was in the ensuing calm and the fragrance of wet grass and trees that Brahms's C minor Symphony was played and played with an exquisite balance, a delicate lyricism, a heroic and noble grandeur, which have never before seemed so completely achieved. Such judgments are inescapably subjective; due credit must be given to the fragrance of grass and trees after rain, and the emotional appeasement that followed the storm.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

AUG 4 - 1939

THE BERKSHIRE FESTIVAL

Blest if this Musical Academy which Dr. Koussevitzky proposes to start in connection with the Berkshire Music Festival at Lenox, Massachusetts, next year doesn't sound like the real thing!

Students at the Academy are not to get a degree or a medal or even a diploma. All they get is music. They soak it in through practice and daily contact with the best talent in the field. They can join—with proper qualifications, of course—either the choral or the orchestral groups. Twice a day for six weeks they sing or play. Their instructors will be members of the Boston Symphony—incidentally a pleasantly remunerative six weeks for a member of the Boston Symphony.

They will have the privilege of attending some of that great orchestra's rehearsals, and seeing how big conductors rebuke delinquents and get their effects. "Tempo! tempo!" shouts Koussevitsky. (We've read). "Cantare!" cries Toscanini. "If the violinist who keeps playing B for B flat does it once more," remarked Victor Herbert, "I shall point him out." All this is most illuminating.

There will be a minimum of lectures on Sundays and Saturdays, but for the most part the academicians will soak in their music along with the heady Berkshire air and sunshine, which is the best way in the world to "get" music. Unless, of course, you're a genius. Then you have to work like the devil.

THIS CLIPPING FROM
GLEN RIDGE, N. J.
WEEKLY PAPER

AUG 4 -1939

LOCAL ATTENDANCE FOR SYMPHONIC FESTIVAL

Attending the Berkshire festival of the Boston Symphony Orchestra at Stockbridge, Mass., are Mr. and Mrs. J. G. Wiersma of 455 Franklin street. This annual outdoor music festival started yesterday and continues through Sunday.

Mrs. Wiersma recently returned from Willimantic Camp Grand, a summer camp operated by the Methodist Church at Willimantic, Conn., where she assisted with the music during her week's stay.

94

THIS CLIPPING FROM
HERALD
[illegible]
AUG - 1939

Berkshire Music Festival Opened At "Tanglewood"

Serge Koussevitzky assembled the Boston Symphony Orchestra at the Berkshire Symphonic Festival's music shed at "Tanglewood" on Route 183 between Lenox and Stockbridge, Mass., Wednesday for a rehearsal in anticipation of the opening of the sixth annual Festival, which took place last night night at 8:30 o'clock.

The specially built shed, seating 5700, is located on the 200-acre estate presented in 1937 to the orchestra by Mrs. Gorham Brooks of Brookline, Mass. This will be the fourth successive Berkshire festival at which the orchestra has played and the second in the splendid new acoustical shed which, after its inauguration last Summer, was declared to have remarkable properties for hearing and comfortable accommodation.

The programs are those of Winter symphony concerts. The performances are of a symphonic standard consistant with the famous orchestra here assembled in full personnel under its illustrious conductor. To hear a Boston Symphony concert in incomparable midsummer surroundings is a rare and unforgettable experience.

The advance demand for season and single tickets is greater than it has ever been for a previous festival series. There is every indication of capacity audiences for each of the six concerts. The concerts will be continued tomorrow night and Sunday afternoon of next week.

Dr. Koussevitzky opened the 1939 Festival with Bach's Third Brandenburg Concerto String Orchestra. Rimsky-Korsakov5s "Scheherazade" was on the same program, which concluded with the Frst Symphony of Brahms in C minor.

The second program, tomorrow night, will open with the orchestral concerto of Walter Piston, the American composer, and will continue with tht Fifth Sypmhony of Sibeliuc, and end with the Seventh by Beethoven. The program on Sunday afternoon will feature the Fourth Symphony of Tohaiq ovsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf" — Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

Second Week's Programs

The programs for the second week will be as follows: Thursday evening, August 10: Beethoven's Second Symphony, Strauss' "Thus Spake Zarathustra," and Moussorgsky's "Pictures at an Exhibition," in Ravel's orchestration. The Saturday program, August 12, will include Haydn's Symphony in B flat, No. 102, Stravinsky's "Rite of Spring," and excerpts from Wagner's "Flying Dutchman," "Meistersinger," "Lohengrin" and "Tanhauser." The final program on Sunday afternoon, August 13, will comprise Schumann's Fourth Symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse," and the Second Symphony of Sibelius.

For information about tickets and accommodations, address the Berkshire Symphonic Festival, Stockbridge, Mass.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
AUG 4 - 1939

Berkshire Symphonic Festival Was Opened Last Evening.

The sixth annual Berkshire music festival was opened last evening at "Tanglewood," between Lenox and Stockbridge by the Boston Symphony orchestra under the leadership of its famous conductor, Serge Koussevitzky. The program last evening began with Bach's Third Brandenburg Concerto for string orchestra. Other works performed were Rimsky-Korsakoff's fantastic "Scheherazade" suite and the sturdy Brahms Symphony in C-Minor..

The second program for Saturday, Aug. 5, will open with the orchestral concerto of Walter Piston, the American composer, and will continue with the Fifth Symphony of Sibelius, and end with the Seventh by Beethoven. The program of the following Sunday afternoon, Aug. 6, will feature the Fourth Symphony of Tschaikowsky, and also include Prokofieff's orchestral fairy tale, "Peter and the Wolf,"—Richard Hale acting as narrator. Emanuel Bach's orchestral concerto in D major will open the program.

The programs for the second week will be as follows: Thursday evening, Aug. 10: Beethoven's Second Symphony, Strauss' "Thus Spake Zarathrustra," and Moussorgsky's "Pictures at an Exhibition," in Ravel's orchestration. The Saturday program, Aug. 12, will include Haydn's Symphony in B flat, No. 102, Stravinsky's "Rite of Spring," and excerpts from Wagner's "Flying Dutchman," "Meistersinger," "Lohengrin" and "Tannhauser." The final program on Sunday afternoon, Aug. 13, will comprise Schumann's Fourth Symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse," and the Second Symphony of Sibelius.,

---

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
AUG 4 - 1939

AUDIENCE OF 5200 APPEARS FOR FESTIVAL

Rumble of Thunder Accompanies Opening of Annual Berkshire Event

STOCKBRIDGE, Aug. 3—To the accompaniment of brilliant flashes of lightening and the rumble of thunder, the sixth annual Berkshire Symphonic Festival opened last night as an audience estimated at 5200 rose to greet Dr. Serge Koussevitzky as he strode onto the stage of the music shed.

There were empty seats in the huge structure, but that was probably due to the terrific downpour which preceded the concert by an hour or more and caused many people to arrive too late for the opening number. The audience one sees at this festival is extremely interesting. They come from every part of the country and voice their approval of the music without restraint. They dress in everything from full evening garb to sports clothes, and one young woman arrived in a riding habit.

They come to hear the music and many of them have attended all the festivals to date, we were told. Officials indicate that practically every seat will be taken for the six concerts. One notes many improvements on the grounds in the shape of drainage and floodlighting and the steel work of the music shed has been painted.

As we write, the rain has started again with renewed fury. Coupled with the lightning and thunder it reminds one of the concert three years ago when a program of music by Wagner could scarcely be heard because of the noise of the rain on the tent roof. The thunder was so heavy it was necessary to pause some minutes before the final movement of the "Scheherazade." A normal rain would not affect the hearing in the shed.

Dr. Koussevitzky provided rich fare for this first concert, including on the program the third Brandenburg concerto for string orchestra by Bach; Rimsky Korsakoff's "Scheherazade" and the First Symphony in C Minor by Brahms.

One hears the Boston Symphony players at their best during this festival. They are rested; their labors at the pops and on the esplanade are over, and the sojourn at Tanglewood is in the nature of a well-earned fortnight of recreation. They have also the inspiration coming from audiences numbering thousands, as well as the leadership of one who is heart and soul in sympathy with the aims of the festival, his dream come to realization.

Thus tonight one heard superlative playing. There are few greater tests for a string ensemble than a Brandenburg concerto. They were the earliest achievements of Bach in the field of music for the larger instrumental bodies. Listening to them, one is not surprised at the heroic stature of the works which came later. In the concerto heard tonight there is strikingly lovely music, buoyant, vigorous and moving. One could only marvel at the precision of the ensemble as these virtuosi of the strings illuminated the tapestry of tone which Bach had woven. No matter how intricate the design, there was no blurring of the noble line.

On Rimsky Korsakoff's "Scheherazade," Dr. Koussevitzky lavished this genius for attaining exotic and thrilling effects. Under the magic of his baton, one lived for a while in the East of mosques and minarets, so graphically related in the tales of the voyage of Sinbad the sailor. Conductor and players appeared to revel in the color and movement of the music.

The four movements of the suite are: Tale of the Two Kalendars, the Prince and the Princess, the Festival of Bagdad, and the Ship That Goes to Pieces on the Rock Surmounted by a Bronze Warrior.

Audience Entranced

With a modern orchestra providing an inexhaustible variety of color, the story moved on and on like a gigantic musical kaleidoscope. The audience was entranced and the conductor and his men were called many times to acknowledge continued applause.

When Schumann, as a critic, discovered Brahms, and revealed him to the world in a famous article, he spoke of him as a creative artist who sprang forth fully armed, like Minerva from the head of Jove. Surely this characterization must fit the man who wrote a first symphony, so monumental, so epical in spirit, so complex in structure, so essentially dramatic.

The opening measures of the first movement provide some of the grandest music ever written for orchestra. There is something hypnotic in that striving phrase heard over the pounding drums, a phrase which is the basic motive of the symphony. The storm and stress of the opening movement was magnificently conveyed with a surge and drive to the performance which we remember hearing on few occasions.

Sheer beauty of tone marked the playing of the second movement with its note of mingled pathos and exaltation. The third movement, an allegretto, a departure original with Brahms from the customary symphonic form, was played with a deft and charming touch. The somber reverie of the opening of the final movement, inaugurated by curious pizzicato passages of the strings and outbursts, of full orchestra, provide some of the finest passages to be heard in the symphony.

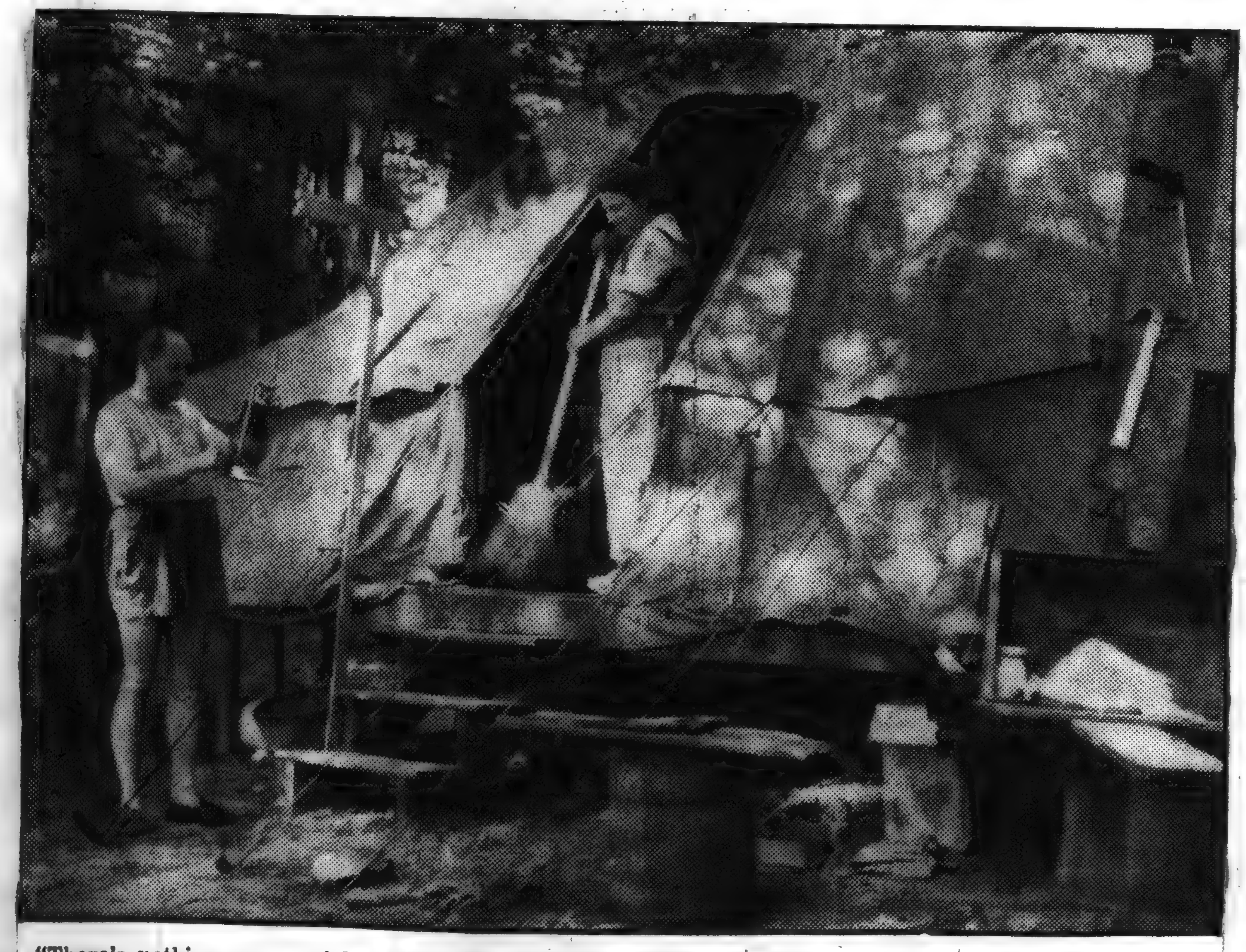
Prelude, they are, to the thrilling call of the French horn. Much has been written concerning the source of the horn theme. The best explanation seems to be found in a letter which Brahms wrote Clara Schumann on her birthday. The letter contains in notation the theme incorporated eight years later in the symphony. Under the theme Brahms wrote: "Thus blew the Alpine horn today."

The finale was a magnificent achievement, one which will remain long in the memorics of those who heard it. For it is not every night that one hears this heroic finale accompanied by thunder and lightning. The audience made known its approval with long applause punctuated with shouts and bravos, all of which Dr. Koussevitzky shared with his men.

The second concert Saturday night will include an orchestral concerto by Walter Piston, American composer, the Fifth Symphony by Sibelius and the Seventh Symphony by Beethoven.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
AUG 4 - 1939

Musicians Camp Out in Berkshires



"There's nothing so peaceful as life in the open," says Rene Voisin, trumpet player with the Boston Symphony Orchestra now playing at Tanglewood, Stockbridge. Mr. Voisin, like several other players, has pitched camp on the shores of Lake Makeenac near-by instead of taking quarters in a hotel during the Symphonic Festival. In the big army tent the Voisins have all the comforts of home, many of these comforts having come all the way from France. Mrs. Voisin has a portable oven of the type used in a rotisserie in which she prepares the family meals. The Voisins are pictured cleaning house. Rene adjusting the lantern for the night, and Anne Marie sweeping.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
AUG 4 - 1939

HUNDREDS OF CHILDREN TO ATTEND SYMPHONY ORCHESTRA REHEARSAL

Hundreds of Berkshire county public high school boys and girls will be in the audience of 3,000 attending the rehearsal of the Boston Symphony Orchestra at the Tanglewood music shed Saturday morning as guests of the Berkshire Symphonic Festival. They will come from practically every community in the county. The balance of the audience will include members and patrons of the Festival No tickets are sold for this rehearsal nor for the one August 12. The rehearsals were planned by Serge Koussevitzky, conductor, as a privilege for Festival members and patrons.

The children are coming as a result of the work done in the Berkshires during the spring by Miss Harriet Johnson, director of the Layman's Music Course. For twelve weeks she and her assistant, Miss Katharine Philbrick, gave lectures in six schools in the county. These lectures were to familiarize students with instruments, with good music, whether symphonic, operatic or chamber music. Attendance was voluntary and there was a surprisingly small number who did not finish the course. At the end of the series, examinations, also voluntary, were given by Miss Johnson, with results indicating that the boys and girls of Berkshire county rate high in their knowledge of music. Those placing first, second and third in each school were presented tickets for the Festival concerts. Miss Alice Riggs, of Stockbridge, was chairman of the course for the Festival.

The program for Saturday night's Festival concert at 8:30 will be as follows:

Concerto for Orchestra .... Piston
Symphony No. 5 in E flat Major .... Sibelius
Symphony No. 7 in A Major, Beethoven

Tickets for the concerts Saturday, Sunday afternoon and next week end may be obtained by writing or telephoning to the office at Stockbridge.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 4 - 1939

95

Storm Fails to Mar Opening of Sixth Berkshire Symphonic Festival

Superb Program Heard By Audience Of 5700

Audience Shows Sympathy With Applause When Thunder Forces Orchestra to Interrupt Playing for 15 Minutes—Miss Gertrude Robinson Smith, Festival President, Takes Advantage of Occasion to Make Plea for Fund for Shutters for Giant Shed at Tanglewood—Ovation for Koussevitzky—Norman Davis Speaks—Next Concert Tomorrow Night.

Thunder, lightning and a torrential downpour of rain necessitated a brief halt during the opening concert of the sixth Berkshire Symphonic Festival last night in Stockbridge, but failed to dampen the enthusiasm of the audience, orchestra and festival organization.

In fact, Miss Gertrude Robinson Smith, festival board president, seized the opportunity to make an eloquent plea for funds to install roll curtains to close the shed against storms. She referred to last night's disturbance as a "$60,000 thunder storm," comparing it with the "$100,000 thunder storm" three years ago which led to erection of the vast music shed.

Orchestra at Its Best

The interruption, which occurred during the playing of the "Scheherazade" suite by Rimsky-Korsakov, apparently failed to disturb the equilibrium of the Boston Symphony orchestra or its conductor, Dr. Serge Koussevitzky. The orchestra was at its best, and the program, which opened with Bach's Brandenburg Concerto for string orchestra, and concluded with the Symphony No. 1 in C minor by Brahms, delighted the audience.

A storm which occurred about an hour before the concert was to begin apparently failed to deter many people from attending for there were few empty seats. However, the concert got off to a poor start for about one thousand attendants who were delayed by a traffic jam and missed part of the first number. The concert started at 8.45, 15 minutes later than the schedued time.

thunder became more frequent and approached closer. As the movement and the terrific downpour of rain closed the continual roll of thunder drowned out the music.

Water poured in steady streams from the roof, but those seated near the open sides were able to move in and avoid a wetting.

Unscheduled Intermission

Dr. Koussevitzky remained on the podium smilingly waiting for the storm to diminish. The lights were turned up and the audience took the unscheduled intermission in good humor. After a delay of about 15 minutes the storm died down and the orchestra resumed. But again thunder and lightning played an accompaniment to the music. At times, nature gave dramatic support to the stirring ship wreck depicted by Rimsky-Korsakov in his final movement.

As the second part of the program opened, Miss Smith came to the stage and referring to the "$100,000 thunder storm" three years ago, still a vivid memory to many in the audience, said "We've had a "$60,000 storm tonight." It was after the storm three years ago that the festival organization decided a permanent building must be erected to replace the circus tent used previously if the festival was to continue.

Plea for Shutters

"It would be wonderful," Miss Smith said, "if we could secure enough funds tonight to put up the shutters, so those outside wouldn't have the rain and those inside wouldn't have the wind."

She urged contributions of "anything from $1 to $10,000, and said "I will be in the office after the concert to receive any amount you wish to give so we may finish this beautiful shed."

In specifications for the shed, $22,000 is allowed for the shutters, while the total amount required to bring the building to final completion is $60,000.

Ovation for Koussevitzky

The bond which has grown up between the audience, many of whom have attended the festival concerts since their inception, and the orchestra, was demonstrated by the warm applause which

Dr. Kousse

Brahms Symphony

from the Cantata "Christ Lag in Todesbanden."

"Scheherazade"

Those who have heard the Boston orchestra play the "Scheherazade" suite before looked forward to a repetition of this thrilling experience. One cannot help suspecting that the color and exotic flavor of Rimsky-Korsakov's music have a particular appeal to the imagination of Koussevitzky. Despite the interruption between the third and fourth movements, the orchestra immediately recaptured the mood of the music when it resumed playing, and the audience sat enthralled, carried away by the romantic tales of Scheherazade and the inexhaustible color of the orchestra.

Some Of 5700 Who Filled Shed At First Concert

Part of crowd which filled huge music shed at Tanglewood, permanent home of Berkshire Symphonic Festival between Lenox and Stockbridge, at first of series of summer concerts by Boston Symphony orchestra last night. Dr. Serge Koussevitzky conducted organization in glorious program. Five more concerts will be given.

Among Those At Concert

Snapped during intermission at last night's concert were Mr. and Mrs. Frank Mitch of East Main street, who were among a large number of Northern Berkshire people present.

North Adams Clarinetist Takes Part In Festival

Although most North Adams residents who attended the Berkshire festival concert last night were not aware of it, their city was represented in the membership of the Boston Symphony orchestra.

Realizing a lifelong ambition, Pasquale Cardillo of 102 Francis street took his place in the clarinet section during the playing of Rimsky-Korsakov's "Scheherazade" suite, replacing a member who was unable to appear last night. Although it was announced in the Transcript yesterday that Cardillo would play during several of the concerts, it was not known that he would substitute last night.

In the audience were his mother, Mrs. Anthony Cardillo, and other relatives and friends. Cardillo was graduated last June from the New England Conservatory of Music in Boston, where he had studied four years.

MUSICAL ACADEMY PLANS REVEALED

To be Held at Tanglewood Next Year

AIMS LISTED

Two Distinct Divisions in Classes to be Run by Boston Symphony Orchestra.

Enclosed in the program books distributed at last night's Berkshire Festival concert was a leaflet describing the Musical Academy which will be run under the auspices of the Boston Symphony orchestra at "Tanglewood" next year.

Quoting the desire of Dr. Serge Koussevitzky that "Tanglewood" widen its scope to become a significant center of the arts in America, the leaflet describes the academy as the next step in this direction.

According to present plans, the academy will open its first session, of six weeks, next July, culminating with the festival concerts. Two distinct divisions are envisioned, one for a limited number of advanced students qualified by ability and training, and the other a general session for a larger school.

The advanced school will feature a special class in orchestral conducting by Dr. Serge Koussevitzky. A festival chorus will be organized by the other class. Each student will belong either to the chorus or the school orchestra, and will attend the general sessions, which will be held twice a day except Saturdays and Sundays. Classes will be devoted to lectures and to singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee club and Radcliffe Chorale society.

Classes in folk dancing will be included in the general tuition, and individual instruction in piano, voice and orchestral instruments will be available. The faculty will include 30 members of the Boston Symphony orchestra. Tuition for the general session will be $100. Further particulars may be secured at the Tanglewood box office or from George E. Judd, manager of the orchestra, at Symphony Hall, Boston.

Snapped during intermission at last night's concert were Mr. and Mrs. Frank Mitch of East Main street, who were among a large number of Northern Berkshire people present.

Ovation for Koussevitzky

The bond which has grown up between the audience, many of whom have attended the festival concerts since their inception, and the orchestra, was demonstrated by the warm applause which greeted Dr. Koussevitzky on his first appearance on the stage, and again during the delay in the program when the audience, through its applause, signified its sympathy for the difficult conditions facing the orchestra and its good-humored acceptance of the interruption.

Audience of 5,700

Once again the unique character of the Berkshire festival was fully evidenced. An estimated 5,700 people from every walk of life, attired in everything from colorful full evening garb to the most informal sports clothes, came together to hear superb music amid the unsurpassed surroundings of Tanglewood. True, most of the bright-hued evening gowns were covered by rain garments, and in many cases dainty evening slippers were replaced by footwear more adapted to tramping through mud, but the pleasure of the audience at being back at Tanglewood was apparently undimmed.

Missed, however, was the pleasant promenading through the grounds during the long intermission. Although the rain had diminished to a drizzle, it was enough to keep the audience within the shed, and intermission "smokes" were taken in rather cramped quarters as the crowd milled about the aisles.

During the playing of the opening number, there was hope the rain might be finished for the evening, but as the orchestra progressed with the third movement of the "Scheherazade" suite, the lightning and

Norman Davis Speaks

Miss Smith then introduced Norman H. Davis, referring to him as a citizen of "Stockbridge, the United States and the world at large." Mr. Davis, after praising the "energy and enterprise" of Miss Smith, endorsed her appeal. He said the festival began as a community enterprise but its reputation was now country-wide.

Familiar Selections

The program, which included three works which are familiar to most concert-goers, but which can bear frequent hearings, was played with the precision, balance and power which one has learned to expect from the Boston orchestra. As in past years, the orchestra seems to be in top form when it reaches Stockbridge, perhaps partly because of the nature of the festival, which is a relief for the players from their ordinary routine, but certainly largely because of the enthusiasm of the audience, which at the conclusion of last night's concert gave round after round of applause for Koussevitzky and his men.

Bach Interpretation

The opening selection was a perfect demonstration of the quality of the Boston orchestra's string section, which many consider unsurpassed, and the vitality which Koussevitzky injects into Bach's music. With precision and grace, and perfect tone, the orchestra played Bach's stately measures with a buoyancy which certainly would have delighted the composer. Interpolated between the two allegro movements was the Sinfonia

Brahms Symphony

The Brahms symphony played last night is said to be one of the favorite works of Koussevitzky. Certainly he does full justice to the man who waited many years before he attempted his first symphony, and then produced a work to rank immediately among the foremost works of its type.

With arresting power the somber opening measures were sounded. Deep feeling marked the playing of the first movement, which when the symphony was first introduced, was considered by critics "morbid, depressing and unedifying."

With lightness and delicacy the orchestra enunciated the second movement, one of the beautiful melodies which Brahms seemed unable to keep out of his works. With deft touch, the musicians swung into the allegretto of the third movement, while the full scope of the heroic and triumphant final movement was brought home to the listeners.

Considering the weather conditions, traffic was handled with facility by eight state troopers under Sergt. Warner F. Eaton of the Northampton barracks and war veterans under Sheriff J. Bruce McIntyre of Pittsfield.

For the second concert, Saturday night at 8.30 o'clock, the program includes Piston's Concerto for Orchestra, Sibelius's Symphony No. 5 in E-flat major, and Beethoven's Seventh Symphony. The third concert will be Sunday afternoon at 3.30 o'clock.

The same schedule will be followed for the second series, which will begin next Thursday.

Maestro Shares Applause With Players

Greeted with waves of warm applause, Koussevitzky calls the members of orchestra to their feet to share in ovation.

Also present were Mrs. Anthony Cardillo and Mrs. Carmen Walsh, mother and aunt of Pasquale Cardillo, talented North Adams clarinetist who played with orchestra. Looking over Mrs. Cardillo's shoulder is Miss Mary Underhill, a member of the North Adams State Teachers college faculty.

Snapped During Intermission

Obviously pleased at success of opening concert are, left to right, Miss Gertrude Robinson Smith, president of festival board, Norman H. Davis, who addressed audience, and George E. Judd, manager of the Boston Symphony orchestra.

Drury Students Among Hundreds To Attend Festival Rehearsal

Hundreds of Berkshire county public high school boys and girls including 12 from Drury high, will be in the audience of 3,000 attending the rehearsal of the Boston Symphony orchestra at the Tanglewood music shed Saturday morning as guests of the Berkshire Symphonic Festival. They will come from practically every community in the county. The balance of the audience will include members and patrons of the Festival. No tickets are sold for this rehearsal nor for the one Aug. 12. The rehearsals were planned by Serge Koussevitzky, conductor, as a privilege for Festival members and patrons.

The children are coming as a result of the work done in the Berkshires during the spring by Miss Harriet Johnson, director of the layman's music course. For 12 weeks she and her assistant, Miss Katharine Philbrick, gave lectures in six schools in the county.

These lectures were to familiarize students with instruments, with good music, whether symphonic, operatic or chamber music. Attendance was voluntary and there was a surprisingly small number who did not finish the course. At the end of the series, examinations, also voluntary, were given by Miss Johnson with results indicating that the boys and girls of Berkshire county rate high in their knowledge of music. Those placing first, second and third in each school were presented tickets for the Festival concerts. Miss Alice Riggs of Stockbridge was chairman of the course for the Festival.

The program for Saturday night's Festival concert at 8.30 will be as follows:

Concerto for Orchestra .... Piston
Symphony No. 5 in E Flat Major, Sibelius
Symphony No. 7 in A Major, Beethoven

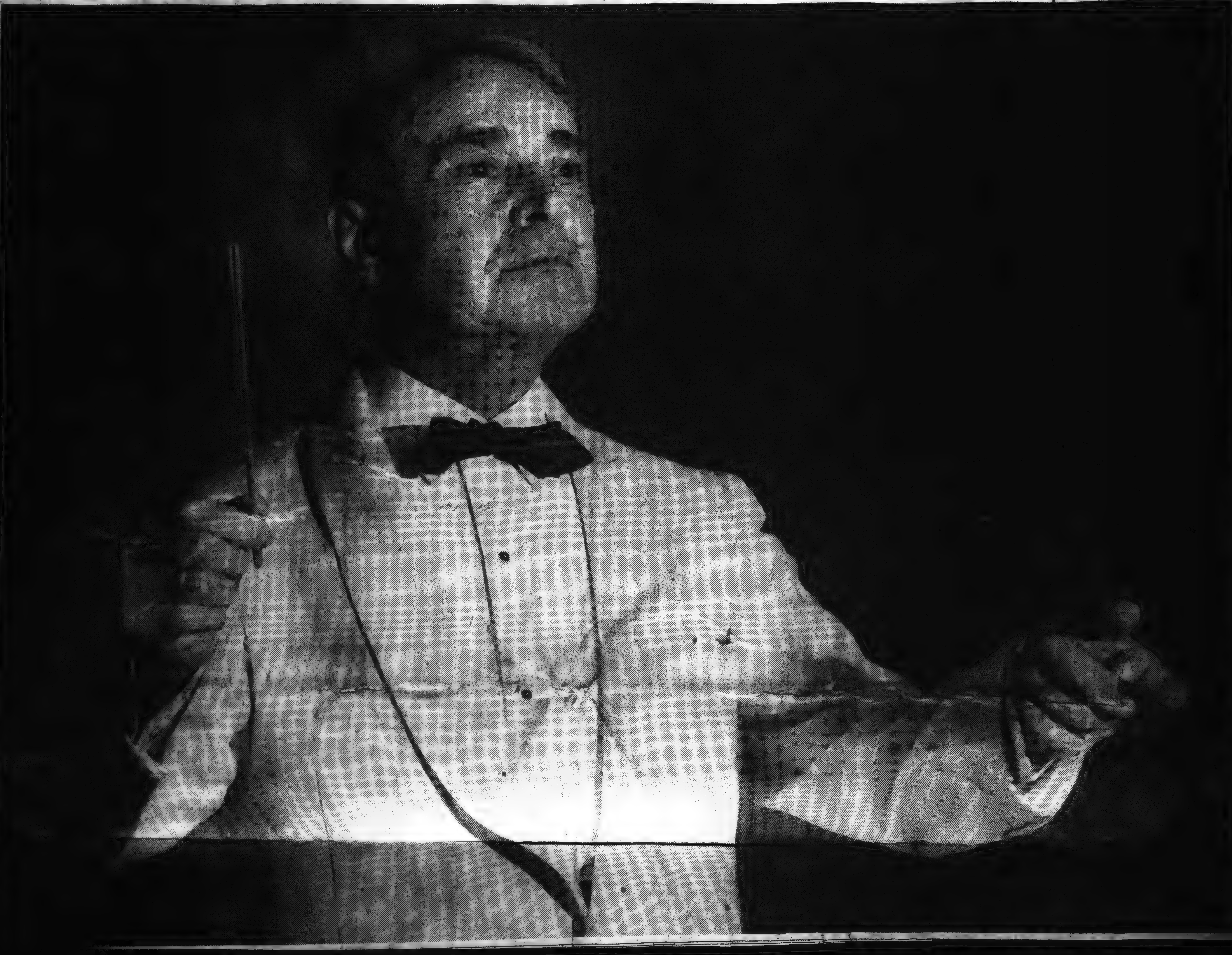
Tickets for the concerts Saturday, Sunday afternoon and next week-end may be obtained by writing or telephoning to the office at Stockbridge.

The Drury students are part of a class, which took the course prepared by the Symphonic committee and given at the school by James M. Chambers, supervisor of music. Another group will attend a rehearsal on Saturday, August 12th.

Tomorrow's group will leave Drury high school at 8.30 o'clock in cars to be driven by Donald E. Fowler, principal of Drury high school, Mr. Chambers, and Albert H. Hardy, Jr. The students who will make the trip are Peter Cardillo, brother of Patsy Cardillo, clarinetist who is filling a temporary position with the orchestra, Viola Sartori, Nellie McConnell, Arlene Marlowe, Vincent Saunders, Ralph Uberti, Earl Parmenter, Anita Smith, Katheryn Bushika, Mary Beaudry, Seymour Gitelson and Bernard Jacobs.

Sixth Berkshire Symphonic Festival Opens Before 6000

20



THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 4 - 1939

Koussevitzky Triumphs Over "$60,000 Storm"

Thunder and Lightning, Traffic Jam Mar Opening of Symphonic Festival

By JAY C. ROSENFELD

The Berkshire Symphonic Festival experienced its second ordeal by storm last night, and the result may be the subscribing of $60,000 to inclose the music shed with shutters for the 1940 season.

Traffic Delays Crowd

The opening concert of the sixth year and the second in the shed given to the Boston Symphony Orchestra was played under the double handicap of thunder and lightning and a late-arriving, straggling crowd held up by one of the worst traffic jams in Festival history.

Showers and threats of showers early in the evening delayed the departure from home of many of the ticket-holders, and the late start, coupled with none-too-smooth handling of the traffic, prevented many in the near-capacity audience from hearing the opening third Bach Brandenburg concerto.

There has been one similar experience in the short history of the Festival—two years ago when Wagner was interrupted by a downpour falling on the tent which was used at that time as a shelter.

$60,000 Storm

It was to this that Gertrude Robinson Smith, the president of the Festival, alluded when, at the end of the intermission, she came to the front of the stage, and in a clear, trenchant speech posed the question to the audience if they "remembered the hundred thousand dollar storm of two years ago. Tonight there has been a sixty thousand dollar storm." She briefly told of the funds necessary to build shutters and otherwise complete the structure and she concluded by asking "How many of you tonight will contribute from one to ten thousand dollars?" Be-

Festival
~~Continued on Ninth Page~~
Next Page

"Press" Works Overtime as Storm Hits Festival Grounds Destroying "Early Leads"

Press headquarters at Tanglewood was a busy place last night. Shown typewriting stories for their respective newspapers are around the table, left to right, Noel Straus of The New York Times; Cyrus Durgin of the Boston Globe and Musical Advance; Jack Selby, arts editor of The Associated Press and Julian Seamon of The New York Herald-Tribune and Cue Magazine. At the left are shown Edmond Lyon and Samuel Adelson, telegraph operators, sending news dispatches by code.

When thunder clapped, lightning bolted and the rain descended on the shed at Tanglewood last night, out-of-town newspapermen covering the opening of the sixth annual Berkshire Symphonic Festival, nervously rubbed their hands, some pulled their hair and others chewed on their fingernails because they knew that new leads had to be written hurriedly for first edition stories.

Many of the out-of-town music critics and reporters had filed with the Western Union office on the property first edition stories, making no mention of the interruption that came after the Boston Symphony Orchestra had completed the second movement of Rimsky-Korsakov's "Schererazade," simply because they never anticipated it.

Change "Leads"

Rising from their seats in various sections of the shed the reporters splashed through the open space separating the shed from the Tanglewood house where the press headquarters are located. Their actions indicated a major catastrophe had broken. At least that was the impression the telegraph operators had when they saw the group of newshawks enter the building and rush to their typewriters to bat out a new lead or addition to the first stories filed.

One out-of-town music critic reported in his story the concert began that "many listened to the concert out of doors." He breathed a sigh of relief when he arrived at the shed and found three people lying on raincoats in the center of the spacious lawn in back of the building but was nearly frantic a short time later when the rain chased even those along the colonnade into a safer place under the shed.

Newspapers from all over the East, magazine writers, radio newsmen and feature writers are among the 50-odd men and women covering the Festival.

Operators Busy

Three telegraph operators, Robert W. Tryon, manager of the Pittsfield office of the Western Union, Samuel Adelson and Edmond Lyon, also of Pittsfield, sent by code from the press headquarters last night an estimated 35,000 words to newspapers, press syndicates and radio stations in eastern United States. From New York and Boston The Associated Press and United Press sent the news of the festival to all parts of the country and abroad.

Among those covering the event are Moses Smith of Columbia Recording Corporation, N. Y.; Ambrose L. McLaughlin of the Eagle-Tribune, Lawrence; Jay Bradley of the Greenwich (Conn.) Times; Neal Weibel of Music News; Roger S. Vreeland of Bergen Evening Record, Hackensack, N. J.; Miles Kastendieck of the Brooklyn (N. Y.) Eagle; Nancy Burncoat of the Worcester Telegram; Warren Storey Smith of the Boston Post; Elizabeth Scheffey of the Montclair (N. J.) Times; T. H. Parker of the Hartford (Conn.) Times; Willard M. Clark of the Springfield Union.

Also Julian Seaman, music editor of Cue Magazine and critic for the Herald Tribune, New York; Leo Gaffney of the Boston American-Advertiser; Robert C. Ellis of the Newark (N. J.) Evening News; Harold Schonberg of Musical Advance, New York; Carlton Smith of Esquire; Paul C. Howe of the Bennington (Vt.) Evening Banner; Leonard Liebling, Radio Guide, New York; Noel Strauss of the New York Times; Irving Kolodin of the New York Sun; Bernard Freeman and Jack Selby, Associated Press; Lanning Humphrey, United Press; Paul Elkin, Homer (La.) News; Olin Downes, New York Times; Frances Perkins, New York Herald Tribune; Cyrus Durgin, Boston Globe musical courier; Wanda MacDowell, Christian Science Monitor; Arthur B. Lipkin, Philadelphia Public Ledger.

Tomorrow afternoon at 5 George W. Edman, clerk and publicity director of the Festival, will entertain the newspapermen at his home, 187 Wendell Avenue, Pittsfield.

Few Checks Received for Festival Shed

More Promised To Provide Shutters At Tanglewood

Although no contributions in great amounts had been received by the Berkshire Symphonic Festival by noon today, in response to the appeal made at last night's concert by Miss Gertrude Robinson Smith, the president, a few checks of small denomination had been brought to the office and expected.

The money is needed to install shutters at the music shed as a protection against wind and rain.

Miss Robinson Smith made her appeal just before the start of the second half of the program.

"Ladies and gentlemen," she said. "You all remember how two years ago at this time we had a $100,000 thunder shower. Tonight, we have just had a $60,000 thunder shower. We need $60,000 in hard, cold cash to put up the shutters. We will accept any amount from one dollar to $10,000. My box is number one, and I will be there the rest of the evening to accept any amount you care to give."

Referring to the modesty of Mr. Koussevitzky Miss Robinson Smith said she felt flattered and honored to be able to persuade a friend of the Festival, Norman H. Davis of Stockbridge, to come to the platform.

"As a resident of the Berkshires," said Mr. Davis, "I am most greatful to Miss Gertrude Robinson Smith for what she has done to establish the Berkshire Symphonic Festival. Due to her energy and intellignece we owe more to her than anyone else for this great music festival."

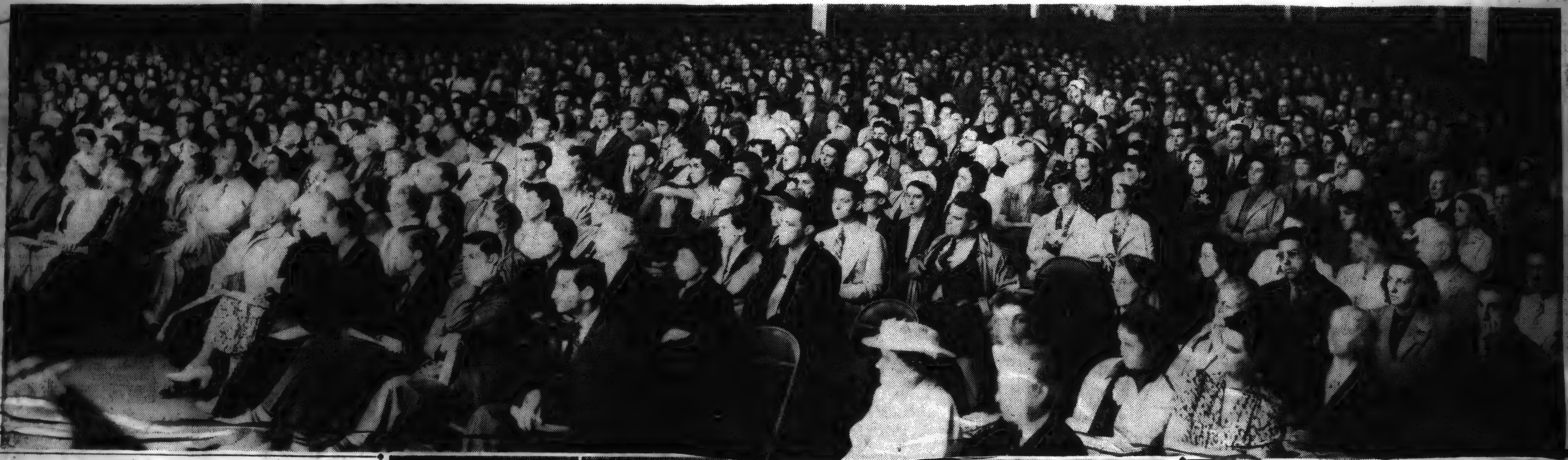
Some people in the shed could not hear Mr. Davis and one asked that he speak louder. The diplomat, smilingly replied, "I am sorry but I haven't an amplifier." Continuing he said, "This Berkshire Symphonic Festival has grown to international fame and those who feel like giving something toward the fund to enclose the shed will be doing a great thing."

Concluding his brief talk, Mr. Davis said "it's a great thing to develop a great musical center of this kind in a great country."

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 4 - 1939

Neither Rain Nor Thunder Nor Traffic Jam Bothers Huge Crowd at Festival



Sports Editor Not Sorry Beer Barrel Polka Missing

Enjoys Festival Program but Finds the Going "Heavy" Just As at Saratoga on a Wet Day

By JOHN M. FLYNN
(Sports Editor of The Eagle)

The proposed county fair having been abandoned before a bushel of oats or a pair of sheep had been exhibited, induced us to forget about agriculture and go in for culture in a section where such refinement abounds. Having made quick leaps from Hank Keene's Orchestra, then Kenny Baker in the Mikado, Verdi's Requiem over the radio with interruptions by telephone calls, we decided to take in the Berkshire Symphonic Festival at Tanglewood with Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra.

Used Pin Method

A perusal of the programs for the six concerts left us very much in the dark, and in order to make a selection we just remained in the dark, being blindfolded and using a pin to designate which program we should attend as a starter. With the Festival Fortnight page appearing in the 150th Anniversary number of The Eagle in front of me, I first stuck the pin in the hand of my assistant, Abe Michaelson, and next tagged the show at the Nell Gwynn Theatre, Malden Bridge, "You Can't Take It With You." Abe laughed and said, "Pass up that show and go there next week to see 'Idiot's Delight.'" After taking him to task for such [illegible] and assuring him [illegible] wanted to get polish quick- [illegible] tended to be one of the [illegible] Tanglewood, I applied the [illegible] more and it touched the [illegible] or last night.

Excellent Tutors

In order to learn as many points as possible in a short time I made the trip with two great [illegible] him to catch the boat. I thought George W. Edman, who has done a great publicity job for the Festival, passed up a chance in not getting the Congressman to announce he was so anxious to attend the Festival he would forego the European trip. Tom Kilduff, chauffeur for our representative to Congress, is chairman of the firemen's ball to be held at Stockbridge tonight. He knows everybody who voted against his employer and some of them may find salt in their ice cream at the party.

Having written a few paragraphs on the Festival last year I was given seats in the white section. That is an improvement over the benches in the Harvard section where I was placed last year and in front of the boxholders. Still, I probably never will get into the blue or Yale sector unless I become an usher.

Until the storm broke, Walter Winchell would have enjoyed being with the group of chauffeurs just outside the shed. Those fellows are posted on blessed events and some devilish ones.

One fine thing about Serge Koussevitzky's programs—one can feel certain one will not have to listen to the Beer Barrel Polka.

Somehow I feel as if I have known Serge a long time as I had a serge suit 25 years ago. That crack is not a good one. Neither was the suit.

The traffic jam on the way to Tanglewood was almost as bad as

Miss Gertrude Robinson Smith, president of the Festival, makes an appeal for funds.

Even essaying travel on the sidewalk was of little avail in the press of traffic between the center of Lenox and the entrance to Tanglewood half an hour before the concert started.

News Reporter Goes Back Stage With Koussevitzky

Narrates Happenings in Dressing Room Before, During, and After Concert

By KINGSLEY R. FALL

Dr. Koussevitzky, they said, might arrive at the shed as early as 7.45, to give him plenty of time to prepare for the start of the opening concert at 8.30.

To be sure he might not decide to come earlier, I got to the shed at 7.30. The traffic was light at that hour, and the trees were still dripping from the afternoon storm. I left my hat and raincoat in the car and walked around the shed to the musicians' long dressing room which juts off the stage at the rear of the shed. Most of the orchestra members were already there. One of the flute players was practicing in the field to the east of the shed.

On the ramp leading from the dressing room to the stage, I met a man who asked me if I was hunting for someone. I asked him if Mr. Judd was there.

"He hasn't come yet," he said. "My name is Spalding. I'm Mr. Judd's assistant."

I told him I represented The Eagle.

Umbrella Trouble

"Oh yes," he said. He was hunting for a place to hide his umbrella. "I don't think I'll need it again, do you?"

I looked up at the sky. "No, I don't think so," I said.

He said the best place to wait for Mr. Judd, who is manager of the Boston Symphony Orchestra and buffer between Dr. Koussevitzky and such people as newspapermen, was at the conductor's room just off the stage on the eastern side

Koussevitzky bowed over her hand.

Quick Picture

Mr. Judd explained to the Doctor that The Eagle wanted a picture.

"Yes," the Doctor said, nodding. "But quick. Quick. I must change." The camera was set up and the picture taken. Dr. Koussevitzky disappeared into the dressing room.

A few moments later he came out, followed by the young man who had carried the bags in. He was, I learned, Victor Sakharoff, the conductor's personal valet and masseur. Dr. Koussevitzky stood for a moment before the mirror. He combed his hair in quick, nervous darts of his hand. Behind him, Sakharoff looked him over speculatively from top to toe. Apparently finding nothing amiss, Sakharoff, looking in the mirror

Reporter
Continued on 18th Page

Musicians Mop Up After Storm

Dry Out Te[illegible] Following H[illegible] Downpour

we should attend as a starter. With the Festival Fortnight page appearing in the 150th Anniversary number of The Eagle in front of me, I first stuck the pin in the hand of my assistant, Abe Michaelson, and next tagged the show at the Nell Gwynn Theatre, Malden Bridge, "You Can't Take It With You." Abe laughed and said, "Pass up that show and go there next week to see 'Idiot's Delight.'" After taking him to task for such a suggestion and assuring him [illegible]nted to get polish quick- [illegible]tended to be one of the [illegible]anglewood, I applied the [illegible]more and it touched the [illegible]or last night.

[illegible]xcellent Tutors

In order to learn as many points as possible in a short time I made the trip with two great lovers of symphony who can pronounce concerto with silky smoothness and talk about Bach and Brahms like Frankie Frisch does about the Red Sox—Francis M. Callanan and Edward W. McCormick of The Eagle reportorial staff. So far as the Bach part of the program was concerned they did not have to tell me much because that feature was concluded just as we were entering the gate after having been stymied by the traffic jam in Lenox.

Nature Gets an Assist

The Rimsky-Korsakov numbers were so realistic that we felt as though we had been taking in such programs all our lives. Serge Koussevitzky must credit nature with an assist. The storm broke and persons seated outside the shed or close to the ends rushed to shelter. A Berkshire thunderstorm was in full swing and the roof was given a severe test. Some water reached those 25 feet or more back from the edge of the roof, but possibly that was because of the strong wind that was sweeping the water instead of a leak in the structure. Miss Gertrude Robinson Smith quickly investigated to see why it was necessary for some ladies to hold umbrellas and she figured the water came in through the sides instead of through the roof.

Felt Sorry for Sindbad

The conductor delayed the program until the storm abated, but while he was playing "The Sea and Sindbad's Ship" one could feel that Sindbad was having a mighty rough voyage and one could imagine the craft going to pieces against a rock just as the composer intended to depict.

The rain ceased before the regular intermission of 25 minutes but as they would say at Saratoga the track was heavy.

The concluding part of the program was from Brahms and we not only remained to the end but enjoyed it. The selections tomorrow night will be from Piston; Sibelius and Beethoven and Jay C. Rosenfeld will keep you accurately posted about them.

Joe Patti, who has been my barber since long before my hair started to get as thin as the ranks of the Civil War veterans, decided yesterday afternoon that my locks needed a trimming. They had reached the stage where it was impossible to tell at what point the coat collar left off and the hair began. Consequently I felt I did not even look like a student of music when I went to Tanglewood. Joe, however, assured me that long hair is not a requisite to get to town in music and I realized he was right when I looked at members of the orchestra. They had made regular trips to the barber and had not balked at having their hair cut like a lawyer, doctor or the average run of men.

Missed Publicity Chance

Congressman Allen T. Treadway will go with the delegation to Oslo, Norway, to work on international peace if they stop fighting in Washington early enough for an usher.

Until the storm broke, Walter Winchell would have enjoyed being with the group of chauffeurs just outside the shed. Those fellows are posted on blessed events and some devilish ones.

One fine thing about Serge Koussevitzky's programs—one can feel certain one will not have to listen to the Beer Barrel Polka.

Somehow I feel as if I have known Serge a long time as I had a serge suit 25 years ago. That crack is not a good one. Neither was the suit.

The traffic jam on the way to Tanglewood was almost as bad as the one on the Albany road seven years ago when thousands of people desiring to watch ski-jumpers do their stuff, were unable to reach the scene. They all arrived at the festival eventually but many were 30 minutes or more late.

Mrs. Arturo Rodzinski, whose husband is conductor of the Cleveland Symphony Orchestra, passed up a chance to get some advertising in a novel way by appearing with one of her goats.

Kousseitzky made history last year when he took off his coat and directed. That caused a police officer to remark how easy it is for a fellow to make history today as compared to George Washington's time as the father of our country fought through the Revolutionary War and served as President to get recognition in the books for our coming generations to peruse. The late Eugene Scott of Great Barrington used to tell a story about a fellow who was in court on a charge of fighting. He denied the complaint and said that he just took off his coat to shake hands with a friend.

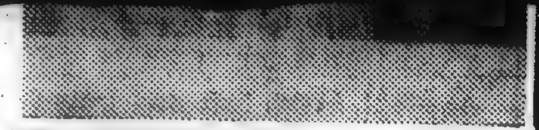
Nobody broke his leg rushing to the box of Miss Gertrude Robinson Smith to contribute $10,000 or less toward providing shutters to enclose the shed after she made the appeal. Still, she is a wonder at raising money and as she has decided to get $60,000 for roll curtains to close in the shed against such a storm as broke last night, additional chairs, permanent lighting of parking fields and grounds and other improvements it is a certainty she will see that the money is provided.

John Shepard Jr. was noticed in a box. Do not allow that Junior part of his name fool you. Just about the time Teddy Roosevelt was receiving congratulations for his rough riding in that uneven scrap in Cuba, I was toting golf clubs for Mr. Shepard at the Wyantenuck Country Club, Great Barrington. He was a left-handed golfer but he tipped right. In those days you could count on the fingers of one hand the golfers who paid a caddy more than the regulation fee of 30 cents for 18 holes, even if two digits on that hand had been cut off by a buzz saw. Mr. Shepard still is generous. His wife's birthday will be Sunday and apparently he does not confine his natal day remembrances to trinkets. On her birthday in 1930 Mrs. Shepard received from her husband Belvoir Terrace, the palatial villa in Lenox.

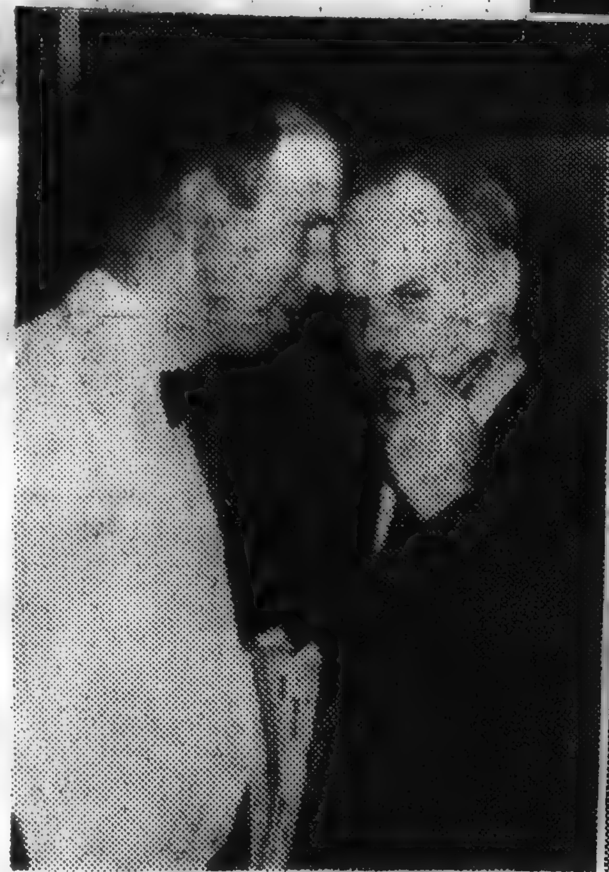
"You can't beat Koussevitzky," enthused one lover of orchestral music as he was leaving Tanglewood. "You can't even pronounce him," commented a police officer who had overheard the remark.

Both Stockbridge and Lenox claim Tanglewood like Ireland and France boast of St. Patrick as their own. The program very tactfully says that Tanglewood is between Stockbridge and Lenox.

Miss Gertrude Robinson Smith called attention to the fact that one storm during the Festival a few years ago resulted in a $100,000 development at Tanglewood and she figured last night's rain and wind would bring $60,000 for improvements. That beats Bing Crosy's "Pennies From Heaven."



Miss Gertrude Robinson Smith, president of the Festival, makes an appeal for funds.



George W. Edman of The Eagle gives a tip to Noel Straus of the New York Times.

Apparently unwilling to put complete faith in the rainproof qualities of the shed, several members of the audience opened umbrellas during the heavy storm which drenched Tanglewood at the opening concert.

Festival

Continued From Page One

fore leaving the stage she introduced a gentleman who had accompanied her to the platform, Mr. Norman H. Davis. Mr. Davis seconded the appeal Miss Smith had made, although it must be said that his voice is no doubt more accustomed and more effective in diplomatic usage, for it was not heard beyond a few of the front rows of the semi-circle.

Tribute to Koussevitzky

The concert had opened with unusual glamour. A storm just before sundown had fortunately gone its way and left the atmosphere clear and pleasantly brisk. When Dr. Koussevitzky made his first appearance of the evening, entering from a door to the audience's right, his entire orchestra, or rather so much of it as was to take part in the opening composition of the evening, the third Bach Brandenburg concerto, rose to its feet to greet him, and the enthusiasm and cordiality with which the huge audience received him caused a great share of the more zealous to rise from their seats, too. It was a tribute to the man and through him, to his magnificent orchestra, with an added pinch of welcome thrown in.

It was during the third part of Rimsky-Korsakov's symphonic suite "Scheherazade" that overwhelming nature overtook the orchestra. There had been faint rumblings far to the northwest, and flashes of lightning visible by reflection seemed to come from all corners of the horizon. Very gradually but very surely they came nearer and the thunder was heard more ominously. It was a pity, too, for the orchestra was giving a most graphic interpretation of the Thousand and One Nights Tale as the famous Russian composer has depicted it. The audience could not but become more and more aware of the advancing menace.. Once even, the thunder made a most accurate entrance with the tympani but at all the other times it paid no attention to the conductor's baton.

A Good Sport

Dr. Koussevitzky made no prima donna demonstration, but took it like a good sport. A shrug of the shoulders, an inquiring glance away from his men to the skies, until it became necessary to desist and wait for the storm to pass. He remained on the podium all the time, and when it became wise to resume, he led his men through the final episode of the music. Even then a slight turnabout on the part of the storm obliterated some of the solos which fall at this point to the lot of the concertmaster, Richard Burgin, who in his previous opportunities had displayed such outstanding artistry.

For the opening of this concert, Koussevitzky had gone, as he did last year when he dedicated the new building, to the works of Johann Sebastian Bach. The G major Brandenburg concerto is one of six the young Margrave had commissioned of Bach.

He was said to have collected manuscripts as some people today collect stamps. Bach wrote each one of the six for a different combination of instruments. This one was originally for strings only and cembalo. In a dedicatory letter written in March 1721, Bach, among other things, stated that he had "noticed how His Royal Highness had taken some pleasure in the little talent for music which the Heavens have granted me" and, he continued, "and so, according to your orders, I have taken the liberty of sending you my humble efforts, and beg that you do not judge their imperfections too severely."

Question Choice

It is pure and absolute music, far removed in spirit from that of a later day when insinuation, suspicion, intrigue and the baser wiles of man became subjects for expression by means of tonal language. The marvelous string sections of the Boston orchestra played it with breadth, vigor and clarity, although we are not convinced its choice for this position on the programs was good judgment. A more sonorous selection might have launched the Festival more auspiciously. Koussevitzky made no attempt to read spurious meanings into the music but allowed it to speak for itself. It normally consists of two allegro movements joined by two restful, long-held chords. Exercising a seldom-employed artistic license last night the chords were omitted but a slow movement by the same composer but from another composition was interpolated, the introductory sinfonia from "Christ lag in Todesbanden." There is an intrinsic beauty to Bach which is further enhanced by a feeling of integrity his music conveys. In a world harried by insecurity and doubts this served as an exemplary prologue of devotion and loyalty.

Once the Bach was disposed of, the program made a mighty leap to the antipodal regions music-wise. The extravagantly colorful and descriptive tonal translation of the ageless story offered the orchestra its chance to show its virtuosity. Koussevitzky at the very outset led his men in a finely delineated and graphic performance. There was intense dramatic style to the detailed phrases as well as to the larger line. The seductive rhythms of the East and the bewildering variety of tonal hues were fertile soil for the orchestra. It would be difficult to conceive of a more fitting subject for exploitation by a composer of Rimsky's gifts. This is one of the first numbers to make a reappearance on Festival programs, which in the five preceding years have covered quite some expanse of the orchestral literature. Incidentally this first concert is the only one of the present series upon which no work of a living composer is listed.

Visited America

As a bit of irrelevant information it might be interesting to note that Rimsky-Korsakov was a visitor to America during the winter of 1863-64 while, as a naval lieutenant, he was on duty with a Russian squadron which had been sent west with the view of harassing English maritime commerce if the dispute over a Polish matter did not resolve itself peacefully. Let us hasten to add that it did. The young officer, among other jaunts, went "down," as he called it, to Niagara, and in passing came to Albany, which is probably as near as he ever got to the spot where his music was played last night.

Intermission Lengthened

The rain continued with moderate force upon the completion of the "Scheherazade" and intermission was lengthened an extra period. It soon became quiet overhead, indeed the air was now even more refreshing, and Koussevitzky returned to play the first symphony of Brahms. We thought the orchestra here made its finest impress. The initial tempo was most happily chosen and the whole symphony was given throbbing vitality by virtue of the responsiveness of the orchestra to its leader's slightest indication.

Greatest First

Hans Von Bulow was responsible for the misleading comment upon this symphony when he called it the "tenth," implying that it was the qualified successor of the Beethoven ninth. True it was, though, that it was the greatest "first" ever written. Brahms was the kind of man who was reluctant to offer the world haphazardly any chance offering of his pen. He was past 40 before his first symphony made its appearance. Its performance last night brought to the program a type of music which complemented the severely classical Bach and the imaginatively romantic Rimsky to round out an evening which for interest, excitement, and musical accomplishment in progressive ratio, has not been surpassed at any Festival concert.

North Adams Man Accepted by Boston Symphony

NORTH ADAMS, Aug. 4—Pasquale Cardillo, 102 Francis Street, has been accepted as E flat clarinetist in the Boston Symphony Orchestra, following an audition at Tanglewood yesterday.

He will fill a temporary vacancy and will play with the orchestra in next week's concerts of the Berkshire Symphonic Festival.

Mr. Cardillo, a graduate of Drury High School, has been a student at the New England Conservatory of Music at Boston for four years, graduating in June. He is the son of Mr. and Mrs. Anthony Cardillo.

hunting for someone. I asked if Mr. Judd was there.

"He hasn't come yet," he said. "My name is Spalding. I'm Mr. Judd's assistant."

I told him I represented The Eagle.

Umbrella Trouble

"Oh yes," he said. He was hunting for a place to hide his umbrella. "I don't think I'll need it again, do you?"

I looked up at the sky. "No, I don't think so," I said.

He said the best place to wait for Mr. Judd, who is manager of the Boston Symphony Orchestra and buffer between Dr. Koussevitzky and such people as newspapermen, was at the conductor's room just off the stage on the eastern side of the shed.

I went around to the room and knocked on the door. There was no answer. I went in. The room is perhaps a dozen feet each way and lined with wallboard. A square bamboo table stands at the wall opposite the door. On it last night was a vase of red and orange snapdragons. Just below the table is a door separated from the actual stage door by an alley about six feet wide.

In the walls of the alley are peepholes where one may watch both the audience and the orchestra.

On the other side of the bamboo table is a narrow, full-length mirror and beyond that, in the north wall, a door in to a small dressing room, shower and washroom. Along the same wall is a cot, covered with a colorful drape. Four dark oak chairs with black leather upholstery fill in the empty wall space.

Shortly after 8, Mr. Judd came in. He said, "You're from The Eagle, aren't you?"

I said I was. He asked me if I had ever met Dr. Koussevitzky. I said I hadn't.

He said, "I think the rain is over, don't you?"

"Yes," I said. "I think so." Then I added, "I hope I'm not going to be in the way."

He smiled. "Don't worry about that. If he does seem—well, you'll know what to do." He went out.

Koussevitzky Arrives

I went out and stood on the steps. At about 8.15, they moved the benches aside at the boxholders' entrance to let Dr. Koussevitzky's car through. I went back in the room. It seemed a better idea to be inside where you could be ejected rather than outside where you couldn't get in. I was alone in the room.

The car stopped in front of the door. Through one of the transom windows high in the wall, I could see Dr. Koussevitzky get out. He was wearing a gray felt hat and a black chesterfield with velvet collar. He came in and I said "Good evening, sir." He nodded. I wished Mr. Judd was there.

Behind him came Madame Koussevitzky and Miss Olga Naumoff, who is her niece and Dr. Koussevitzky's secretary. They looked at me. I left.

A few minutes later Madame Koussevitzky and Miss Naumoff came out. Shortly after that, Miss Gertrude Robinson Smith, president of the Festival, came down from the main shed and asked if Dr. Koussevitzky were inside. I said he was. She asked me if I would go inside and tell him she was there, "He might be dressing," she said.

Glad of a legitimate excuse for getting back in, I opened the door. The room was empty, the door to the dressing room closed. Miss Robinson Smith said she would wait outside. In a few minutes the door opened and Miss Robinson Smith went in. A moment later, Irving D. Sisson, The Eagle photographer, and Mr. Judd arrived. We went inside. Dr. Koussevitzky and Miss Robinson Smith were talking animatedly in French. They said "Au revoir" when we came in. Dr.

Reporter
Continued on 18th Page

Musicians Mop Up After Storm

Dry Out Te[illegible] Following H[illegible] Downpour

Members of the Boston Symphony Orchestra, who are camping on the Tanglewood shore of Stockbridge Bowl, were up early this morning drying out their tents following the heaviest downpour of rain this year. It wasn't long after flaps on the fronts of tents were thrown back that the orchestra members had to close them again when shortly after 9 this morning another downpour of rain chased them indoors.

However, most of the men and women campers were up early enough to cook their breakfast out of doors over fireplaces, using wood that was sheltered during the night. Although rain poured into the sides of some of the tents, through openings at the places where tent poles are inserted, little damage was done to the interior because everything was moved toward the center—including the members' valuable instruments, which were covered with towels, blankets and clothing. In some cases the instruments were wrapped and placed under beds.

In all there are 10 tents erected on the shore. They are all on platforms left in the pine grove by campers who occupied the grounds before the estate was given to the Boston Symphony Orchestra.

One member of the orchestra who had planned to pitch his tent yesterday failed to complete the job because of rehearsals during the day and threatening weather late in the afternoon. He did not lose the atmosphere of camping out, however, for he moved bag and baggage into the recreation room of the Lenox Brotherhood Boat Club, which adjoins the "tent city" and spent a comfortable night sheltered by a well constructed building.

Mountain Concert Today

Overflow Audience Will Hear Quartet And Bauer

Today there is a lull in activities at Tanglewood, where the Berkshire Symphonic Festival concerts are given, but South Mountain's music temple will be filled to overflowing with the regular audience augmented by scores of music lovers here for the Festival.

Willem Willeke, director of the South Mountain Quartet, has been flooded with applications for tickets for the concert today. In the audience will be many distinguished musicians and many of the music critics from metropolitan centers.

Following the concert, Mr. and Mrs. Willeke will have a reception for Harold Bauer, pianist, at their home on the summit of the mountain.

The concert begins at 4 o'clock. If there is no rain, many concertgoers will be taken care of on benches outside the temple.

BOSTON EVENING TRANSCRIPT, SATURDAY, AUGUST 5, 1939

Tanglewood 'Academy'

Dr. Koussevitzky Tells of a Music School For the Berkshires—Other News of Music

When another July comes to Tanglewood, in the Berkshires, and the thoughts of musical folk turn to the Berkshire Festival, there will be a music center of amateur as well as professional standing at Tanglewood. For Serge Koussevitzky, with the assistance of 30 members of the Boston Symphony Orchestra, is going to teach aspiring conductors, soloists and musicians; and there will be classes in the appreciation and playing of music for those to whom the art is an avocation.

Dr. Koussevitzky says that the "Purpose of the Academy will be that of a center of music. It would be a boon for those who want to study the fine arts in their relation to culture; who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture; and for those who long for a creative rest in the summer."

The academy will consist of two schools, one of which will offer advanced instruction to specially qualified students, while the other will offer general instruction to a larger group whose principal entrance requirements will be an intelligent interest in music. Prominent scholars of arts and letters will lecture to the larger group which will also have a part in the Festival chorus. Dr. Koussevitzky and the Symphony musicians will conduct the advanced group. The term will be six weeks, concluding with the Festival. Besides their teaching assignments the members of the Boston Symphony Orchestra will form a resident orchestra which will serve as a nucleus for the academy orchestra, as a working group for those who study conducting with Dr. Koussevitzky, and as a practice group for the performance of new scores.

Of Local Interest

The Federal Music Project will present Mendlessohn's "Hymn of Praise" on the Tremont Street side of the Common at three tomorrow afternoon, as the fourth in the current series of oratorios. A. Buckingham Simson will conduct and the artists will include the Commonwealth Federal Orchestra and Chorus.

There will be two concerts sponsored by the Longy School of Music, in Cambridge, during the week. The first will be an organ recital by Dr. Everett B. Helm, in Memorial Chapel, Harvard University, Tuesday afternoon, beginning at four. Dr. Helm will play two Chorale Preludes and the "Alla Breve pro Organo Pleno," by Bach, and other pieces by Konrad Paumann, Paul Hofhaymer, Scheidt, Attaignant, Couperin, Andre Raison and Pachelbel.

The second concert will be the last of the current summer series of Open House Concerts at the Longy School, on Thursday evening, beginning at 8.15. The program will include Trio for Violin, 'Cello and Piano, by Walter Piston. Quartet for Oboe and Strings, by Mozart, and Quartet for Clarinet, Violin, 'Cello and Piano, by Hindemith.

Out of Town

The Gordon String Quartet, playing at Music Mountain, Falls Village, Conn., will give two programs during the week. Tomorrow afternoon, beginning at four, this group will play three of Beethoven's Quartets, Opus 74, Opus 135 and Opus 18, No. 2. On Saturday afternoon, beginning at 3.30, the quartet, assisted by Ada MacLeish, soprano, will give a program consisting of Beethoven's "The Great Fugue," Schonberg's Quartet No. 2 for Voice and Strings, Poulenc's Suite for Voice and Strings, and Dittersdorf's Quartet in E Flat.

The Festival of Arts, now underway at Bar Harbor, Me., includes again this year several musical events of genuine importance, all of which take place at the Building of Arts. Concerts and recitals which will be given during the concluding three weeks of the Festival include a piano recital, by Moriz Rosenthal, next Tuesday afternoon, beginning at 3.30; three productions by the University Gilbert and Sullivan Opera Company, to be given on Monday and Tuesday evenings and Tuesday afternoon, Aug. 14 and 15, the evening performances to begin at nine and the matinee at 3.30; chamber music by the Stradivarius Quartet, on Wednesday, Aug. 23; recital by Iso Briselli, violinist, Wednesday, Aug. 30; and a program of monologues and recitations by Helen Howe, Saturday, Sept. 2—these programs all beginning at 3.30.

Carole Lombard Better, Gets Pointers for Role

HOLLYWOOD, Aug. 5 (AP)—Carole Lombard, playing the role of a nurse in her new picture "Vigil in the Night," is getting some first hand, if painful, pointers in a hospital.

She was a patient, and convalescing well, at Good Samaritan Hospital today after an appendectomy following a sudden attack at her studio (RKO) Thursday afternoon.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

AUG 5 - 1939

Culture in the Country

Throngs of music lovers are spending some days in the Berkshire Hills around Lenox, Mass. for the annual concerts of the Boston Symphony orchestra at Tanglewood. More than 6,000 persons have gathered to hear the series of concerts this summer.

The Berkshire Music Festival is but an example of what is going on in the country particularly in New York state and New England. Originally the country in summer was a scene of agricultural toil and city recreation. Now it has become a center of culture as well.

Summer theatres have contributed to this cultural surge. The one at Westport was among the earlier ones. Now it has imitators by the hundreds. Hardly any popular summer resort town is without its summer theatre today. Anyone who loves the spoken stage for its own sake will rejoice that this is so, for the summer theatre is the nursery and school of dramatic art in this country.

In the old days every sizeable city had its legitimate theatre to which road companies came during the winter and in which a stock company held forth in the summer. The stock companies and in a lesser degree the road companies were the training schools for all who wanted to become proficient on the stage.

With the arrival of the movies and the disappearance of the local theatres there was no school available for ambitious youngsters. Today every actor or actress who wants experience in actual performance can get some sort of a role in one of the innumerable summer theatres. It may not pay much, indeed it may provide no more than a mere subsistence, but it gives the invaluable ingredient of experience.

And of course when we are speaking of culture in the country we should not overlook painting. Every popular summer colony has an art school or a colony of summer artists somewhere in and around it busily engaged in immortalizing the landscape, the tumbledown buildings or the quaint local characters. We have a boom in culture.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD - TELEGRAM

AUG 5 - 1939

Great Musical Future Seen for Tanglewood

Tanglewood, seat of the Berkshire Symphonic Festival, is envisaged by Serge Koussevitzky as "a significant center of the arts in America." And steps have already been taken in that direction, according to an announcement from the Boston Symphony Orchestra.

Next July an Academy will begin a term of six weeks, culminating with the concerts of the Festival. The Academy will consist of two distinct departments, one for advanced instruction to a limited number of students qualified by ability and training and the other a general session for a larger school. A feature of the first will be a special class in orchestral conducting under Mr. Koussevitzky.

A point that Mr. Koussevitzky wishes to make clear is that the Academy will be neither a "conservatory" nor a "summer school" in the strict sense. A Festival Chorus and a School Orchestra, composed of students, will attend the general sessions, extending through the Festival period.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TIMES-STAR

AUG 5 - 1939

"The Berkshire Hills"

"The Berkshire Hills" is the newest publication of the Federal Writers' Project in Massachusetts. The publisher, is the Funk and Wagnalls Company.

A cloth bound book of some 360 pages, containing 27 maps and many photographic illustrations, the volume describes every city and town in Berkshire County. The lakes, valleys, mountains of the Berkshire region are covered in detail, as well as its folk tales and Indian legends, its sleepy villages where square dances, "Town Meeting Day" and the little red school house still flourish. The informality of this guide permits also the inclusion of numerous anecdotes on its various residents. and visitors from John Sergeant. Nathaniel Hawthorne and Herman Melville to Grover Cleveland, Serge Koussevitsky and Norman Davis.

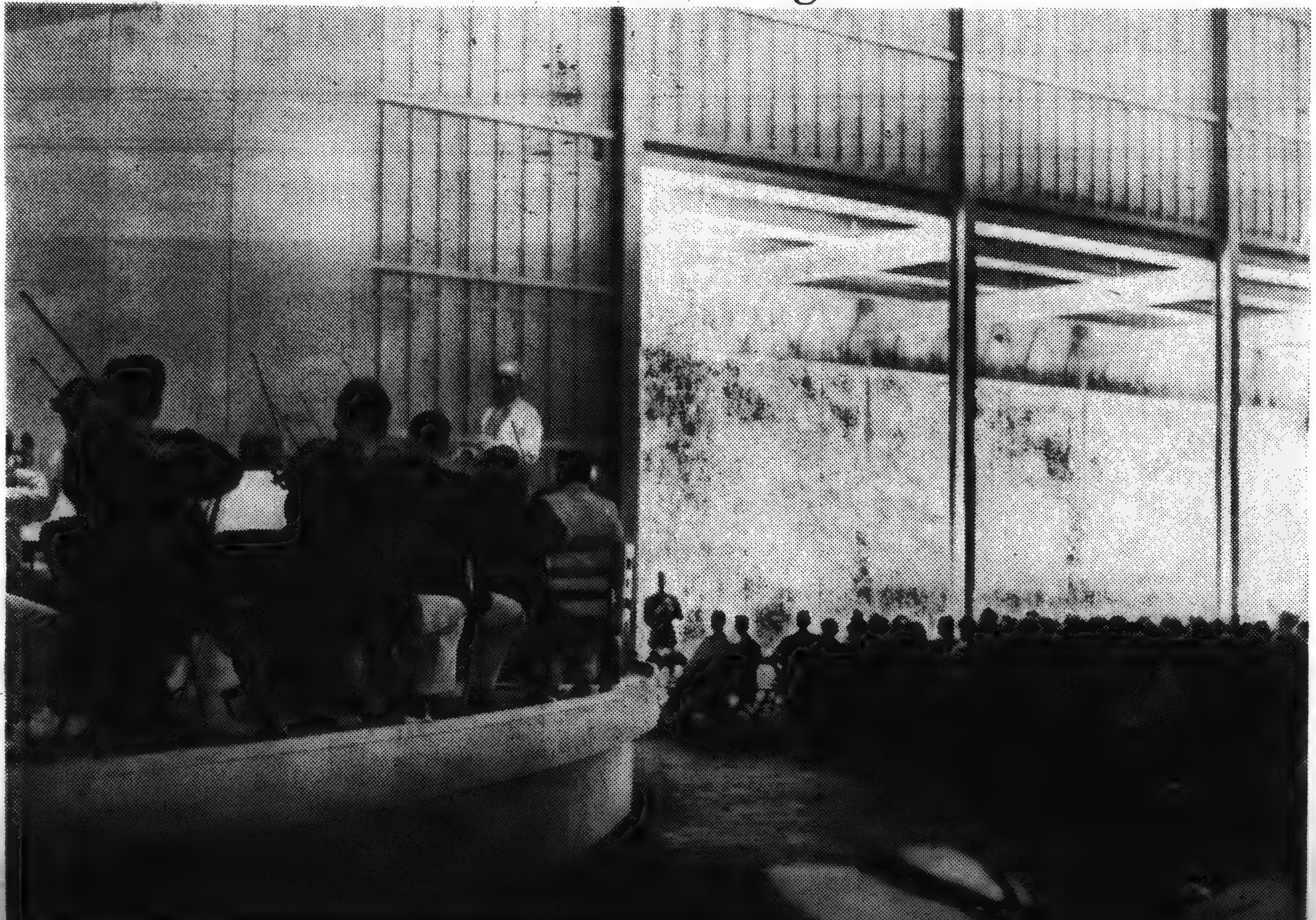
The book is sponsored by the Berkshire Hills Conference, Inc., and the national distribution given it by the publishers will undoubtedly lend added impetus to the growth of the Berkshire area as both a summer and winter vacation land for Americans from all parts of the nation.

It is a book that discriminating New Englanders will relish to the close of the last chapter.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 5 - 1939

Orchestra Rehearsal Attracts Large Crowd



Augmented by more than 1900 Berkshire school children a record rehearsal audience heard Dr. Serge. Koussevitsky and the Boston Symphonic Orchestra play this morning at Tanglewood in preparation for weekend concerts.

THIS CLIPPING FROM
HUDSON, N. Y.
REGISTER

AUG 5 - 1939

BERKSHIRE FESTIVAL DREW 6,000; CONCERT IS PRESENTED TONIGHT

The sixth Berkshire syphonic festival opened Thursday night at Tanglewood presented by Mrs. Graham Brooks in Lenox Mass.

Dr. Serge Koussevitzky conducted the Boston Symphonic Orchestra of 108 men before an audience of nearly 6,000 people.

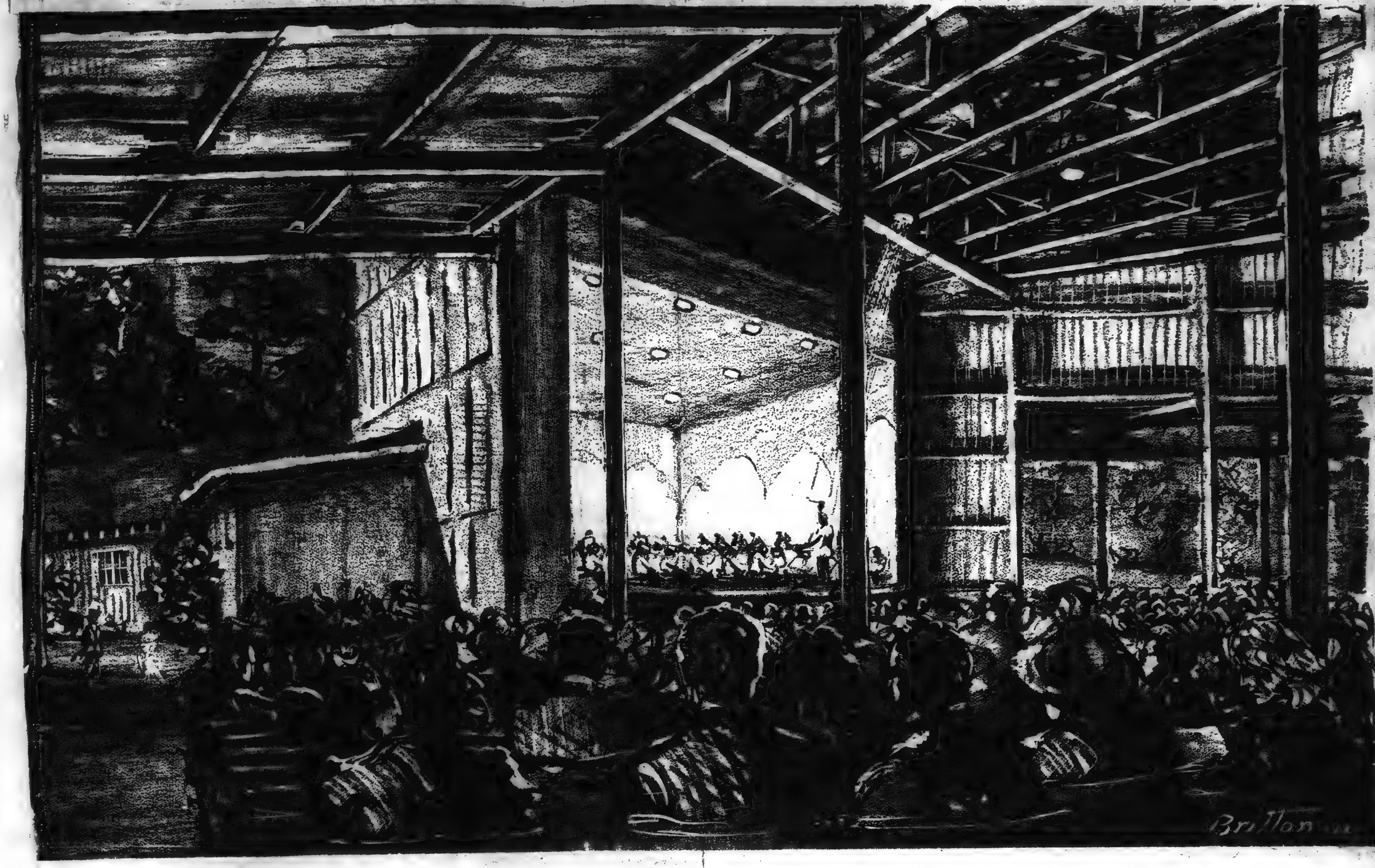
The following program was presented by Dr. Koussevitzky and the orchestra: Bach's Brandenburg Concerto No. 3 in G. Major; the ever familiar and beautiful "Scheheragade" by Rimsky—Konsakov and Brahms first symphony in C minor.

Tonight at 8:30 o'clock Dr. Koussevitzky will present: Concerto for orchestra by Piston, Symphony No. 6 in E flat major, by Sibelius and Beethoven's

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 5 - 1939

Great Tales of Music Re-Told in Arcadian Setting of Tanglewood



ames Britton captures scene and spirit of the Berkshire Symphonic Festival in is sketch of the new shed where Serge Koussevitzky and the Boston Symhony Orchestra are playing to audiences of 6,000. The first concert was played hursday night. At the second one this evening the program will be Concerto for Orchestra by Piston, Fifth Symphony by Sibelius and Beethoven's Seventh. Sunday will be heard the Mozart E flat Symphony, Prokofieff's "Peter and the Wolf" and Tschaikowsky's Fourth Symphony.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

AUG 5 - 1939

—MUSIC OF THE DAY—

Berkshire Festival Attracts Thousands

Koussevitzky and Boston Symphony In Six Appearances at 'Tanglewood'

By **MILES KASTENDIECK**

Almost 150 miles from Borough Hall in an environment far different from that of the Brooklyn Academy of Music or Carnegie Hall, the Boston Symphony Orchestra with Koussevitzky conducting opened the Sixth Berkshire Symphonic Festival held in the music shed on the "Tanglewood" estate last Thursday evening and continues the first grouping of concerts tonight and tomorrow afternoon. Three more concerts scheduled for next Tuesday, Saturday and Sunday will complete the festival program.

While the music played at these concerts is that of the Winter programs of the orchestra, and much of it was heard here in New York and Brooklyn last Winter, still to hear the Boston Symphony in the incomparable setting of Tanglewood is an experience all of its own. There is the air of a special event in the very nature of the festival as now constituted and to have one of the great orchestras of the country as the leading attraction rather crystalizes that experience. It is no wonder that people are coming to Tanglewood from all over the country. Should the geographical distribution increase as it has all the earmarks of doing, the Berkshire Symphonic Festival will become one of the great Summer attractions of the United States just as the music festivals of Europe are an incentive for traveling.

The opening night of this year's festival suggested that this had already come to pass. With the gates open at 6 p.m., people began to arrive early, anticipating a picnic supper on the lawns at Tanglewood or a snack at the refreshment tent on the grounds, though a downpour somewhat altered their plans. Converging from roads in all directions, two files of cars soon began to line Route 183 and meet at the entrance to Tanglewood, one mile west of Lennox, Mass., or six out from Stockbridge. Even after 9, cars were still turning into the parking fields which were said to contain 3,500 cars by the time every one concerned was in the music shed. A capacity audience was present, meaning 5,700 people or more in spite of the fact that there were a few empty seats.

The audience had gathered knowing that this was an event; the orchestra played in a manner that made it an event even beyond expectation. The cleverly planned program opened with Bach's Third Brandenburg Concerto, proceeded to Rimsky-Korsakov's "Scheherazade," and then after an intermission of 25 minutes concluded with the Brahms First Symphony. Competing with increasing dampness, the orchestra gave a remarkable performance, but that is hardly news, for the Boston Symphony's worst is so many another orchestra's best.

But in the middle of "Scheherazade" came one of those typical Berkshire thunderstorms accompanied with a drenching downpour. Some 6,000 people blessed the vision that had led to the creation of the music shed. The noise of the storm increased to a point where at the end of the third section of the music, Dr. Koussevitzky thought it best to pause and give Nature a break. When the inevitable lull came, he raised his baton and proceeded into the final section of the Festival of Bagdad, the storm at sea, and the graphic section where the ship goes to pieces against the rock surmounted by a bronze warrior. Then did the thunder god, Thor, and the Boston Symphony's drum department compete for the honors of the moment. Man stood his ground and met each growl of the god with an imminent roll of drums. And then did the god relent, bewitched by the intensity of the noble conductor, conform to his lashing beat, take the right cues, and bring about a smashup of the ship that must have made musical history, for great was the impact thereof. It was worth 150 miles of driving just for that!

Brahms long since vanquished thundergods; when it came time for the symphony there was a rising moon to lend its touch in a setting romantic to begin with. In the sweep of that mighty C Minor Symphony seemed to be the ideal that had made this whole thing possible. For this immense shed, this great orchestra and its leader, this absorbed multitude might well have been a trick of the imagination. That it was a reality only speaks once again of the practical idealism of the American people.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

AUG 5 - 1939

MORNING GOSSIP

TAKING TOLL

Ten cents on Hendrik Hudson,
A dime on Merritt too,
And soon perhaps the Hutchinson
Will tax the carefree few.

It's twenty-five on Whitestone,
A quarter on the Tri,
Fifty on the Washington
Before they'll let you by.

The Lincoln and the Holland
Just burrow through a purse;
It makes no difference where you go
The tollgate is a curse.

Bear Mountain may present a view
But leaves a gloomy pall:
I think I'll use the Post Road
Or not go out at all!

—Isabel Harriss Barr in New York Herald-Tribune.

The sixth Berkshire symphonic festival opened in Lenox Thursday night before a capacity audience of nearly 6,000 persons, assembled in the shed on the grounds of Tanglewood, the estate presented by Mrs. Gotham Brooks to the Boston Symphony Orchestra as a permanent home for the festival.

This is the third year of the festival at Tanglewood. For the first time the full Boston Symphony Orchestra of 108 men, conducted by Dr. Serge Koussevitzky, appeared. Last year the orchestra of 93 performed under a permanent shed, dedicated with ceremonies.

The management this year has been at some pains to improve physical conditions about the estate. An enlarged parking field has been created, entailing an expenditure of $10,000 for the purchase of 700 tons of tile and gravel and for the labor of filling in a swamp. Last year many cars parked near the shed, while their owners were listening to the orchestra, and became stuck in the mud. The management came to the rescue, providing a free towing service. But this year it was decided to construct adequate parking space, high and dry and easily accessible.

Dr. Koussevitzky and his men presented the following program: Bach's third Brandenburg Concerto, in G; Rimsky-Korsakoff's Symphonic suite, "Scheherazade" and the Brahms first symphony in C minor.

Every hotel and boarding house in nearby Lenox and Stockbridge was filled with music lovers attending the festival. They began to arrive Thursday, by motor and train, and by nightfall not a place could be obtained by those who had neglected to make reservations. The festival office in Stockbridge reported the largest crowd in the history of the festival.

For the first time since the festival began in 1934, all seats this year are reserved. Nearly 400 additional seats have been added, placed outside the shed yet in full view of the orchestra stand.

September will see publication of two new books on Thoreau. Houghton Mifflin will publish Henry Seidel Canby's biography, "Thoreau," in an edition uniform with Canby's selection of "The Works of Thoreau," and John Day will issue, for younger readers, Bertha Stevens's "Thoreau: Reporter of the Universe," a selection of his thoughts about nature.

163

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 5 - 1939

FETE IN BERKSHIRES CONTINUES TONIGHT

Koussevitzky to Offer Works by Beethoven, Sibelius and Piston at Tanglewood

3,000 TO HEAR REHEARSAL

Children Who Took Courses in Music Appreciation Will Be in the Audience

By NOEL STRAUS

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 4.—After a period of rest today the Berkshire Symphonic Festival will resume tomorrow night here at Tanglewood when the second concert will be given by the Boston Symphony Orchestra, under Serge Koussevitzky.

The concert will be preceded in the morning by a rehearsal of the orchestra, which it is anticipated will be attended by 3,000. Olin Downes, music critic of THE NEW YORK TIMES, will lecture on the works to be performed.

The program will consist of Walter Piston's Concerto for Orchestra, the fifth symphony by Sibelius and Beethoven's Seventh symphony.

According to a precedent already established at the annual open rehearsal, only members and patrons of the festival may attend. But this year an exception has been made in favor of children who attended the courses in music appreciation given by Harriet Johnson, director of the layman's music course, and her assistant, Katherine Philbrick, this Spring in the Berkshire County public high schools. At least 500 children will be able to hear the rehearsal and lecture.

Audience Calm in Storm

The rainstorm which interrupted last night's concert brought no complaints from the large number of visitors in the local hotels. They accept the unsettled weather as something to be encountered inevitably from time to time at any outdoor event of the sort. During last night's terrific downpour, with its accompanying violent lightning and thunder, the audience was as quiet and unperturbed as it would have been on the serenest of moonlight nights.

One of the least disturbed of all was Dr. Koussevitzky. Although forced to make a long pause in the middle of an exceptionally inspired interpretation, he took it all calmly and good-naturedly. Dr. Koussevitzky, who is living while here as the guest of Dr. Artur Rodzinski, conductor of the Cleveland orchestra, at the latter's goat farm near Stockbridge, evidently came to the concert in the best of spirits and no freakishness on the part of the elements had power to ruffle him.

He began his program with the most convincing and effective reading of the Third Brandenburg Concerto of Bach yet encountered by this writer. In the past Dr. Koussevitzky has always refrained from using an interpolated slow movement in the composition, but last night he made recourse for the first time to the short sinfonia from Bach's cantata "Christ Lag in Todesbanden" as a central division of the whole.

Steinberg Version Used

The version employed was that of Maximilian Steinberg, Dr. Koussevitzky's compatriot, who is the director of the Leningrad Conservatory. It proved a splendid choice which, one felt, would have met with Bach's own approval.

That this wonderful little sinfonia depicts the death of Christ and the lamentations of the faithful, did not make it unfit for its position between the two hilariously joyous sections of the concerto. Bach himself was exceedingly fond of such sudden extreme changes of mood, and Pirro, the celebrated Bach authority, has taken pains to point out examples of them.

If we dwell on this sinfonia it is because Dr. Koussevitzky's presentation of it was one of the supreme manifestations of his art vouchsafed during an evening of splendid endeavor. It was given with great intensity of feeling and possessed the subtlest possible ductility of melodic line. Although it required but a few moments to play, it became epic in its significance as conceived on this occasion.

Work for Strings Alone

It was a bold stroke on Dr. Koussevitzky's part to begin his opening program with a work for strings alone instead of the usual pompous sort of offering for full orchestra. But with such unsurpassed string players at his disposal the choice was possible. The richness of sonority, satiny smoothness of tone and infinite variety of dynamic and color effects in the two corner divisions of the Bach opus were revelations of a kind one doubtless would seek in vain to find equalled by any other group of orchestral strings today.

A like precision, clarity, rhythmic charm and singing tone were manifested in the four movements of Rimsky-Korsakoff's "Scheherazade," the gorgeous, mellow sounds in the opening unison passage were a worthy introduction to a performance as remarkable for Oriental sensuousness and kaleidoscopic changes of mood as for unrivaled technical virtuosity.

Dr. Koussevitzky's interpretation of the first Brahms Symphony is so well known that there is no need to expatiate upon it. His was once more a heroic and monumental idea of the masterpiece, replete with power. The fact that he doubled the tempo of the chorale in the finale to give it sufficient majesty might be termed the keynote of his broad treatment of the work as an entity.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 5 - 1939

Concert Programs For Weekend At Tanglewood

The programs for the weekend concerts of the Berkshire Symphonic Festival to be given in the music shed at Tanglewood, between Stockbridge and Lenox, by the Boston Symphony Orchestra under the [illegible] of Dr. Serge Koussevitzky follow:

Tonight at 8.30

Concerto for Orchestra .... Piston
Symphony No. 5 in E flat major .... Sibelius
Symphony No. 7 in A major .... Beethoven

Tomorrow at 3.30 P. M.

Symphony in E flat major ... Mozart
"Peter and the Wolf" .... Prokofieff
Symphony No. 4 in F minor .... Tschaikowsky

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE

AUG 5 - 1939

MUSICAL MEANDERS

BY ISABEL WHITMAN

THERE is a legend which surrounds the composer, Georges Bizet. It will probably be years before the tale dies but Bizet did not starve to death because of the failure of his opera "Carmen" to succeed financially. He actually died shortly after the first performance of the opera but it was due to a heart attack. He had overworked for so long he had no vitality and could not fight a throat ailment which indirectly caused his heart trouble. The composer was christened Alexander Cesar Leopold Bizet. It was his grandfather who called him Georges for short and that was the name under which he wrote all his music. He studied under several of the great operatic composers, such as Mozart, Rossini and Cimarosa. He married the daughter of one of his teachers, the master Halvey. One is surprised to learn that the pathetic story of the garret, starvation and the ultimate success of "Carmen," are myths. There was criticism of the opera because of its originality and the French were slow to like the Spanish background. However, within three months of its debut, the opera had been presented 37 times. It is unlikely that Bizet thought this "a failure."

* * *

THE development of Tanglewood, at Lenox, Mass., as a musical center is proceeding apace. Announcement was made Thursday night that the Musical Academy, contemplated by Dr. Serge Koussevitzky, conductor of the Boston Symphony, will open its first session in July, 1940. The academy, according to present plans, will be six weeks long and will be concluded by the annual Berkshire Festival concerts next August. It will be in two parts, one for advanced instruction, and the other a general session, all students in which will take part in a festival chorus. The school will be designed to give its students "a life in music—through participation and in association with a great orchestra and its conductor." Some 6,000 persons attended the opening of the 1939 festival this week.

THE French conductor, Paul Paray, created a stir among the members of the New York Philharmonic-Symphony orchestra and also among the critics who attended the concert at which he made his American debut the other night. He apparently proved to be an extraordinarily talented musician and an inspired leader. The men in the orchestra and the musicians present at the concert talked of M. Paray in only superlatives, according to a fellow music columnist who was fortunate enough to be in the audience.

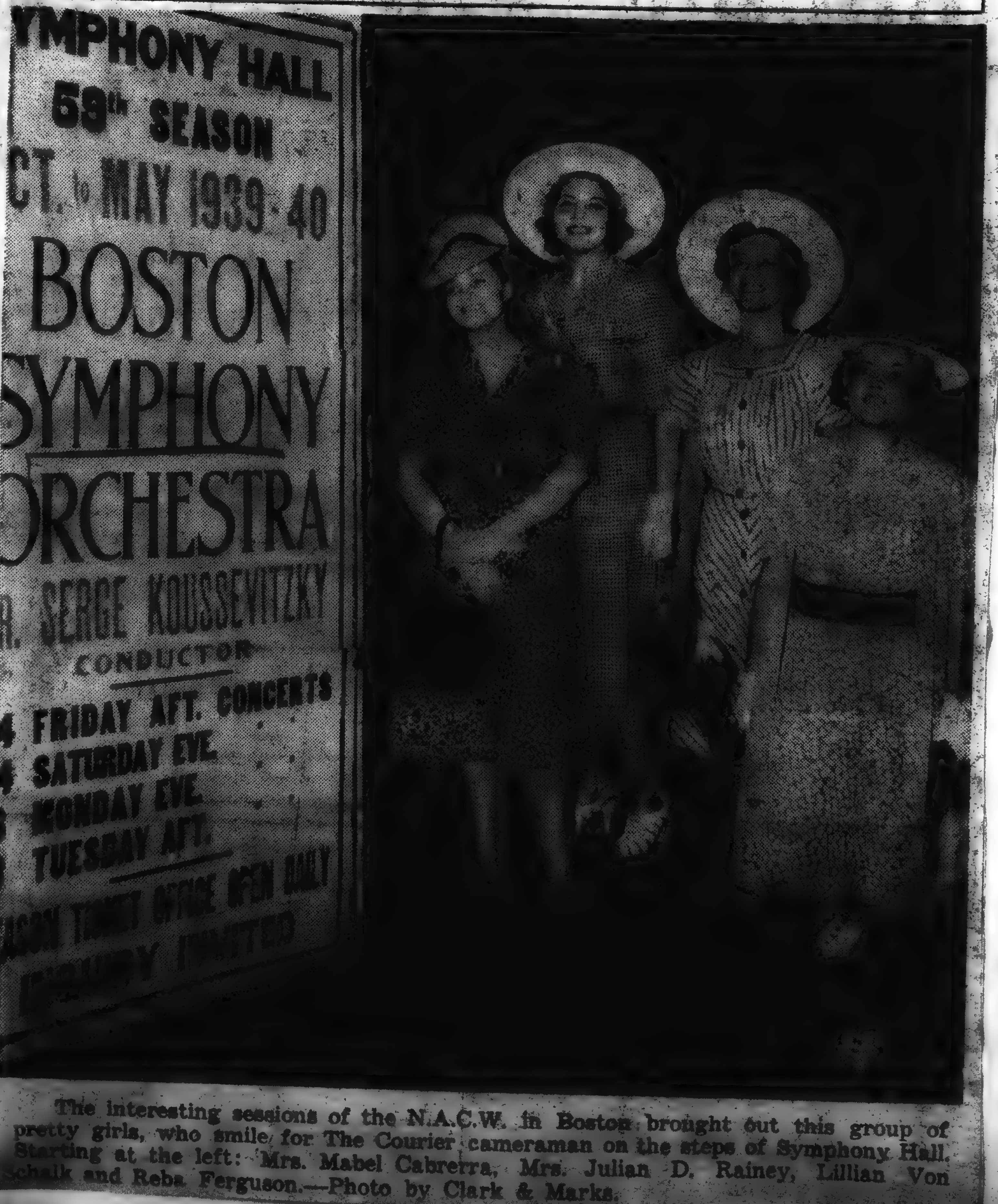
* * *

THE Joy Bell Ringers of Columbus, Ohio, are two musicians who play sacred music on 34 glasses. All but seven of these musical goblets are from Belgium. The odd seven were made in the hand-glass factories of old Czechoslovakia. The Fishers, who play, believe that theirs is the only set of glasses which has horizontal resonators which amplify the tones four or five times.

* * *

THIS CLIPPING FROM
PITTSBURGH, PA.
COURIER
AUG. 5, 1939

PRETTY GIRLS OBSERVE AT CONFAB



The interesting sessions of the N.A.C.W. in Boston brought out this group of pretty girls, who smile for The Courier cameraman on the steps of Symphony Hall. Starting at the left: Mrs. Mabel Cabrerra, Mrs. Julian D. Rainey, Lillian Von Schalk and Reba Ferguson.—Photo by Clark & Marks.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

AUG 5 - 1939

Shower Fails to Put Crimp in Symphony

Stockbridge Musical Festival Concert Plays to Capacity Audience Despite Cloudburst Just Before Curtain.

STOCKBRIDGE, Aug. 4—Cloudburst two hours before the opening concert of the Berkshire Symphonic festival last night failed to frighten the audience which already had bought all the tickets for the program—the 5700 seats in the huge triangular shed were filled when the music started.

And then another and still heavier downpour between the third and fourth movements of Rimsky - Korsakoff's "Scheherazado" delayed matters ten minutes or so and set the audience, the orchestra and Conductor Serge Koussevitzky to laughing.

As a matter of fact, some of the thunder and lightning was awesomely appropriate to the music, although snapping harpstrings and soggy violin strings helped less.

Most of the time, however, the audience was treated to orchestral playing of a grade not to be excelled at any summer festival, in this country or abroad. For four years now, the Boston Symphony orchestra has been the backbone of the Berkshire festival, and for much longer than that it has been one of the greatest of the world's orchestras—some would say indisputably the greatest.

Last night's program was chosen to please everybody. It began with the third of Bach's Brandenburg Concertos, and after the nearly disrupted "Scheherazade" concluded with the first Brahms symphony—one of the works Dr. Koussevitzky likes most — and plays as no other conductor does it.

Altogether the opening concert proved a pretty severe test for the physical features of the festival, which include newly drained and graveled parking lots, new lighting arrangements for the latter, and a different traffic routing system. Although everything is manned by volunteer workers as a community enterprise there was surprisingly small confusion, and an audience of great distinction, from practically every state in the Union and a half-dozen European countries, got home without much delay.

The second concert will be directed Saturday night by Dr. Koussevitzky, and the third Sunday afternoon. The festival then adjourns until next Thursday, when the concluding set of three concerts opens.

THIS CLIPPING FROM
LONG ISLAND CITY, N. Y.
STAR-JOURNAL

AUG 5 - 1939

Motorcade To Leave For Stockbridge

Lyra Nicholas of Douglaston parkway, Douglaston, is leading a motorcade of Queens artists and music lovers who are attending the sixth annual Berkshire Symphonies Festival concerts this weekend at Tanglewood, between Lenox and Stockbridge, Mass.

Mrs. Nicholas, composer and concert pianist, is director of the Douglaston Music Guild, which is the Long Island representative at the festival.

With several faculty members and guild students, Mrs. Nicholas attended the first series of Tanglewood concerts, which opened Thursday night. Other programs in the first group will take place tonight and tomorrow at 3:30 P. M.

The second group, including evening concerts on August 10 and 12, and a Sunday afternoon concert on August 13, also will be attended by a delegation from Queens. A number of reservations already have been made through the Douglaston Music Guild.

Serge Koussevitzky will conduct the Boston Symphony Orchestra in the six concerts.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

AUG 5 - 1939

World of Lively Arts

By T. H. PARKER

Festival Second Thoughts.

The great consolation of a department of this kind is that it permits second thoughts on first nights, a point which I seem to remember having made before, perhaps during last year's Berkshire Festival. First nights, especially those in remote places, definitely incline toward the harassing. You dash out during intermission to a cubicle humourously called the "press room," where eleven other chroniclers have already availed themselves of the only good typewriters, and under circumstances considerably on the feverish side, you plunge into your dispatch without more than one or two ados.

Among the things your thoughts have to cope with are the hammering of a dozen typewriters jammed against yours, the rattling of telegraph keys, a clock racing toward a deadline, and the steady sotto voce imprecations of your comrades in trade, all enfevered by the same things that are bothering you. On the screen with Glenda Farrell, it may seem romantic, but try it sometime.

So today I should like to fill in a few notes to enlarge my dispatch upon the opening Berkshire Festival concert. While the Bach Concerto was another exposition of the marvelous strings of the Boston Symphony, and while Dr. Koussevitzky set out the adagio section with moving pathos and tragedy, I still find the performance of the "Scheherazade" Suite the peak of the evening. In the interpretation and augmenting of showy writing, Dr. Koussevitzky is unrivalled except by the virtuosity of his instrumentalists themselves. The Fanfares sections of the Second Movement, especially the bandying of the theme between the trombone and muted trumpet, were fantastically beautiful and the skill of the players, here embroidering the theme with incredible rapidity, here melting it away with the most golden, vanishing tones, was positively ravishing.

There is no doubt whatever that Dr. Koussevitzky first and foremost makes his orchestra and his music "sound." I would be the last to deny his philosophic and emotional powers, having too often been willing victim to them, yet I am utterly convinced that the foremost and greatest Koussevitzkian effect is upon the ear. I for one, like it, even though today it is modish to turn up the nose at "virtuosity."

Moreover, in second-thinking, I am not so inclined today to overlook as I was in Thursday night's first enthusiasms, a number of unevennesses which appeared in the performance of the Brahms First Symphony. Whether coping with the storm had unnerved the orchestra, or the idle spell between the last concerts in Boston and this at Tanglewood had relaxed the members too much, there is of course no way of telling, but there was definitely ragged playing especially in the final movement of the Brahms, just as there had been at the outset of the Rimsky-Korsakov. Even so great an orchestra as the Boston can, I suppose, "get out of practice." Some of the solo work was pretty handsome, I hasten to say, remembering particularly the dialogue between the French horn and the flute, and the general work of the woodwinds. Yet the Brahms was not the Boston at its best as a whole, it seemed to me.

Storms are certainly a disrupting influence upon these concerts. Dr. Koussevitzky showed his impatience with the thunder and rain at several moments, glancing over his shoulder at the storm, mopping his brow wearily from time to time, and talking volubly with his concert master when the din and clatter finally enforced a long pause between movements of the Suite.

The audience, too, became restless during the downpour. Though many of them were amused at the appropriateness of its appearance exactly at the moment Sinbad's ship was being storm tossed, their mood of listening was interrupted, and at the height of the rumpus, passages of the music were drowned out completely.

In addition, part of the customary hurrah-boys was rained out. Usually the audience enthuses wildly at the close of each concert and Dr. Koussevitzky wears a path from the wings to the podium taking bows. Last night there was a mad rush to get into parked cars before the elements conspired again, and as a result, much less than usual applause.

The ovation which Dr. Koussevitzky received when he first came on however, and which he took with the imperiousness of the Czar Of All The Russias, indicates that had there been no storm of rain, there would have been a far greater one of applause.

Many people were unprepared for the ending of the Bach, which comes so unannounced. The violas, 'cellos and basses are supporting a rapid, running passage for the first violins Suddenly they relinquish their support, and after the first strings have played five more sixteenth notes, they come to a lone eighth. It's all over.

I think you could have easily seen license plates from every state in the Union at the Festival last night, and most of the Canadian provinces. I saw an Ohio marker, "JOY—1." We're not unique here, after all.

There was a chubby youngster of about five years, surrounded by an entourage of governesses and nursemaids, at the inn where I stayed. She was quartered across the hall from me, and at 6 o'clock in the morning, she was awake and exercising her critical faculties on life in the country in general.

"It's a bloody bore," she shouted, "and I want to go home."

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

AUG 5 - 1939

SECOND CONCERT AT STOCKBRIDGE THIS EVENING

Berkshire Series Draws Music Lovers From All Circles

(Special to The Republican)

Stockbridge, Mass., Aug. 4—The second of the series of six concerts which the Boston symphony orchestra is presenting at the Berkshire symphonic festival here will be given at 8:30 o'clock tomorrow night with Dr. Serge Koussevitzky conducting Sibelius' "Symphony No. 5," Bethoven's "Symphony No. 7," and Piston's "Concerto for Orchestra."

The opening concert on Thursday evening was one of the greatest triumphs the Boston symphony has scored to date. Superb music was performed with perfection before a standing-room only audience in the music shed which seats 5,800. It was a triumph of man and music over the elements when a down-pour such as only this section can produce on nights of the Berkshire festival tried for a long time to drown out the orchestra. During one part of the first half of the program Dr. Koussevitzky was obliged to stop the concert and wait until the dreadful downpour, coupled with streaks of lightning and loud peals of thunder, had ceased to compete with the music.

Capacity audiences are expected at all concerts of the festival as the advance ticket sale was well ahead of other years and standing-room only has been the order of the day. But the thousands of music lovers who have come here and keep pouring in from all parts of the United States and Canada and many other countries are not fussy. They come to hear the wonderful orchestra and know that regardless of where they are in this huge music shed they can hear without difficulty. Whether they stand is therefore of little moment to them as long as they can manage to secure admission.

This festival with one of the most finished orchestras in the world draws music lovers of all walks of life to it. Side by side with wealthy persons who arrive in beautiful cars are young students, waiters and help from the hotels in town, and others who have hitch-hiked here or come in old automobiles. The writer ran across two young college boys who drove up from Long Island in an old jallopy which they had nursed along all the way in order to hear the concerts with the hope that they would be able to find some farmer with a hay-mow where they might sleep. And still they come. From all parts of the eastern section of the country they keep pouring in here and filling up every available room in this whole section around Lenox, Stockbridge, and Pittsfield.

The audience at the opening concert bore with good humor the musical festival of the elements. There were thousands in the shed who remembered the terrific storm two summers ago which threatened to blow down the tent in which the concerts were then given. But they were also grateful that that storm had brought them the money for the erection of the magnificent shed, dedicated here last year, which kept them dry and unharmed from the sheets of water which poured down the open sides of the shed in close competition with some of the waterfalls at the New York World's Fair.

Heavy storms in other years have resulted in benefits for the whole festival and its equipment. Miss Robinson Smith, president of the festival, in a short speech before the second part of the concert made a plea for funds with which to complete the sides of the building with roll shades. She was seconded by Norman Davis who resides in Stockbridge.

Of the music played at the opening concert one can do nothing but voice one superlative after another. The Boston symphony orchestra under Dr. Koussevitzky has one of the finest string sections of any orchestra anywhere and each time one hears it he feels that it is impossible to improve it. It is so good. The numerous solos for many instruments afforded by the Rimsky-Korsakov "Scheherazade" gave many of the others an opportunity to show their excellence. In Bach's "Brandenburg Concerto No. 3" with which the concert opened there was an excellent opportunity to judge the work of the strings. The Bach number was a glorious work and in the second movement one had the feeling of being in the presence of something sacred. The first violinist had a very important role in the opening concert and did a splendid piece of playing.

The Sunday concert at 3:30 o'clock will include works of C. P. E. Bach, Prokofieff, and Tchiakovsky. The second and last series of three concerts will begin next Thursday night. It will be continued the following Saturday evening and Sunday afternoon.

S. M.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1939

Youngsters to Be Festival Guests

Will Hear Boston Symphony This Morning

Hundred of Berkshire County public high school boys and girls will be in the audience of 3000 attending the rehearsal of the Boston Symphony Orchestra at the Tanglewood music shed this morning as guests of the Berkshire Symphonic Festival. They will come from practically every community in the county. No tickets are sold for this rehearsal nor for the one Aug. 12. The rehearsals were planned by Serge Koussevitzky, conductor, as a privilege for festival members and patrons.

The program for tonight's festival concert at 8.30 will be as follows: Concerto for Orchestra, Piston; Symphony No. 5 in E flat Major, Sibelius; Symphony No. 7 in A Major, Beethoven.

Tickets for the concerts Saturday, Sunday afternoon and next week end may be obtained by writing or telephoning to the office at Stockbridge.

THIS CLIPPING FROM
BALTIMORE, MD.
MORNING SUN

AUG 6 - 1939

Music Festival Opens In Stockbridge, Mass.

Conductor Koussevitzky Honors Walter Piston On First Night Of Symphonic Program

Stockbridge, Mass., Aug. 5—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire Symphonic Festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston.

Tonight's huge audience overflowed on the wide lawns of Tanglewood from the rim of the music shed.

This morning more than a thousand Berkshire country school children turned up at Tanglewood for the open rehearsal of the Boston Symphony.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 5 - 1939

The Festival

As has become its custom, the Berkshire Symphonic festival overcame all obstacles Thursday night to set the stage for what we anticipate will be another triumphal season.

When nearly six thousand people can go home with as few complaints as were heard Thursday night, despite rain which delayed their arrival, interrupted the concert, and left them hunting for their cars in mud which made walking difficult and soiled their garments, the feeling with which the festival is regarded in the Berkshires becomes apparent.

Six years ago the festival started on a small scale, really as a community undertaking. It immediately "caught on." People were delighted with the idea of listening to good music under the moon in a beautiful Berkshire setting. With the engagement of the Boston symphony under Dr. Koussevitzky four years ago the success of the festival seemed established.

But three years ago the historic "$100,000 thunder storm" referred to Thursday night by Miss Gertrude Robinson Smith, festival president, made it apparent that some sort of permanent shelter was essential. By that time many people recognized the value of this growing institution and funds were raised to erect the shed.

There are still some inconveniences in connection with the festival. Thursday night furnished an ideal demonstration of the need for protection for the open side of the shed in case of rain. Handling of traffic will be facilitated when roads and parking areas are improved. Grading and landscaping of the grounds remain to be done.

More money is needed to bring the plant to completion. We feel certain that the people of Berkshire, assisted by the many friends of the festival in other parts of the country, will somehow scrape together the necessary funds.

In six short years the festival has brought inestimable returns to this section. We refer less to the financial benefits resulting from the annual influx of several thousand visitors than to the cultural contributions of the festival to the people of the county, from the highest to the lowliest.

Quite definitely, the festival has demonstrated that appreciation and enjoyment of good music is not limited to any particular classes or types of persons. It has opened the way for many residents of this area, who otherwise might never have had opportunity, to feel the stimulating effects of great music played by one of the world's greatest musical organizations.

This morning hundreds of county high school students heard the orchestra rehearse. Last winter there were the laymen's music courses sponsored by the festival organization.

And next year, as another step toward making Tanglewood a unique musical center, there will be the school sponsored by Dr. Koussevitzky and the Boston symphony organization.

The Berkshire festival is already one of the county's greatest assets, not only because of its nationwide reputation but—more important to us—because of what it is doing for our own people. We want to see it grow and thrive, and continue to introduce innovations. But always, we feel, it must retain the essential character which has ensured its success thus far.

Between the Boston orchestra and the festival audience, a large percentage of which has returned year after year, has grown a bond somewhat comparable to that between the orchestra and its Boston audience. The latter relationship is one of long standing. But in four years the Berkshires has adopted the Boston symphony. Music lovers here have a great personal interest and pride in the orchestra and the festival which brings it to them annually.

Let us hope that nothing will occur in the future to mar this relationship. The experiment last year of introducing vocalists into the concert was not an overwhelming success, perhaps because the assisting artists were, for the most part, not of the stature of the mighty instrument which accompanied them. The orchestra has set a high standard, and whatever innovations are attempted in the future must conform to this same standard.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

AUG 6 - 1939

BERKSHIRE FESTIVAL

Thousands at Koussevitsky Program

STOCKBRIDGE, Mass., Aug. 5—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire symphonic festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston.

Tonight's huge audience, which overflowed on to the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch.

Six years ago the festival was given in a big tent on whatever farm could be had. Today there is not only a permanent shed, seating 5,700 persons for the concert, but accommodations on the 210-acre estate for a school which will be opened under Doctor oussevitzky's direction next July.

This morning more than 1,000 Berkshire country school children turned up at Tanglewood for the open rehearsal of the Boston symphony.

They were joined by 2,000 festival membership holders, who are invited each summer to hear a rehearsal, as Doctor Koussevitzky's guests.

Tonight's music included, besides Piston's Concerto for Orchestra, two great symphonies—Bethoven's Seventh and Sibelius' Fifth.

As many festival goers as Berkshire county can conveniently accommodate will pass tonight in the neighborhood, to be on hand for the matinee which closes the first half of the Festival tomorrow afternoon.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

AUG 6 - 1939

Prokoviev Fairy Tale On Festival Program

Special to The News.

BOSTON, Mass., Aug. 5.—Third concert in the series of six in the annual Berkshire Symphonic Festival will be given at 3:30 p.m. Sunday at Tanglewood, between Stockbridge and Lenox. Serge Koussevitzky is the conductor for the concerts with the program Sunday including Tchaikovsky's Symphony No. 4 in F minor; Prokoviev's Peter and the Wolf, an orchestral fairy tale for children for which Richard Hale will be narrator, and C. P. E. Bach's Concerto in D major for stringed instruments.

105

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican
AUG 6 - 1939

Second Concert Given Without Sound Effects

Piston's Concerto, Beethoven Seventh and Sibelius Fifth Presented by Boston Orchestra

By FRANCIS REGAL

Tanglewood, Aug. 5—The second concert of the sixth annual Berkshire Symphonic festival was given tonight by the Boston Symphony orchestra, which played as superbly as it did Thursday night but without the Jovial obbligato of thunder, lightning and rain which made the performance of "Scheherazade" memorable. That deluge has not discouraged or even annoyed festival goers, who take it in good part and may even be gratified by a touch of rough weather watched from the snug shelter of the festival's fine new home. The roar of the elements, to be sure, is too fierce a competitor for most music, and parts of an exceptionally beautiful performance of Rimsky-Korsakoff's brilliant oriental music were lost in the din, but that is a seasonal hazard of all summer concerts, and musicians and audiences take such things philosophically.

But why should not the management, which reserves the right to change any program without notice, keep in reserve some special numbers for such very special occasions? Prizes might even be offered to American composers for suitable works which could be slapped on the musicians' desks at a moment's notice. "Festival overture," "August in Berkshire," "Fireworks," "Ajax Defying the Lightning," "Tell Me, Noah!" And so on. A thoroughgoing modernist might enjoy competing with the elements and even bending them to his uses—the score providing that drums and cymbals be got ready with each vivid flash and join heartily in the ensuing peal of thunder. Short of this the best way is to take the interruption with a smile, as Dr Koussevitzky did.

Sharp Contrast Provided

His program tonight, like the opening one, exemplified the policy followed at the festival of giving for the most part symphonies and other major works, but of providing a fairly sharp contrast at each concert. The storm rather obscured the carefully planned contrast between the florid and fantastic elegance of the "Scheherazade" suite and the profound and ultra-German music of Bach and Brahms which preceded and followed.

Tonight there was nothing to disturb the carefully planned effect of a program which opened with Walter Piston's brilliant concerto for orchestra, which has become well established in the favor of concertgoers, and closed with the most brilliant and animated of all the Beethoven symphonies, the seventh, in A major. Between came the fifth symphony by the contemporary Finnish composer Sibelius, whose massive and powerful symphonic works Dr Koussevitzky has done much to make not merely known but familiar to music lovers.

Walter Piston of the Harvard faculty of music, whose concerto for orchestra opened the program, was called to the stage to receive cordial applause for his work.

In such a setting the special qualities which have won so high a place for this composer are perhaps displayed to the best advantage. His symphonies depend in an unusual degree on their cumulative effect, and one of them on one program is enough. His music grips attention closely, but when the end has been reached the listener is quite ready to turn to something quite different. No work could better supply the needed contrast than the Beethoven symphony which has been called "the apotheosis of the dance" and which so magnificently combines the gay and the profound. No conductor is more successful than Dr Koussevitzky in expressing its exhilaration without detraction from its grandeur, and this symphony brought the concert to a thrilling close.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
AUG 6 - 1939

Berkshire Hills

Berkshire Hills, Aug., 5.—The sixth annual Berkshire Festival of Music by the Boston Symphony Orchestra opened ~~Thursday~~ night at Tanglewood, between Lenox and Stockbridge, with a record-breaking attendance of about 5700. Numerous entertainments have been arranged for house parties, and hotels are filled. At the Lenox Club are Mr. and Mrs. Frederic B. Pratt, of Glen Cove, L. I.; Mr. and Mrs. Pierre Jay, of New York, and Mr. and Mrs. Ernest B. Dane, of Boston. Mrs. George Otis Rockwood was a dinner hostess at the club Thursday night for her daughter, Princess Diane R. Eristavi.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
AUG 6 - 1939

Mrs. Henry B. Joy left Thursday for Southbridge, Mass., to attend the Berkshire Music Festival, which opened Thursday evening under the direction of Dr. Serge Koussevitzky, in the Music Shed at Tanglewood, Lenox, Mass. She was joined there by her sister-in-law, Mrs. John S. Newberry, of Grosse Pointe Farms, Mich., and both are guests at the Red Lion Inn.

Dr. and Mrs. Thomas A. Claytor of Washington, D. C., arrived Friday to be guests of Mr. and Mrs. George Hewitt Myers.

Mrs. Marshall Williams is entertaining her brother-in-law and sister, Mr. and Mrs. J. Dwight Dana of New Haven, at Bay Ridge this weekend. Mrs. Williams's father, Mr. Lewis H. English, arrives this weekend to spend August with his family.

Mr. and Mrs. Walter D. Griggs of Hartford are spending this weekend with Mr. Griggs's mother, Mrs. John B. Griggs at Blythebourne. Mr. and Mrs. Robert Pearson of Hartford will also be guests for the weekend.

Mrs. Louis H. Ingraham of New York is visiting at Wildmoor with Mr. and Mrs. J. Frederick Eagle.

Mr. and Mrs. Duer McLanahan and Mr. and Mrs. Ellery Husted are spending this weekend with friends in Winthrop, Me. On the following weekend, Mr. and Mrs. William H. Beers and their daughter will arrive from New York to be the guests of Mr. and Mrs. McLanahan.

Mrs. Glendinning Frazer of Philadelphia is the guest this weekend of Mrs. Sidney Scott on her way to Northeast Harbor, Me. Mrs. Scott has returned from a few day's stay in

---

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
AUG 6 - 1939

BERKSHIRES HEAR BEETHOVEN WORK

Boston Orchestra Presents Seventh Symphony—Music of Sibelius, Piston Given

3,000 ATTEND REHEARSAL

Many School Children Listen to Orchestra First Time as Koussevitzky Directs

By NOEL STRAUS
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 5.—The second concert of the Berkshire Symphonic Festival here in Tanglewood tonight was given before an audience of more than 6,000, drawn by a perfect sunny day to the performance of the Boston Symphony Orchestra, under the direction of Serge Koussevitzky.

For tonight's schedule Dr. Koussevitzky long since chose Walter Piston's concerto for orchestra, the Fifth Symphony of Sibelius and Beethoven's Seventh Symphony.

These numbers were received tumultuously by the vast audience, which more than lived up to expectations in size. The crowd, larger than attended either of the biggest two Sunday concerts of last season, was especially fervid in its enthusiasm after the resplendent performance of the Sibelius symphony. There also was a warm reception for the Piston concerto, that brought the composer to the platform for many bows.

This morning came the first of the two Saturday orchestral rehearsals open to members and patrons of the festival. Some 3,000 attended. Fully one-third of those present were students from the high schools and parochial schools of Berkshire County. Originally only 500 pupils had been expected, but the heavy demand for admission made during the last few days swelled the total to twice that number. They sat, still as mice, completely engrossed in the proceedings.

All of these youthful listeners had been prepared for the music rehearsal through an appreciation course given them this Spring. They arrived in buses and in private cars donated for the day by various persons hereabouts. Many of them had never heard a symphony orchestra before, much less an orchestral rehearsal.

After a preliminary lecture by Olin Downes on the music to be performed at this rehearsal, Dr. Koussevitzky came on stage, tossed a gray tweed cape from his shoulders and at once went to work. In his shirtsleeves, according to the custom adopted at rehearsal by many of the directorial confraternity, he led the orchestra—which had occupied their desks and tuned up long before the audience arrived—through the first movement of Carl Philip Emanuel Bach's concerto in D major for strings in the Maximilian Steinberg arrangement.

It was a happy idea on the conductor's part to rehearse two orchestra concertos on this occasion—this masterpiece of the eighteenth century which will figure on tomorrow afternoon's list and Mr. Piston's contemporary example opening tonight's program. The similarities and differences in the method of treatment and approach employed by the composers of today and of two centuries ago could hardly have been more strikingly pointed out than in such juxtaposition of music of today and the past conceived in the same basic form.

Dr. Koussevitzky had few corrections to make in the Bach concerto, with which his men have long been familiar. He stopped once for a whispered bit of comment during the work's slow movement, but otherwise the playing of this concerto went to his satisfaction, with the exception of one part of the finale.

The more difficult concerto by Mr. Piston, who was present in the audience, gave those in attendance a more complete idea of how a conductor gets what he wants from his forces. Pauses were numerous in this difficult music, where many drastic changes were demanded from different sections of the orchestra in their handling of one or another passage. Occasionally the leader would require numerous repetitions of certain measures. Sometimes he sang to give a clearer conception of what he desired, and there were a few places where he lifted his voice above the usual whisper to make such remarks as "Little by little crescendo," or "I don't change the tempo. You are too slow."

Dr. Koussevitzky worked hard and long on the opening pages of the last division of the Piston concerto before relinquishing that composition, which proved to be an addition to the repertoire well worth most serious consideration.

The rest of the time before the intermission was devoted to Prokofieff's irresistibly humorous whimsy, "Peter and the Wolf," to be performed at tomorrow afternoon's concert.

Tomorrow afternoon's program will include Tchaikovsky's Fourth symphony, in addition to the items by Carl Philip Emanuel Bach and Prokofieff already mentioned above.

THIS CLIPPING FROM
TOLEDO, O.
TIMES
AUG 6 - 1939

Noted Leader To Have Wish

Dream of Art Center To Be Fulfilled

STOCKBRIDGE, Mass., Aug. 5—When Serge Koussevitzky's baton flicked the first notes of Bach's third Brandenburg concerto out of the Boston Symphony orchestra here Wednesday night, the sixth Berkshire symphonic festival and also a project he has had in mind since 1910 was finally assured.

This is the school (he had as soon it were called a "music center") which now is definitely scheduled to open in early July, 1940, at Tanglewood, the estate given the Boston symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Fortune Drained

Before the World war and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Koussevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's minor Mass under Dr. Koussevitzky's direction.

Course for Leaders

Thirty members of the Boston symphony will spend the six weeks at Tanglewood. As individuals they will teach their respective instruments, and collectively they will form an orchestra which Dr. Koussevitzky will use in his course for conductors. G. Wallace Woodworth, conductor of the Harvard Glee club and the Radcliffe Choral society, will have charge of choral work.

Each student will belong either to the school chorus or the school orchestra, and also will attend the general sessions of the school. Dr. Koussevitzky is firm about several matters in connection with the school—it is not a "conservatory" or a "summer school," he insists, nor will credit be given or diplomas issued.

An intelligent interest in music is the only entrance requirement (except for such work as Dr. Koussevitzky's conducting class).

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
AUG 6 - 1939

FESTIVALS' NEW HOME.

Another summer's musical festival series began the other night at Stockbridge. As before, it had the Boston Symphony Orchestra and Serge Koussevitzky, both beloved of New Haven, for the festival's fine music. It had the same delightful New England surroundings as before. But it had a reputation to base on that was a little bigger than before. The "first 100 years" that are the hardest seem safely in the past or nearly so, and those most closely associated with it can see only progressively finer things in the future.

The best-laid plans to capture for America some of the old world's music festival fame have run almost invariably into the inferiority feeling caused by the picturesque environment, longer life and more established reputation of the European model. Whether there could be much difference, in an inferior way, in the quality of the artistry, one might well doubt. This country may be short on genuine appreciation, but it is long on supply of the musically gifted. It may not have exactly drained other continents, but it has acquired an at least fairly proportionate share. Its chief frailty has been the old-world fetish.

War or threats thereof, politics and persecutions have played into America's hands in the past several years. There is no reason any longer why the American festivals cannot be the international institutions. Some communities that wanted them still have the idea although not much hope, except perhaps in the feeling that as the experiments like the Bershire Festival prosper and spread their fame, people of other communities, such as New Haven, for one, may exert themselves afresh. At least for a few years, from present appearances, they need worry little about competition from Europe.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
AUG 6 - 1939

Big Audience At Berkshire Music Fete

Koussevitzky Plays Concerto by Boston Contemporary at Second Festival Concert

Stockbridge, Mass., Aug. 5.—(AP.)—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire Symphonic Festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston, the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's huge audience, which overflowed onto the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch. It was living proof that the festival actually has succeeded in remarking Berkshire County in its own image.

Six years ago the festival was given in a big tent on whatever farm could be had. When it rained, the audience swam home. Today there is not only a permanent shed seating 5700 persons for the concert, but accommodations on the 210-acre estate for a school which will be opened under Dr. Koussevitzky's direction next July.

At the beginning, many of the older families in this very plush summer colony were a little worried about bringing in such hordes of "outsiders." After all, until a very few years ago, some of the original squatters drove from lunch to tea to dinner in barouches powered by shiny bays and conservatism rules still.

Cordial Cooperation.

There is no question now of the value of the festival, and many of the best people are actively entangled in the Tanglewood activities. More important, perhaps, is the fact that every other cultural activity in this section has cordially cooperated with the festival people to avoid conflicts of schedule.

The famous Elizabeth Sprague Coolidge concerts atop South Mountain near Pittsfield gave its usual Sunday program yesterday, when there was no music at Tanglewood. The Alexander Bloch Quartet at Hillsdale played last night instead of today. Ted Shawn and his dancing men also vacate Sunday for the festival. There are half a dozen more examples.

But the best was this morning, when more than a thousand Berkshire County school children checked vacation activities for a while and turned up at Tanglewood for the open rehearsal of the Boston Symphony.

Last spring the festival sponsored a layman's music course whose effects lasted until today. And today school authorities and parents motored a thousand eager children to Tanglewood to see how symphonic music actually is prepared. They were joined by 2000 festival membership holders, who are invited each summer to hear a rehearsal as Dr. Koussevitzky's guests.

Beethoven and Sibelius.

Tonight's music included, besides Piston's concerto for orchestra, two great symphonies, Beethoven's Seventh and Sibelius's fifth. Piston's work is more easily got down than some contemporary specimens. It sounds as if it had been set down fluently and with a certain amount of personal delight, also unlike some of our more astringent modernists. Nothing Piston did exactly dimmed the lights of Sibelius or Beethoven, however.

As many festival-goers as Berkshire County can conveniently accommodate will spend tonight in the neighborhood, to be on hand for the matinee which closes the first half of the festival tomorrow afternoon.

106

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican

AUG 6 - 1939

First Half of Music Festival Closes at Tanglewood Today

Crowd of 6200 Tops Records For Festival

Demand for Today's Seats Even Greater — Several Hundred Pay for Use of Standing Room

Tanglewood, Aug. 5—With an attendance estimated by the management at 6200, an all-time record fo the Berkshire Music festival, th second concert of the sixth seaso was given here tonight by the Bosto Symphony orchestra, Dr Serge Koussevitzky, conductor. The gate re ceipts exceeded those of Thursda night by $400.

All day long a constant stream o prospective festival patrons thronge the office at Stockbridge and when i was closed for the day only a fe scattered higher priced seats wer available. Several hundred person paid $1.50 each for general admissio tickets, which means standing roo outside of the music shed colonnad and with the orchestra hidden fro view.

The requests for seats were unpre edented for any musical event in th history of Western Massachusett The demand for tomorrow, with pleas ant weather forecast, has been eve greater than for today. This was perfect midsummer evening.

No Traffic Delay

Nine members of the state polic under Lieut. John F. McLaughlin an Sergt W[illegible]er F. [illegible]ton of Northampton did a fine job directing traffic. There was no delay in reaching Tanglewood from any direction and the parking arrangements under Sheriff James Bruce McIntyre were excellent in every way. Two additional entrances were opened tonight which helped greatly to expedite the arrival and departure of the throng.

Fashionable gowns were the rule tonight all through the audience. These were in contrast to the subdued tones in evidence during the storm Thursday evening.

After the first number, which was Walter Piston's "Concerto for orchestra," the composer, native of Rockland, Me., 45 years old, was escorted to the front of the stage by Dr Koussevitzky and received a remarkable ovation. At the conclusion of the Sibelius symphony just before intermission Dr Koussevitzky was recalled five times. Never has a Tanglewood audience been more demonstrative.

By 6.30 the crowd began to arrive and for two hours visitors admired the formal gardens which were first laid out by the Tappen family nearly 30 years ago. Showers had freshened the acres of lawn and for many visitors a new enthusiasm was awakened not only by the music but by the entrancing beauty of the place itself.

Berkshire Festival Convinces Old Timers

Tanglewood, Aug. 5—(AP)—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire Symphonic festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston, the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's huge audience, which overflowed onto the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch. It was living proof that the festival actually has succeeded in remaking Berkshire county in its own image.

Six years ago the festival was given in a big tent on whatever farm could be had. When it rained, the audience swam home. Today there is not only a permanent shed seating 5700 persons for the concert, but accommodations on the 210-acre estate for a school which will be opened under Dr Koussevitzky's direction next July.

Families Were Worried

At the beginning, many of the older families in this very plush summer colony were a little worried about bringing in such hordes of "outsiders." After all, until a very few years ago, some of the original squatters drove from lunch to tea to dinner in barouches powered by shiny bays and conservatism rules still.

There is no question now of the value of the festival, and many of the best people are actively entangled in the Tanglewood activities. More important, perhaps, is the fact that every other cultural activity in this section has cordially cooperated with the festival people to avoid conflicts of schedule.

The famous Elizabeth Sprague Coolidge concerts atop South mountain near Pittsfield gave its usual Sunday program yesterday, when there was no music at Tanglewood. The Alexander Bloch quartet at Hillsdale played last night instead of today. Ted Shawn and his dancing men also vacate Sunday for the festival. There are half a dozen more examples.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 6 - 1939

CONCERT AND OPERA ASIDES

THE Berkshire Festival Musical Academy is materializing faster than its best friends have anticipated. Last week came the first official announcement of its definite establishment in July, 1940, together with pertinent details of its purpose, scope and facilities. One hears that long before the announcement the authorities were swamped with applications that were stimulated merely by the advance rumors about the school.

Serge Koussevitzky, who conceived the idea of the school, describes its purpose in the following words:

"A center of music would be a boon for those who want to study the fine arts in their relationship to culture; who are anxious to refresh their minds and personalities through contact with the best in Art and the most distinguished in Culture; and for those who long for a creative rest in the Summer."

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

AUG 6 - 1939

Big Audience Attends Berkshire Festival

Koussevitzky Honors, Among Others, Walter Piston, Cambridge Composer

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 5.—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire Symphonic Festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston, the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's huge audience, which overflowed onto the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch. It was living proof that the festival actually has succeeded in remaking Berkshire county in its own image.

Once Given in Tent

Six years ago the festival was given in a big tent on whatever farm could be had. When it rained the audience swam home. Today there is not only a permanent shed seating 5700 persons for the concert, but accommodations on the 210-acre estate for a school which will be opened under Dr. Koussevitzky's direction next July.

At the beginning, many of the older families in this very plush Summer colony were a little worried about bringing in such hordes of "outsiders." After all, until a very few years ago, some of the original squatters drove from lunch to tea to dinner in barouches powered by shiny bays and conservatism rules still.

Co-operation

There is no question now of the value of the festival, and many of the best people are actively entangled in the Tanglewood activities. More important, perhaps, is the fact that every other cultural activity in this section has cordially co-operated with the festival people to avoid conflicts of schedule.

The famous Elizabeth Sprague Coolidge concerts atop South Mountain, near Pittsfield, gave its usual Sunday program yesterday when there was no music at Tanglewood. The Alexander Bloch Quartet at Hillsdale played last night instead of today. Ted Shawn and his dancing men also vacate Sunday for the festival. There are half a dozen more examples.

1000 Children Attend

But the best was this morning, when more than a thousand Berkshire county school children checked vacation activities for a while and turned up at Tanglewood for the open rehearsal of the Boston Symphony.

Last Spring the festival sponsored a layman's music course whose effects lasted until today. And today school authorities and parents motored a thousand eager children to Tanglewood to see how symphonic music actually is prepared. They were joined by two thousand festival membership holders, who are invited each Summer to hear a rehearsal as Dr. Koussevitzky's guests.

Program

Tonight's music included, besides Piston's Concerto for Orchestra, two great symphonies—Bethoven's Seventh and Sibelius' Fifth. Piston's work is more easily got down than some contemporary specimens—it sounds as if it had been set down fluently and with a certain amount of personal delight, also unlike some of our more astringent modernists. Nothing Piston did exactly dimmed the lights of Sibelius or Bethoven, however.

As many festival goers as Berkshire county can conveniently accomodate will spend tonight in the neighborhood, to be on hand for the matinee which closes the first half of the festival tomorrow afternoon.

THIS CLIPPING FROM
BOISE, IDAHO
STATESMAN

AUG 6 - 1939

Russian Realizes Symphony Dream

BY JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Mass.—When Serge Koussevitzky's baton flicked the first notes of Bach's third Brandenburg concerto out of the Boston Symphony orchestra here Thursday the sixth Berkshire symphonic festival began, but also a project he has had in mind since 1910 was finally assured.

This is the school (he would as soon it were called a "music center") which is now definitely scheduled to open in early July, 1940, at Tangelwood, the estate given the Boston symphony two years ago by Mrs. Gorham Brooks of Boston as a permanent home for the Berkshire festival.

Before the World war and the Russian revolution drained away the Koussevitzky fortune, the conductor and his sculptor wife had hoped to found such a school on their Russian estate.

The idea has been in Houssevitzky's mind ever since—but either money or a suitable place was lacking, and sometimes both. Now, however, an admiring board of directors has given word that the plan can be initiated.

There will be two classes of students at Tanglewood for the six weeks of the first term, next summer. One class will give advanced instruction to trained students. The other will be more general, and will concentrate on choral work which is to come to a climax with a performance of Bach's B minor mass under Dr. Koussevitzky's direction.

An intelligent interest in music is the only entrance requirement (except for such work as Dr. Koussevitzky's conducting class).

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

AUG 6 - 1939

Serge Koussevitzky Reopens Berkshire Symphonic Festival

Huge Audience Hears Boston Symphony Play Walter Piston's Music.

BY JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug 5—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire Symphonic festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston, the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's huge audience, which overflowed onto the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch. It was living proof that the festival actually has succeeded in remaking Berkshire county in its own image.

Six years ago the festival was given in a big tent on whatever farm could be had. When it rained, the audience swam home. Today there is not only a permanent shed seating 5700 persons for the concert, but accommodations on the 219-acre estate for a school which will be opened under Dr. Koussevitzky's direction next July.

Festival Now Institution

At the beginning, many of the older families in this very plush summer colony were a little worried about bringing in such hordes of "outsiders." After all, until a very few years ago, some of the original squatters drove from lunch to tea to dinner in barouches powered by shiny bays and conservatism rules still.

There is no question now of the value of the festival and many of the best people are actively entangled in the Tanglewood activities. More important, perhaps, is the fact that every other cultural activity in this section has cordially cooperated with the festival people to avoid conflicts of schedule.

The famous Elizabeth Sprague Coolidge concerts atop South Mountain near Pittsfield gave its usual Sunday program yesterday, when there was no music at Tanglewood. The Alexander Bloch quartet at Hillsdale played last night instead of today. Ted Shawn and his dancing men also vacate Sunday for the festival. There are half a dozen more examples.

But the best was this morning, when more than a thousand Berkshire county school children checked vacation activities for a while and turned up at Tanglewood for the open rehearsal of the Boston Symphony.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

AUG 6 - 1939

FESTIVAL CONTINUES

Koussevitsky Offers Works of Piston, Beethoven and Sibelius.

Stockbridge, Mass., Aug. 5.—(AP)—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight continued the Berkshire Symphonic Festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston, the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's music included, besides Piston's concerto for orchestra, two great symphonies—Beethoven's Seventh and Sibelius's Fifth.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

AUG 6 - 1939

THE SECOND WEEK

. . . of the Berkshire festival opens Thursday with the Boston Symphony playing concerts on Thursday, Saturday and Sunday. Among the works listed for presentation are Beethoven's Second Symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse," Moussorsky's "Pictures at an Exhibition," Schumann's Fourth Symphony and Wagner's Overture to "The Flying Dutchman," prelude to "Lohengrin," prelude to "Die Mistersinger" and "Siegfried's Rhine Journey." The Sunday concert will conclude the 1939 season.

A MUSICAL

. . . academy to be associated with the Berkshire Music Festival at Tangelwood, Mass., will begin early in July next year. The first session will continue for six weeks and culminate in the annual festival concerts. There will be two sections in the academy, one will be for advanced instruction to a limited number of special students and the other a general session for a larger number. Dr. Serge Koussevitsky will have a class in orchestral conducting for the special students and there will be a festival chorus. Individual instruction in vocal or instrumental music will be available under a faculty which includes 30 members of the Boston Symphony.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

AUG 6 - 1939

BECAUSE OF the interest of a number of music lovers coming from distances who wish to include one or more concerts of the Berkshire Symphonic Festival at Tanglewood in their plans to combine a visit to New England with a visit to the New York World's Fair, reservations for single concerts are being accepted by the Festival office at Stockbridge, Mass. They will be filled on or after July 20. Tanglewood, home of the Festival, on Route 183 between Stockbridge and Lenox, is only three hours by motor from the Fair.

The demand for reservations for a second series of concerts to be played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, continues brisk with a marked increase in the number of reservations from Canada and the Mid-West. The concert dates are Aug. 10, 12 and 13.

In addition there will be many activities of interest to Berkshire visitors. Ted Shawn and his men dancers will hold forth at their Summer headquarters in West Becket; The Berkshire Playhouse in Stockbridge will present Broadway stars every night and at two matinees; there will be chamber music at the South Mountain in Pittsfield and Music Mountain at Falls Village, Conn.; and art exhibitions at the Berkshire Museum in Pittsfield. There will be the Berkshire Garden Center at Stockbridge, the Pleasant Valley Bird and Wild Flower Sanctuary at Lenox, and the Mission House at Stockbridge, among the many places of interest to visit.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
AUG 6 - 1939

Berkshire Festival Is Major Musical Event

Boston Symphony Orchestra Is Chief Attraction At Stockbridge, Though The Lovely Countryside, Theater and Art Museum Are Also Incentives To Attend

By H. EARLE JOHNSON

THE VERY handsome doings at Stockbridge, with the Boston Symphony Orchestra and Dr. Koussevitsky on public view, continue this afternoon and resume again on Thursday for another weekend. The music is the major beauty of the immediate occasion, but the new improvements of the estate "Tanglewood" and the loveliness of the country round about give the Berkshire Symphonic Festival a special claim to desirability. In the neighborhood are other attractions, carefully arranged to keep the visitor busy, but not to raise the question of whether one should go 'here' or 'there.'

The Berkshire Playhouse is in session and the South Mountain Quartet gives an extra concert on Friday afternoon; Ted Shawn and his men dancers have special performances; the Pittsfield Art Museum is worth a visit and there are other events within a short drive of the main line. These include the Gordon String Quartet at Music Mountain, Falls Village, Conn. (on Route 7) where the players have added an extra Saturday afternoon concert to their regular Sunday performance. Parking facilities are much improved at the 'Shed' and there are seats to be had if one arrives early enough, or is wise enough to make advance orders. The programs for the remaining concerts follow:

This Afternoon

C. P. E. Bach—Concerto in D Major.

Prokofieff—"Peter and the Wolf," an Orchestral Fairy Tale for Children.

Tchaikovsky—Symphony No. 4.

Thursday, at 8:30 P. M.

Beethoven—Symphony No. 2.

Strauss—'Also Sprach Zarathustra," Tone Poem, Op. 30.

Mussorgsky—'Pictures at an Exhibition," arranged by Maurice Ravel.

Saturday, at 8:30 P. M.

Haydn—Symphony in B-flat, No. 102.

Stravinsky—"Le Sacre du Printemps."

Wagner—Overture to "Der Fliegende Hollander," Prelude to "Lohengrin," Bacchanale from "Tannhauser," Prelude to "Die Meistersinger."

Sunday at 3:30 P. M.

Schumann—Symphony No. 4.

Debussy—Prelude a "L'Apre-midi d'un Faune."

Ravel—"La Valse" Choreographic Poem.

Sibelius—Symphony No. 2.

Great Scholar

Dr. Waldo Selden Pratt achieved a wide fame and gave impetus to a field which needed encouragement. That field was American music, and one may justly say that n› writer except Oscar Sonneck did more to investigate and set down facts about our musical beginnings than Dr. Pratt when he was co-editor of the American supplement to the indespensible Grove's "Dictionary of Music and Musicians." He was also the author of a standard "History of Music," works on church music, and other subjects; within the year Columbia University Press published his notes on an early "Ainsworth' Psalter, used in this country in the 17th century.

After serving as assistant director of the Metropolitan Museum, Dr. Pratt joined the faculty of Hartford Theological Seminarv where he remained for 35 years, until his retirement in 1925. The list of his notable connections as editor, teacher, lecturer, writer, and organist is a long one and his good influence has been felt in every phase of music touching the American scene and bearing the mark of scholarship and authority. Of late his interests concentrated on Hymnology and he was writer of many articles on various phases of divine worship.

Of all his works, the additional volume to the English-edited Grove remains a constant source of necessary information for the practical musician. Its tables and biographical articles sum up that which is known about music in America in the 17th and 18th centuries and provide a challenge, as yet largely unmet, for further work to be done in those fields.

Saxaphone

The high-brow musician is inclined to snub the saxaphonist when met outside the dance hall, but the knowing are aware that that instrument has a very presentable history. A news item that Cecil Leeson, concert saxaphonist, is teaching at the National Music Camp, Interlochen, Mich., this summer and performing a concerto by Glazunoff reminds us that no less a composer than Debussy also wrote a concerto for that instrument. Indeed, he wrote it for a lady, resident of Boston, Mass., U. S. A., on commission; the lady in question was an amateur saxaphonist fully 30 years ago, and went about ordering pieces, a quite logical procedure since there wasn't enough pieces already written by reputable composers. Debussy joked about the matter a good deal in his letters, but finally wrote the piece and duly forwarded it. It hasn't been heard much and probably is not top-notch Debussy, but Mr. Leeson likely enough has it in his repertory, and the fairminded must admit that the saxaphone deserves a few good pieces. When handled like a respectable musical instrument, it has a ravishing tone.

Columbia Records

Moses Smith, able critics of the Boston Transcript and successor to the famous "H. T. P." has resigned to become an executive of the Columbia Recording Corporation in New York. Mr. Smith's province concerns the classical department, and he will select the repertory, artists, and actually supervise the recording in a manner similar to that directed by Charles O'Connell of Victor. With the greatly improved reproduction shown of late by Columbia, and the high standard of artistry current in their releases, it may be supposed that the future will bring many works to performance for which the record enthusiast is anxiously waiting.

Modesty's Reward

A modest gentleman who has for several years hesitated to cross the Atlantic is now being talked about in the inner circles. He is Paul Paray, conductor of the Paris Opera and the Concerts Colonne, who made a single appearance at the Stadium in New York last week; not widely heralded, he drew one of the smaller audiences of the season, but one which showed by every means at its disposal that he was welcome. The orchestra personnel likewise gave him a hearty reception, and the solons believe that Mr. Paray will be seen, if not heard, in these parts before long.

Collection

A library of 1,194,697 pieces in anybody's attic would keep one busy for rainy days on end. The Library of Congress, according to its annual report, houses this number on the subject of music, comprising sheet music, scores, and phonograph recordings in the majority, the remainder being literature and theory. In addition to the huge task of cataloguing, referencing, and otherwise maintaining them, the Library manages concerts in Washington and throughout the nation in connection with educational and cultural institutions. Furthermore, the

the world is amazing, for it has become the logical place to seek information on all phases of music, and the trained assistants are kept busy answering the vague but simple questions of the general public and the specific inquiries such as only the research specialist can devise; scholars are constantly visiting the library in person to make use of the collections and they, too, must be aided by a trained staff.

The report of the librarian, Dr. Harold Spivacke, lists some of the recent accessions and mentions the outstanding departments. For instance, additional holographs of Moussorgsky and Sibelius have been acquired, and many other contemporary composers, American and foreign are added to the collections. Photostat facsimiles have opened up a new field by which the American library may become comprehensive, and the new Microfilm process whereby works may be placed on tiny film and unrolled for the spectator, has found a wide reception. Further developments with both these mediums will show a more impressive accomplishment. New Beethoven letters are also discovered and now owned by the Nation and a vast number of early imprints and early books have filled out certain gaps in a magnificent library.

From the beginning of the Division of Music, there has been a conscious effort to build up the section on full scores of operas, either by purchase or by copying of manuscript scores in foreign libraries (many operas were never published in full score), and the accomplishments of the past year have added several hundred more. Professor Lomax and his family continue to develop the Archives of American Folk-Song; these are often taken in the field on disks, and then transcribed in Washington; the presence of these materials will probably be of greater importance one or two hundred years from now when succeeding generations will rise up and call them blessed.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 6 - 1939

Boston Composer Is Honored By Koussevitsky in Festival

STOCKBRIDGE, Aug. 5 (AP)—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire Symphonic Festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston, the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's huge audience, which overflowed on to the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch. It was living proof that the festival actually has succeeded in remaking Berkshire County in its own image.

Given in Tent

Six years ago the festival was given in a big tent on whatever farm could be had. When it rained, the audience swam home. Today there is not only a permanent shed seating 5,700 persons for the concert, but accommodations on the 210-acre estate for a school which will be opened under Dr. Koussevitzky's direction next July.

At the beginning, many of the older families in this very plush Summer colony were a little worried about bringing in such hordes of "outsiders." After all, until a very few years ago, some of the original squatters drove from lunch to tea to dinner in barouches powered by shiny bays and conservatism rules still.

There is no question now of the value of the festival, and many of the best people are actively entangled in the Tanglewood activities. More important, perhaps, is the fact that every other cultural activity in this section has cooperated cordially with the festival people to avoid conflicts of schedule.

Symphonies Given

Tonight's music included, besides Piston's concerto for orchestra, two great symphonies—Beethoven's seventh and Sibelius' Fifth. Piston's work is more eeasily got down than some contemporary specimens—it sounds as if it had been set down fluently and with a certain amount of personal delight, also unlike some of our more astringent modernists. Nothing Piston did exactly dimmed the lights of Sibelius of Beethoven, however.

As many festival goers as Berkshire County can conveniently accommodate will spend tonight in the neighborhood, to be on hand for the matinee which closes the first half of the festival tomorrow afternoon.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican
AUG 6 - 1939

Informal portrait of Dr Sergei Koussevitsky, conductor of the Boston Symphony orchestra, now being heard at the festival in the Berkshires.

107

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

AUG 6 - 1939

Berkshire Festival Is Major Musical Event

Boston Symphony Orchestra Is Chief Attraction At Stockbridge, Though The Lovely Countryside, Theater and Art Museum Are Also Incentives To Attend

By **H. EARLE JOHNSON**

THE VERY handsome doings at Stockbridge, with the Boston Symphony Orchestra and Dr. Koussevitsky on public view, continue this afternoon and resume again on Thursday for another weekend. The music is the major beauty of the immediate occasion, but the new improvements of the estate "Tanglewood" and the loveliness of the country round about give the Berkshire Symphonic Festival a special claim to desirability. In the neighborhood are other attractions, carefully arranged to keep the visitor busy, but not to raise the question of whether one should go 'here' or 'there.'

The Berkshire Playhouse is in session and the South Mountain Quartet gives an extra concert on Friday afternoon; Ted Shawn and his men dancers have special performances; the Pittsfield Art Museum is worth a visit and there are other events within a short drive of the main line. These include the Gordon String Quartet at Music Mountain, Falls Village, Conn. (on Route 7) where the players have added an extra Saturday afternoon concert to their regular Sunday performance. Parking facilities are much improved at the 'Shed' and there are seats to be had if one arrives early enough, or is wise enough to make advance orders. The programs for the remaining concerts follow:

This Afternoon

C. P. E. Bach—Concerto in D Major.

Prokofieff—"Peter and the Wolf," an Orchestral Fairy Tale for Children.

Tchaikovsky—Symphony No. 4.

Thursday, at 8:30 P. M.

Beethoven—Symphony No. 2.

Strauss—'Also Sprach Zarathustra," Tone Poem, Op. 30.

Mussorgsky—'Pictures at an Exhibition," arranged by Maurice Ravel.

Saturday, at 8:30 P. M.

Haydn—Symphony in B-flat, No. 102.

Stravinsky—"Le Sacre du Printemps."

Wagner—Overture to "Der Fliegende Hollander," Prelude to "Lohengrin," Bacchanale from "Tannhauser," Prelude to "Die Meistersinger."

Sunday at 3:30 P. M.

Schumann—Symphony No. 4.

Debussy—Prelude a "L'Apre-midi d'un Faune."

Ravel—"La Valse" Choreographic Poem.

Sibelius—Symphony No. 2.

Great Scholar

Dr. Waldo Selden Pratt achieved a wide fame and gave impetus to a field which needed encouragement. That field was American music, and one may justly say that no writer except Oscar Sonneck did more to investigate and set down facts about our musical beginnings than Dr. Pratt when he was co-editor of the American supplement to the indespensible Grove's "Dictionary of Music and Musicians." He was also the author of a standard "History of Music," works on church music, and other subjects; within the year Columbia University Press published his notes on an early "Ainsworth' Psalter, used in this country in the 17th century.

After serving as assistant director of the Metropolitan Museum, Dr. Pratt joined the faculty of Hartford Theological Seminary where he remained for 35 years, until his retirement in 1925. The list of his notable connections as editor, teacher, lecturer, writer, and organist is a long one and his good influence has been felt in every phase of music touching the American scene and bearing the mark of scholarship and authority. Of late his interests concentrated on Hymnology and he was writer of many articles on various phases of divine worship.

Of all his works, the additional volume to the English-edited Grove remains a constant source of necessary information for the practical musician. Its tables and biographical articles sum up that which is known about music in America in the 17th and 18th centuries and provide a challenge, as yet largely unmet, for further work to be done in those fields.

Saxaphone

The high-brow musician is inclined to snub the saxaphonist when met outside the dance hall, but the knowing are aware that that instrument has a very presentable history. A news item that Cecil Leeson, concert saxaphonist, is teaching at the National Music Camp, Interlochen, Mich., this summer and performing a concerto by Glazunoff reminds us that no less a composer than Debussy also wrote a concerto for that instrument. Indeed, he wrote it for a lady, resident of Boston, Mass., U. S. A., on commission; the lady in question was an amateur saxaphonist fully 30 years ago, and went about ordering pieces, a quite logical procedure since there wasn't enough pieces already written by reputable composers. Debussy joked about the matter a good deal in his letters, but finally wrote the piece and duly forwarded it. It hasn't been heard much and probably is not top-notch Debussy, but Mr. Leeson likely enough has it in his repertory, and the fairminded must admit that the saxaphone deserves a few good pieces. When handled like a respectable musical instrument, it has a ravishing tone.

Columbia Records

Moses Smith, able critics of the Boston Transcript and successor to the famous "H. T. P." has resigned to become an executive of the Columbia Recording Corporation in New York. Mr. Smith's province concerns the classical department, and he will select the repertory, artists, and actually supervise the recording in a manner similar to that directed by Charles O'Connell of Victor. With the greatly improved reproduction shown of late by Columbia, and the high standard of artistry current in their releases, it may be supposed that the future will bring many works to performance for which the record enthusiast is anxiously waiting.

Modesty's Reward

A modest gentleman who has for several years hesitated to cross the Atlantic is now being talked about in the inner circles. He is Paul Paray, conductor of the Paris Opera and the Concerts Colonne, who made a single appearance at the Stadium in New York last week; not widely heralded, he drew one of the smaller audiences of the season, but one which showed by every means at its disposal that he was welcome. The orchestra personnel likewise gave him a hearty reception, and the solons believe that Mr. Paray will be seen, if not heard, in these parts before long.

Collection

A library of 1,194,697 pieces in anybody's attic would keep one busy for rainy days on end. The Library of Congress, according to its annual report, houses this number on the subject of music, comprising sheet music, scores, and phonograph recordings in the majority, the remainder being literature and theory. In addition to the huge task of cataloguing, referencing, and otherwise maintaining them, the Library manages concerts in Washington and throughout the nation in connection with educational and cultural institutions. Furthermore, the service which this library renders to the world is amazing, for it has become the logical place to seek information on all phases of music, and the trained assistants are kept busy answering the vague but simple questions of the general public and the specific inquiries such as only the research specialist can devise; scholars are constantly visiting the library in person to make use of the collections and they, too, must be aided by a trained staff.

The report of the librarian, Dr. Harold Spivacke, lists some of the recent accessions and mentions the outstanding departments. For instance, additional holographs of Moussorgsky and Sibelius have been acquired, and many other contemporary composers, American and foreign are added to the collections. Photostat facsimiles have opened up a new field by which the American library may become comprehensive, and the new Microfilm process whereby works may be placed on tiny film and unrolled for the spectator, has found a wide reception. Further developments with both these mediums will show a more impressive accomplishment. New Beethoven letters are also discovered and now owned by the Nation and a vast number of early imprints and early books have filled out certain gaps in a magnificent library.

From the beginning of the Division of Music, there has been a conscious effort to build up the section on full scores of operas, either by purchase or by copying of manuscript scores in foreign libraries (many operas were never published in full score), and the accomplishments of the past year have added several hundred more. Professor Lomax and his family continue to develop the Archives of American Folk-Song; these are often taken in the field on disks, and then transcribed in Washington; the presence of these materials will probably be of greater importance one or two hundred years from now when succeeding generations will rise up and call them blessed.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 6 - 1939

Boston Composer Is Honored By Koussevitsky in Festival

STOCKBRIDGE, Aug. 5 (AP)—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire Symphonic Festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston, the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's huge audience, which overflowed on to the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch. It was living proof that the festival actually has succeeded in remaking Berkshire County in its own image.

Given in Tent

Six years ago the festival was given in a big tent on whatever farm could be had. When it rained, the audience swam home. Today there is not only a permanent shed seating 5,700 persons for the concert, but accommodations on the 210-acre estate for a school which will be opened under Dr. Koussevitzky's direction next July.

At the beginning, many of the older families in this very plush Summer colony were a little worried about bringing in such hordes of "outsiders." After all, until a very few years ago, some of the original squatters drove from lunch to tea to dinner in barouches powered by shiny bays and conservatism rules still.

There is no question now of the value of the festival, and many of the best people are actively entangled in the Tanglewood activities. More important, perhaps, is the fact that every other cultural activity in this section has cooperated cordially with the festival people to avoid conflicts of schedule.

Symphonies Given

Tonight's music included, besides Piston's concerto for orchestra, two great symphonies—Beethoven's seventh and Sibelius' Fifth. Piston's work is more eeasily got down than some contemporary specimens—it sounds as if it had been set down fluently and with a certain amount of personal delight, also unlike some of our more astringent modernists. Nothing Piston did exactly dimmed the lights of Sibelius of Beethoven, however.

As many festival goers as Berkshire County can conveniently accommodate will spend tonight in the neighborhood, to be on hand for the matinee which closes the first half of the festival tomorrow afternoon.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican

AUG 6 - 1939

Informal portrait of Dr Sergei Koussevitsky, conductor of the Boston Symphony orchestra, now being heard at the festival in the Berkshires.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

AUG 6 - 1939

KOUSSEVITZKY HONORS WORK OF BOSTONIAN

Walter Piston's Concerto Included In Tanglewood Program

Stockbridge, Mass., Aug. 5—Serge Koussevitzky, one of the great symphonic conductors of the world, tonight reopened the Berkshire symphonic festival with a program honoring, among others, one of his Boston contemporaries, Walter Piston the composer who labors over the river in Cambridge to make Harvard as musical as he can.

Tonight's huge audience, which overflowed on to the wide lawns of Tanglewood from the rim of the music shed, began gathering from all parts of the East before lunch. It was living proof that the festival actually has succeeded in remaking Berkshire county in its own image.

Six years ago the festival was given in a big tent on whatever farm could be had. When it rained, the audience swam home. Today there is not only a permanent shed seating 5,700 persons for the concert, but accommodations on the 210-acre estate for a school which will be opened under Dr. Koussevitzky's direction next July.

At the beginning, many of the older families in this very plush summer colony were a little worried about bringing in such hordes of "outsiders." After all, until a very few years ago, some of the original squatters drove from lunch to tea to dinner in barouchers powered by shiny bays and conservatism rules still.

There is no question now of the value of the festival, and many of the best people are actively entangled in the Tanglewood activities. More important, perhaps, is the fact that every other cultural activity in this section has cordially cooperated with the festival people to avoid conflicts of schedule.

The famous Elizabeth Sprague Coolidge concerts atop South Mountain near Pittsfield gave its usual Sunday program yesterday, when there was no music at Tanglewood. The Alexander Bloch quartet at Hillsdale played last night instead of today. Ted Shawn and his dancing men also vacate Sunday for the festival. There are half a dozen more examples.

But the best was this morning, when more than a thusand Berkshire county school children checked vacation activities for a while and turned up at Tanglewood for the open rehearsal of the Boston symphony.

Last spring the festival sponsored a layman's music course whose effects lasted until today. And today school authorities and parents motored a thousand eager children to Tanglewood to see how symphonic music actually is prepared. They were joined by 2,000 festival membership holders, who are invited each summer to hear a rehearsal as Dr. Koussevitzky's guests.

Tonight's music included , besides Piston's concerto for orchestra, two great symphonies—Bethoven's seventh and Sibelius' fifth. Piston's work is more easily got down than some contemporary specimens—it sounds as if it had been set down fluently and with a certain amount of personal delight, also unlike some of our more astringent modernists. Nothing Piston did exactly dimmed the lights of Sibelius or Bethoven, however.

As many festival goers as Berkshire county can conveniently accommodate will spend tonight in the neighborhood, to be on hand for the matinee which closes the first half of the festival tomorrow afternoon.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 6 - 1939

Second Concert Of Berkshire Festival Given

Koussevitzky Offers Piston Concerto; 3,000 Attend Rehearsal in Morning

By Francis D. Perkins

LENOX, Mass., Aug. 5.—After the customary one-day intermission following the opening program, the Boston Symphony Orchestra gave the second concert of the sixth Berkshire Symphonic Festival under Serge Koussevitzky's direction tonight in the music shed on the Tanglewood Estate.

Following his custom of including a work by a living American composer in the festival repertoire, the conductor began his program with a concerto for orchestra by Walter Piston, of Harvard University's music faculty, which was followed by two symphonies, the fifth of Sibelius and the seventh of Beethoven.

The ideal weather which prevailed during the day assured the presence of an audience not limited to the music shed's generous seating capacity, since the good acoustic conditions of the music shed, now housing its second festival, make it possible to hear the music over a wide radius outside it.

The attendance tonight was estimated at more than 6,000, tying the record set at one of the Sunday concerts last summer, while the crowd for the first matinee of this year's festival tomorrow, judging by advance sales, is expected to be even larger.

Both in the Piston concerto and in the Sibelius symphony, the noted orchestra observed the high standards which marked its work in Boston and in New York in the winter season, and Dr. Koussevitzky's readings told of his understanding of the differing styles of the two composers. Mr. Piston was called to the platform by the conductor to share the applause after his work, and there was a long ovation for Dr. Koussevitzky and his musicians after the Finnish symphony.

In the morning, Dr. Koussevitzky conducted the orchestra in a rehearsal heard by an attentive invited audience estimated at about 3,000, composed of members of the festival sponsoring committees and more than 1,000 students at public and parochial high schools of Berkshire County.

The players presented in full Emanuel Bach's Concerto in D in Steinberg's arrangement, the Piston concerto, and Serge Prokofieff's "Peter and the Wolf," which, with the Bach work, will be played tomorrow afternoon, and then ran through parts of the Sibelius symphony.

Richard Hale, as in last winter's New York performance, was the narrator in "Peter and the Wolf," and with the large proportion of school pupils in the audience, his opening invocation to "My Dear Children" had a much more literal application than usual.

Despite the presence of an audience, it was a regular working rehearsal, Dr. Koussevitzky making occasional halts in the Piston concerto and one or two in the Bach work, when he wanted to make sure of the realization of certain interpretive details.

The opportunity to hear the two works consecutively was particularly interesting. Mr. Piston's music can be determined as a concerto grosso in the classic sense although, instead of using one particular group or choir of the orchestra in a solo role, he assigns the solos to various instruments or divisions in turn.

It was gratifying to note that Dr. Koussevitzky was placing particular emphasis upon a thorough preparation of this American work and that he had decided to give an opportunity for rehearsing to an American composition which had been regarded as of superior merit when first performed three years ago.

Six concerts have already been announced for the 1940 festival, presumably at the usual time in the first half of August. The figure is the same as in all festivals since 1933, but it was said that extra concerts were probable. Meanwhile, the festival committee has asked for $80,742 in contributions for finishing touches, including curtains to close in the auditorium during storms such as on Thursday, and for further improvements on the grounds and parking areas.

George E. Judd, manager of the Boston Symphony Orchestra, said today that he and the festival committee had already received many inquiries about the music academy to be opened next July under Dr. Koussevitzky's superintendence, and that much interest had also been shown by students at Harvard and Radcliffe College. The academy will be housed in existing buildings on the Tanglewood Estate.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 6 - 1939

BERKSHIRE FESTIVAL

THE third concert of the sixth annual Berkshire Symphonic Festival will be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction this afternoon at 3:30 in the Music Shed on the Tanglewood estate at Lenox, Mass. The program includes C. P. E. Bach's concerto in D major, Prokofieff's "Peter and the Wolf," with Richard Hale as the narrator, and Tchaikovsky's fourth sympnony.

The dates and programs for the four remaining concerts are:

Thursday, Aug. 10, 8:30

Symphony No. 2, in D major	Beethoven
Also sprach Zarathustra	R. Strauss
Pictures at an Exhibition	Moussorgsky-Ravel

Saturday, Aug. 12, 8:30

Symphony No. 102, in B flat	Haydn
Le Sacre du Printemps	Stravinsky
Overture to "The Flying Dutchman"; Prelude to "Lohengrin," Bacchanale from "Tannhaeuser"; Prelude to "Die Meistersinger"	Wagner

Sunday, Aug. 13, 3:30

Symphony No. 4, in D minor	Schumann
Afternoon of a Faun	Debussy
La Valse	Ravel
Symphony No. 2, in D major	Sibelius

Information about tickets and lodgings is obtainable from the Berkshire Symphonic Festival office at Stockbridge, Mass.

Chamber Music

Several other musical events will be held this week elsewhere in the Berkshire and neighboring regions. The South Mountain Quartet will give the sixth concert of its chamber music series at South Mountain, Pittsfield, Mass., next Friday at 4 o'clock. Harvey Shapiro, 'cellist, will be the assisting artist with Kathleen Parlow and Edwin Ideler, violinists; Conrad Held, violist, and Willem Willeke, cellist, in a program including Glazounoff's string quintet in A major and Schubert's string quintet in C major and three short works for string quartet. The seventh concert of the series will be held Sunday afternoon, Aug. 20. Tickets are available without charge by application, inclosing a self-addressed stamped envelope, to Mr. Willeke at South Mountain.

At Music Mountain, Falls Village, Conn., the Gordon String Quartet will play Beethoven's quartets, Op. 74, Op. 135 and Op. 18, No. 2 today at 4 o'clock. Ada MacLeish, soprano, will be the assisting artist in Schonberg's second quartet and Poulenc's suite for voice and strings next Saturday at 3:30 in a program including Beethoven's Great Fugue and Dittersdorf's quartet in E flat. The program for next Sunday, Aug. 13, at 4, includes Haydn's quartet, Op. 20, No. 4; three pieces by Ernest Bloch and Dohnanyi's quartet in D flat.

The Alexander Bloch String Quartet will give the fifth concert of its free series at the Bloch Summer School of Music, between Hillsdale and Green River, N. Y., next Friday evening, playing Ravel's quartet and Mendelssohn's quartet in D, Op. 44, No. 1. The sixth concert is scheduled for Saturday afternoon, Aug. 19. Further information about other musical and artistic activities during the festival period may be obtained from the festival's office and information booths.

Academy Opens Next Year

Dr. Koussevitzky's plan for a musical academy at Tanglewood as a complement to the festival itself is to go into effect next summer, when the new academy is to hold its first six weeks' session, beginning early in July and culminating with the 1940 festival concerts. There are to be two main divisions, one for a limited number of specially qualified students, and the other, according to the official announcement, "a general session for a larger school." All students in the latter division will take part in the preparation of a festival chorus which will sing in Bach's Mass in B minor under Dr. Koussevitzky's direction in the 1940 festival.

Each student will belong either to the chorus or the school orchestra and will attend two general sessions each day, except Saturdays and Sundays. The general sessions, extending through the festival period, will be devoted to lectures and choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society.

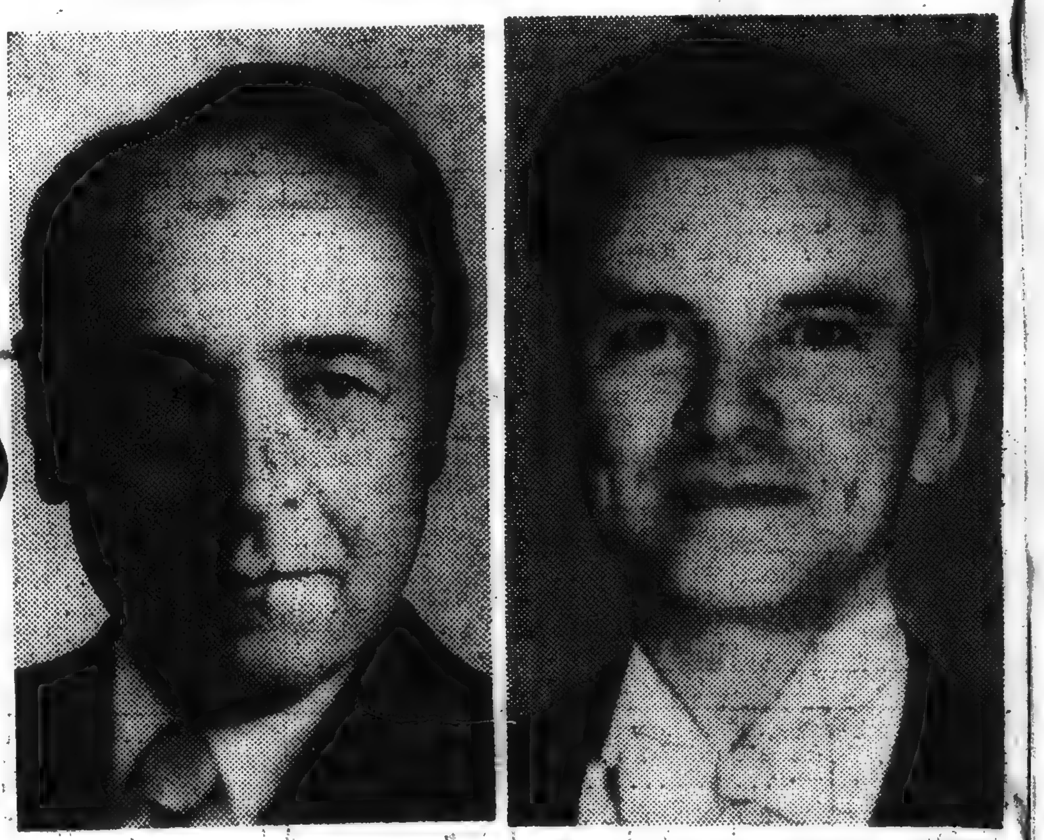
"The lectures," it is announced, "will deal broadly with music through the study of its development, form and style and the esthetic principles underlying the art. No attempt will be made to cover in a systematic and balanced way the history or the theory of music, but rather, through participation and listening, to stimulate the imagination, to aid in its comprehension, to set a standard of performance and interpretation." Classes in folk dancing will be included in the general tuition; the fee of $100 includes attendance at the festival concerts and a certain number of the Boston Symphony's rehearsals.

Dr. Koussevitzky, who will be active in the school's direction and conduct, will hold a class in orchestral conducting for a few mature and talented musicians. There will also be classes in choral conducting, and opportunity for individual instruction in singing, piano and orchestral instruments, with thirty members of the Boston Symphony as instructors and demonstrators. Theoretical subjects and school music teaching will also be subjects of instruction.

"What is projected," according to the announcement, "is neither a conservatory nor a summer school in any accepted sense. A large student body will have the opportunity for a life in music, not only by discussion and example, but through participation, and in association with a great orchestra and its conductor. . . . It follows, naturally, that the principal entrance requirement is an intelligent interest in the subject involved, and that no diploma or other credit for attendance will be given."

Requests for further information should be sent to the Boston Symphony Orchestra, Symphony Hall, Boston, Mass.

Appearing With Two Major Orchestras



Left: Serge Koussevitzky, conducting the Boston Symphony this week at Lenox, Mass. Right: Zlatko Balakovic, who will play Dvorak's violin concerto Saturday with the Philharmonic at the Lewisohn Stadium

Tos

Magazine Section

Books - Music - Art

THE SPRINGFIELD UNION
Springfield Sunday Republican

Special Features
DRESSES FILM STARS
KENNEBUNKPORT FETE
NOBILE SPEAKS

SPRINGFIELD, MASS.: AUGUST 6, 1939

E

Koussevitzky Leads His Orchestra With Persuasive Gentleness

Boston Symphony Now in Berkshires Rehearses in Rigorous Schedule For Year-Round Concerts

By WILLIAM HENRY WRIGHT

BOSTON—"The accent, gentlemen, the accent!" . . . "No! A short chord—the chord must be short. Otherwise you will cover him." . . . "Not so dry, the pizzicato. They are too dry—softer, softer." . . . "Stop. Stop. I have not every voice. Again, please. Four bars from S." . . . "Now I have every voice, but they do not all agree. More together, please." . . . "Gentlemen, we need the quietness. It is too nervous. We need the quietness."

The scene is Symphony hall and the speaker Serge Koussevitzky. It is Tuesday morning and he is conducting a rehearsal of the first Saturday evening program of the Berkshire festival. The mercury is bubbling in the nineties in the street outside, trying weather for exacting work. But his manner is one of infinite patience. His voice is gentle, coaxing, almost wheedling at times as he pleads with his master musicians for the phrasing he wants.

The Stage Fills Up

The rehearsal has started almost on the dot of the appointed hour.

asks the first two players to run through the passage. "Further," he says, indicating the next pair. They repeat the phrase until he is satisfied. "Further," [illegible] motions to the third pair. It is like an electrician running down a leak in the circuit. Finally he comes to the last pair. The run is unevenly rendered—with the entire orchestra listening.

Reproof—and Satisfaction

"Ah," he says. "That is bad. That is very bad."

It is the extent of his reproof. And it is given more in sorrow than in anger.

The end draws near. He stops.

"The most beautiful—the most strong sonority. From here," he points to his waist line to signify the deep chest notes.

The crashing chords of the finish issue raggedly. The orchestra laughs at the surprising denouement.

He drops disconsolately back in his chair.

"That is not a rehearsal," he says in reproach. "We play for ourselves. Something like that makes us all feel painful."

He tries again. This time all is well, the symphony comes to a brilliant blazing end. He is satisfied.

Continuous Rehearsals

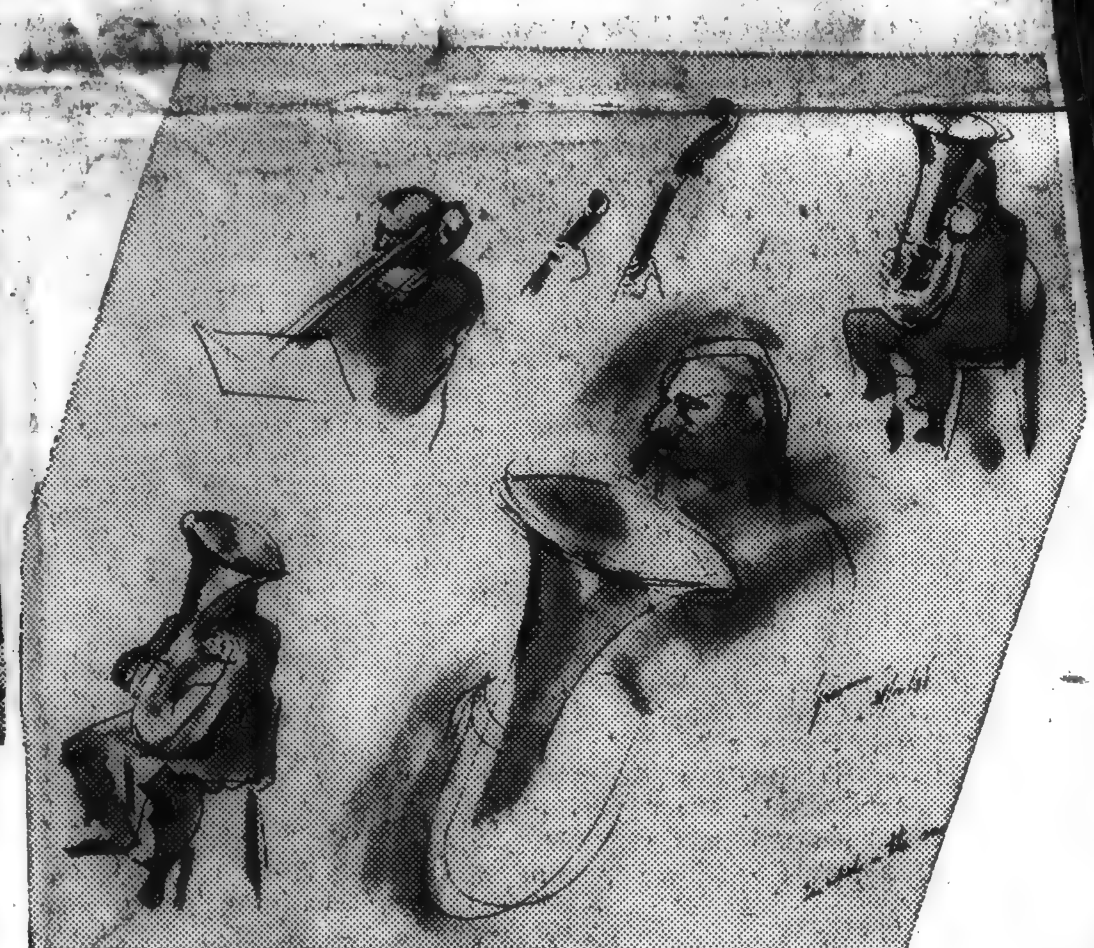
There is never a program given by the Boston Symphony orchestra, though it includes the most familiar Beethoven and Brahms, that is not diligently rehearsed before a public performance. Symphonies, every note of which is as well known to the players as a cradle song to a child, are polished and refined before each concert, generally in at least two rehearsals. Newer works will be run through with full orchestra as many as eight times, even after the players have mastered their individual parts. With a company of accomplished musicians, each equal to any technical demand on the instrument played, rehearsals are confined to bringing out those subtleties of interpretation which distinguish one conductor from another.

During the regular concert season in Boston, which runs from October to May, rehearsals are held every morning on the first four days of the week. The program that is given every Friday afternoon and repeated Saturday evening goes into rehearsal Monday morning and is worked over in four three-hour sessions, usually from 10 a. m. to 1 p. m., with a brief intermission. In addition, attention has to be given to a short series of six Mon-

Tanglewood, Berkshire home of Boston Symphony orchestra.

Nine-thirty has seen the members of the orchestra gathered in the rooms below the concert stage. A hum of conversation issues forth as they discuss plans and preparations for the move to Tanglewood which they regard as a major event of the concert year. The great stage is empty save for a single violinist running through a difficult passage and the players of the percussion instruments uncovering their drums. A great curtain of dark cloth hangs limply from the ceiling of the concert hall to the first rows of floor seats, cutting off the vacuity of the bleak balconies and muffling the reverberations of the empty hall. In the foyer out front a French horn player walks up and down smoothing long golden notes.

One by one the musicians take their places on the stage. They are a full half-nour drifting in. Dressed for the heat in slacks and sport shirts, short-sleeved and open at the throat, they tune their instruments and limber fingers and lips. It is like the bird chorus at dawn when the first robin wakes at the signal of the graying east, and begins a lone carol, to be followed soon by the thrushes and larks, the sparrows and finches until the woodland is athrob with a confusion of melody. The hall is filled with growing sound as bows flutter over violins and cellos, as bassoons and flutes go their separate ways in trills and runs. It is bedlam let loose by the time that Richard Burgin, the concertmaster, enters and takes his place.



"The whole is the sum of the parts" notes Donald Greason on one of his wash drawings of the orchestra now on exhibition at the Berkshire museum, Pittsfield.

There is a climactic moment when the whole hall seems about to explode with sound. Then a sibilant "Sh" from the rearmost violas. Silence creeps across the banks of players, bows drop and oboes cease their wailing. A short, slightly stooped figure is picking his way with shuffling step around the harps and along the edge of the platform to the podium. It is Koussevitzky. He, too, is in white flannels and open-neck sport shirt, but he carries under his arm a cape of gray tweed.

The hush is now profound. He mounts the podium, equipped with a stout long-legged, short-backed chair, softly cushioned. He faces his company of 108 musicians.

"Good morning, gentlemen," he says in a soft, persuasive tone.

"Good morning," comes the rumbling response from the orchestra.

"Sibelius," he announces crisply.

While the players are shuffling the sheets of music already in place on the racks and finding their parts, he removes his half-lens glasses and wipes them deliberatively while he turns and glances up curiously at the five or six listeners clustered at the end of the balcony overhanging the stage.

He turns back, adjusts his glasses, raises his wisp of a baton and in another moment the French horns are setting forth the first luscious phrase of the Fifth symphony. It is scarcely a minute past 10 o'clock, and an intense three-hour session has begun with a business-like promptitude.

The opening theme has scarcely been announced when the baton clicks sharply against the score and the music fades out.

"The eighths, gentlemen, the eighths," he cautions gently. "Shorter. Shorter. Then they will be light. Again—10 bars from C," referring to the alphabetical designations which serve as place marks through the mazes of the voluminous work.

(Photos by Richard Tucker)

Character photographs made as Koussevitzky wields the baton.

Again the baton begins its weaving motion and he slumps back in a half-sitting posture in the podium chair. But it is not for long. His hands drop and he rises to his feet.

"Pianissimo! Pianissimo! We are too strong in the strings!"

Glory of Sound

The passage is repeated. He drops back in his chair until the mounting crescendo brings him to his feet. The baton sweeps the air in wide swings, his acutely sentient left hand which has seemed to smooth the sable rhythms as if by touch, is extended straight before him, palm up in a gesture that appears to say: "Now give!" The mighty chords roll forth in eloquent sonority and his face lights with a seraphic smile as he turns from side to side, lost in the glory of sound.

But the mood soon passes. The music changes. His hands move agitatedly, in short quick gestures, he hunches over the score. He is like a witch doctor conjuring up the imps from some nocturnal brew. The orchestra groans and shrieks. Then his hands drop and all is suddenly still.

"That is good," he says suavely. "But it is not right. It goes, thump ta-ta, ta-ta, ta-tee-ta-ta." His foot comes down on the podium with the beat and his voice simulates the rhythm of the passage in husky tones.

They start again. The passage is finished.

"There. You see?" he says in pleased gratification.

His voice is raised in praise, bu never in reproof. His manner is that of a college professor patiently endeavoring to convey to a group of earnest students something of the golden beauty of Ovid in the original Latin. Like a poet polishing a fine phrase, he works over the delicate passages, consulting now with the violins, now with the violas to make certain they catch his meaning. And, master musicians that they are, it is seldom that they have to repeat more than once or twice before they have captured his interpretation and rendered to his satisfaction.

He Pleads

"Listen to me, gentlemen," he pleads, "listen to me!"

"I beg of you. I beg of you. It is not the way. Again, please."

Something goes awry among the oboes. He stops and peers at them over the tops of his glasses.

"No! I cannot play for you," he says gently. "I can only show you. I cannot play for you."

He brushes a handkerchief across his moist brow and starts again.

"The piccolos are a little too thin. We would like a little more substance." He rubs his thumb and forefinger together as if feeling some fine texture.

Then: "More light. It is too heavy—the second violins."

"I would like the flutes and bassoons more together. Now—14 bars from S."

The symphony moves on.

"Noise! Noise! Noise!" comes his gentle plaint. "Everything is noise. Listen to me."

As he leads the players through the passage again, coaxing and cajoling, his face works furiously with intensity of feeling.

Somewhere among the violas there is raggedness. He stops and He drops disconsolately back in his chair.

"That is not a rehearsal," he says in reproach. "We play for ourselves. Something like that makes us all feel painful."

He tries again. This time all is well, the symphony comes to a brilliant, blazing end. He is satisfied. He looks at his wrist watch. It is 11.30. Time for intermission. He drops the baton, throws the tweed cape around his moist shoulders and picks his way around chairs and music racks to the exit at the side of the platform. It has been an exhausting hour and a half in the midsummer heat.

The players take the cue and with a shuffle of chairs disperse to the retiring rooms below.

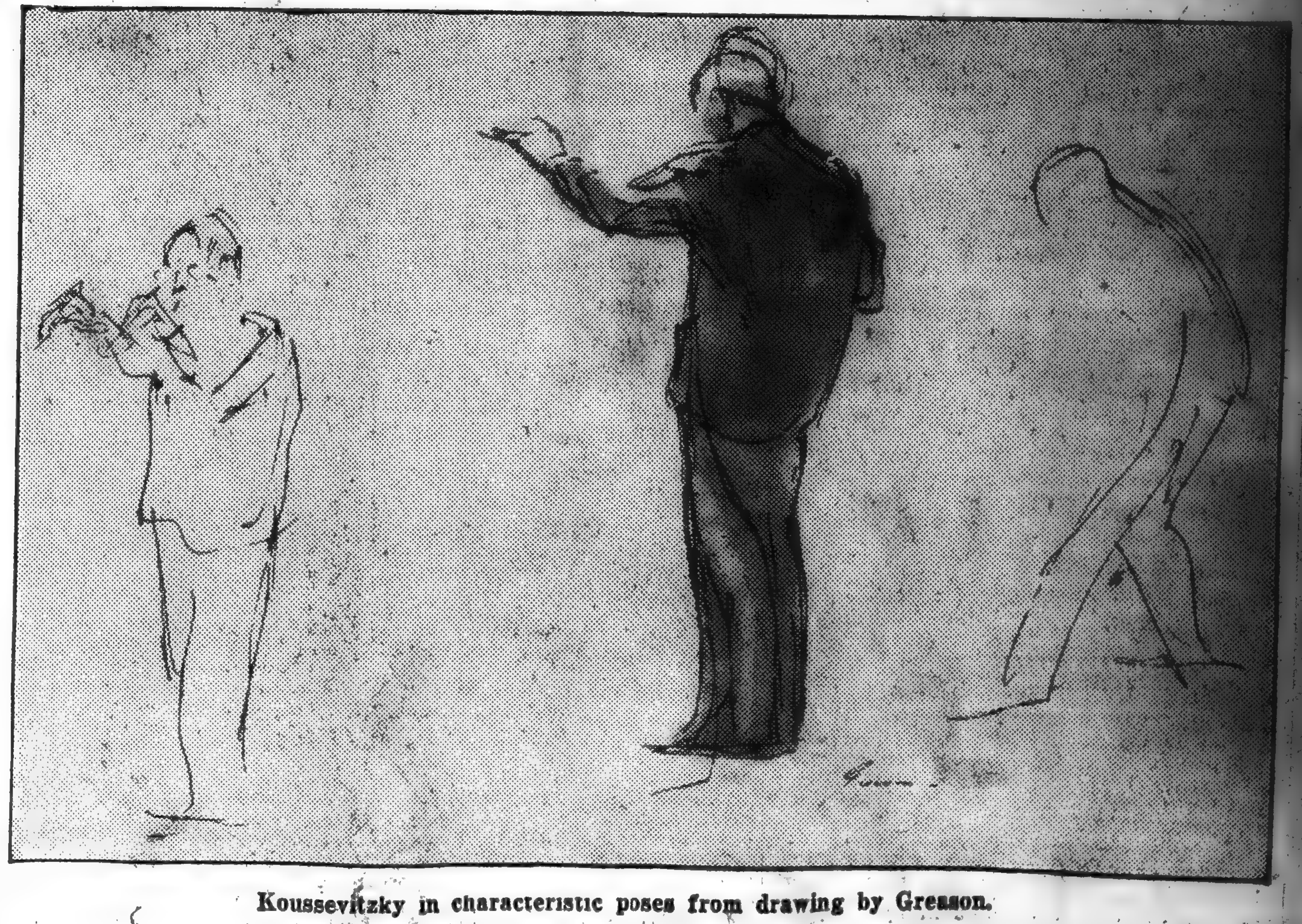
In 25 minutes they are back again. Now it is the Piston concerto, a more modern piece with intricate rhythms from the pen of Harvard's department of music chairman. Though played before, it is perhaps not so familiar as the Sibelius symphony and, while a shorter work, makes the most exacting demands in the fusion of some of its complicated passages. But through it all, rehearsing phrases over and over again until the diamonds of harmony flash with their full brilliancy, Koussevitzky has ever the manner of the patient teacher, grown mellow with vast experience, endeavoring by minutest steps to lead his adherents to the lofty hights of inspiration.

every morning on the first four days of the week. The program that is given every Friday afternoon and repeated Saturday evening goes into rehearsal Monday morning and is worked over in four three-hour sessions, usually from 10 a. m. to 1 p. m., with a brief intermission. In addition, attention has to be given to a short series of six Monday evening and Tuesday afternoon programs in Boston, besides the out-of-town concerts in Providence, New York and other places.

Some orchestras reach the hights in a half dozen fine performances during a season, but incline to slump to a certain perfunctoriness at other times. But not so under the baton of Serge Koussevitzky. For every performance, no matter where, there is earnest endeavor for a uniform standard of excellence.

The Berkshire Symphonic festival with six different programs packed into two weeks naturally presents a rehearsal problem. The series is physically possible only because of the tremendous backlog of work that is put in on symphonic pieces in Boston during the concert season. Seventy-eight different orchestral numbers went last winter to make up the 24 programs arranged for the regular weekend series. The cream of these selections, and those perhaps of the preceding year, have been chosen for the Berkshire festival. In all, 19 will be given in the six Tanglewood concerts.

(Continued on Page 8-E)



Koussevitzky in characteristic poses from drawing by Greason.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

AUG 7 - 1939

OVATION IS GIVEN TO ORCHESTRA BY RECORD AUDIENCE

Boston Symphony Presents Superb Performance at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 7—The first series of the current Berkshire Symphonic Festival concerts came to a close yesterday with a superb performance of Tschaikowsky's Fourth Symphony. Dr. Serge Koussevitsky and the Boston Symphony players were at their ~~superlative~~ best and an audience of record breaking proportions paid them the tribute of rapt attention and a heart-warming ovation.

Attendance Sets Record

According to George W. Edman, clerk of the Association, the audience was the largest ever to attend a concert here. He estimated it at 6500. It was thought that the audience of 6200 Saturday night was breaking all records, and so it had to date, but the Festival now knows no limitations as far as audiences are concerned. The music shed was filled to capacity. Several hundred extra seats were placed on the sides and fully a thousand persons sat on the lawns, for one can hear clearly, even far away from the shed.

This first series of concerts has been notable for programs, performances and audiences. It proves without doubt that given the best of music, magnificently performed, audiences will gather from far and near. Dr. Koussevitzky's programs have followed conservative paths, but he has provided such contemporary works as Walter Piston's Orchestral Concerto and Prokofieff's "Peter and the Wolf" to giv evariety. Mr. Piston's work, heard Saturday night, is one of the most interesting from the pen of an American. It is virtuoso writing by one who has ideas and knows how to express them briefly and dramatically.

It was about a year ago that Dr. Koussevitzky introduced to Festival audiences Prokofieff's "Lieutenant Kieje," a delightful bit of writing for the film of the same name. Last winter, in Northampton, he played the same composer's delectable work, "Peter and the Wolf," with Richard Hale as the narrator of the story. This afternoon it was repeated and it bids fair to be remembered as one of the high lights of the Festival. The Russian composer is at his best in works of fantasy.

Many Provocative Rhythms

The score teems with provocative rhythms and pretty tunes. Each character in the work is played by some instrument and Mr. Hale introduces each character and then commences the tale. It is easy to follow and as clever and sophisticated as one could wish. The bird is sung by the flute; the clarinet in the low register makes a grand cat and the basso a grumpy old grandfather. Three horns announce the wolf and Peter has a string quartet. Kettle and bass drums depict the shooting. It is an utterly charming work well worth hearing a couple of times.

The program opened with a fine interpretation of a concerto for strings by K. P. E. Bach, arranged by Steinberg for strings, flute, two oboes and English horn. It is a crisp vigorous work, full of melody and not unlike the concertos for strings by his distinguished father. One marveled again at the cirtuosity of the players and perfection on the ensemble.

For sheer drive and display of dramatics we have never heard anything to equal the performance of Tschaikowsky's Fourth Symphony. It was overwhelming in its intensity. The opening movement was played with tremendous power, brasses soaring as one seldom hears them. The lovely andante was played with the smoothest of legatos, while the unusual and delightful pizzicato scherzo was full of freshness and charm. It was in the finale that an already hard driven orchestra was driven to unexpected lengths. It was almost too much for the acoustics of the music shed. Music turned to noise, as it were. It fairly brought the audience to its feet and the bravos and cheers could be heard all over the estate. It was not until it was worn out by its own enthusiasm that the audience would leave.

The first concert of the second series will be given Thursday night when the program will include the second symphony by Beethoven; the tone poem, "Thus Spake Zarathustra," by Strauss and "Pictures at an Exhibition" by Moussorgsky.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 7 - 1939

TANGLEWOOD FACES A NEW ARTISTIC DESTINY...

By ROBERT C. McCAIN

AMERICA, the land of freedom and great fortunes, is becoming the cultural center of the world. From the dictator-controlled countries, artists of all kinds are escaping as rapidly as they can—and are finding patrons, either directly or indirectly, among America's wealthy families. In turn, America is having a profound effect upon the arts—lending to them her love of bigness. As a result, never before in the history of the world have artists had as large audiences as they have in America of 1939. Tqpical of this trend is the way in which Tanglewood, an historic Berkshire estate, has been made a center of fine music. Above is a model of the Tanglewood music shed and the engineer who built it, Joseph Franz.

TANGLEWOOD once was the estate of a famous and wealthy Boston banker, the late William Tappan. He founded it about 1850 so the estate was in its heyday when this section of the Berkshires was the home of the then intelligensia. Nathaniel Hawthorne lived at Tanglewood for a while and frequent guests included Henry Wadsworth Longefellow, Oliver Wendell Holmes, Bret Harte, Edward Channing, the historian; Henry Ward Beecher and Fanny Kemble, actress and author. Several years ago, Tappan's sister and daughter gave the estate to the Boston Symphony Orchestra, thus creating a family memorial and a music center of distinction. Typical of the orchestra's gifted young men is Norbert Lauga, first violinist.

THE directors of Tanglewood, with rare perception, have done more than provide six top symphonic concerts a season They have made a conscious effort to keep all surroundings in perfect harmony with the music and tradition of Tanglewood. An example is the formal garden in which this bench stands. People who attend the concerts are invited to come early and stroll through the gardens. Those who do will find in this bench the only mention of the two wealthy women who gave away their family home so a music center could be established. The legend on the back of the bench says: "Given to the Boston Symphony Orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey and Arthur Sturgis Dixey, who lived here for many years. MCMXXXVII." For those who know, this 12-foot hemlock hedge also tells its story of the Tappan family. It was started by Mrs. Brook's grandfather and grandmother when they founded the estate. It forms the motif of the gardens and is so highly regarded by Festival directors they have provided a special truck from which it can be clipped.

MUSIC BLOOMS IN TANGLEWOOD

Koussevitzky Leads Orchestra in Flawless Performance at Festival

By C. R. ROSEBERRY

Sublime music, fine weather and heavy attedance combined to make the Tanglewood weekend a festival in the fullest sense of the word.

One has only to enjoy a brilliant Sunday afternoon like yesterday among the giant pines and elms, where the flower of the New England literati bloomed, to be convinced American culture has come into its own—if, indeed, it has not inherited the mantle of those European music centers which have fallen upon sad days.

Koussevitzky's musicians have never seemed more flawless—from the utter felicity of the violins to the unsullied tones that came out of those most erratic of all symphonic instruments, the brasses.

For the conventional music lover the weekend was memorable for magnificent performances of Beethoven's "Dance" Symphony (the Seventh), and Tschaikowsky's "Fate" Symphony (the Fourth) besides a modern instrumental arrangement of the Concerto in D Major for Strings by one of the Bach boys, Carl Philipp Emanuel.

A Bit of Nonsense

For those who consider anything pre-Debussy distinctly old-fashioned, or who are at least trying to give the modern idiom a fair trial, there was the Sibelius Fifth Symphony, a contemporary American concerto for orchestra by Walter Piston and a bit of musical nonsense (dignify it with the term "satire" if you will) by the Russian, Prokofieff.

Dr. Koussevitzky is never so at home nor so manifestly inspired in his direction as when treating the music of his native heath, whether it be representative of Czarist Russia or the Soviet regime. His Tschaikowsky is incomparable. While the composer was reticent about describing a program for his Fourth Symphony yesterday's interpretation at the hands of the Boston Symphony Orchestra made program a superfluous quantity — drawing with bold strokes the essential contrast between inexorable fate and the happy reveries in which Tschaikowsky sought relief from its unhappy contemplation.

Players Doff Coats

The tumultuous ovacation which followed this ecastatic rendition—with bravos echoing to the iron rafters of the Tanglewood music shed—was reminiscent of that given the Tschaikowsky "Pathetique" a year ago.

The orchestra and its physical vigorous conductor discarded costs in deference to the August heat yesterday and playe din their shirt sleeves, adding to the atmosphere of delightful informality. The bell which calls the flock to musical worship sounded across the velvet greens of the estate and a crowd estimated at 7,000—overflowing the regular seating capacity—fell under the enchantment of Emanuel Bach. The arrangement, which adds woodwinds and horn to the original string instrumentation, was done by Maxmilian Steinberg at the behest of Dr. Koussevitzky and was first performed in this country by the Boston Symphony in 1925. The quiet andante movement, sandwiched between the the two allegros, was extraordinarily effective, with its beautiful solo themes for oboe.

We come now to the above-mentioned musical drollery, Prokofieff's orchestral fairy tale for children, "Peter and the Wolf." The inclusion of so unimportant a divertissement in a serious symphony program may be debated by some; and, indeed, it is more adaptable to a Mickey Mouse cartoon. But there was quite a sprinkling of children in yesterday's audience to whom it was a concession and if anyone thinks a staid concert audience is above enjoying downright nonsensicality he should have heard the ripples of laughter which greeted "Peter and the Wolf."

Richard Hale, actor, who has been seen at the Stockbridge Playhouse, gave a delightfully whimsical narration of the story to which the music was an accompaniment. No doubt there were grownups in the audience to whom it was not harmful to learn something about symphony instruments through having the oboe imitate a duck and the bassoon a grumpy grandfather.

To get back to Saturday night's concert, the two major symphonies—Sibelius and Beethoven—were done to the complete satisfaction of their respective admirers. The news event of the evening was Mr. Piston's concerto and the composer's presence to share the plaudits.

The dissonances of the work may have fallen harshly on some ears, but they were secondary to the composer's regard for classical form and the concerto is deserving of the deeper consideration that a rehearing would afford. Mr. Piston, born New Englander, who is a member of the Harvard music faculty. was given his American debut as a composer by the Boston Symphony in 1928, when his "Symphonic Piece" was introduced, and his first symphony was launched under the same auspices during the 1937-38 season.

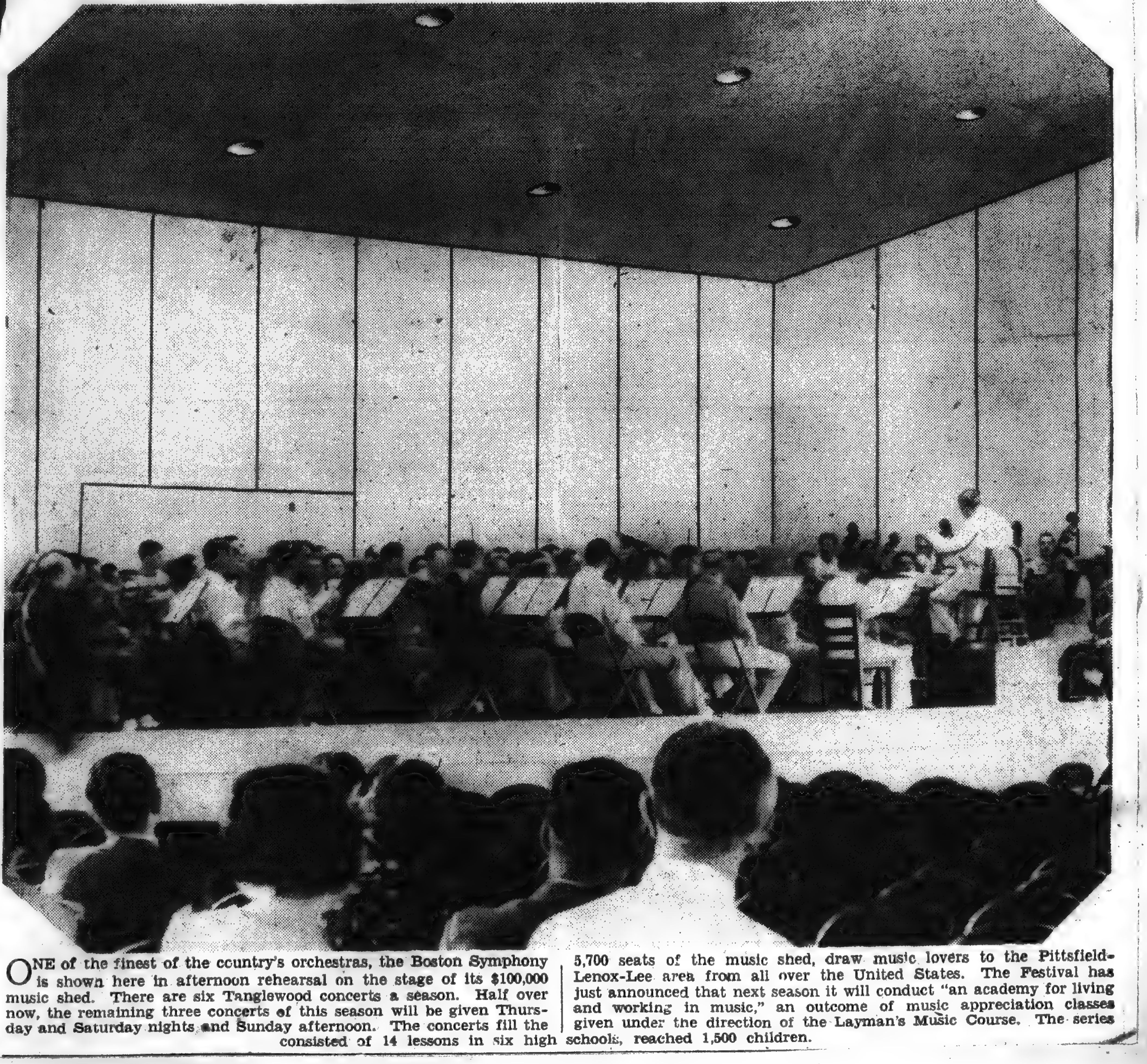
LIKE many cultured rich men, William Tappan sought the company of artists. He built a special cottage, overlooking the lake, for Nathaniel Hawthorne. It was here that Hawthorne wrote "The Wonder Book" and "The House of Seven Gables." He also planned "Tanglewood Tales" here. The cottage burned in 1893 but this stone marks the spot.

THIS is Serge Koussevitzky conductor of the Boston Symphony. He is a personification of the trend by which America is becoming the cultural center of the world. Native of Russia, he achieved such fame Czar Nicholas decorated him twice. In the chaos after the war, when the Bolsheviki came into power, Koussevitzky fled to France. He found a music publishing house in Paris (which he still owns) and made money. He also gave concerts in Germany, Italy and Spain — before the days of the dictators — but America, the land of freedom and great fortunes, called: He became conductor of the Boston Symphony Orchestra in 1924.

(TOMORROW: The Music Shed and Its Musicians.)

The Knickerbocker News Staff Photos— Wilson

..HISTORIC BERKSHIRE ESTATE NOW A UNIQUE MUSIC CENTER



ONE of the finest of the country's orchestras, the Boston Symphony is shown here in afternoon rehearsal on the stage of its $100,000 music shed. There are six Tanglewood concerts a season. Half over now, the remaining three concerts of this season will be given Thursday and Saturday nights and Sunday afternoon. The concerts fill the 5,700 seats of the music shed, draw music lovers to the Pittsfield-Lenox-Lee area from all over the United States. The Festival has just announced that next season it will conduct "an academy for living and working in music," an outcome of music appreciation classes given under the direction of the Layman's Music Course. The series consisted of 14 lessons in six high schools, reached 1,500 children.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

AUG 7 - 1939

Boston Symphony Plays To 6000 At Tanglewood

Audiences of about 6000 people again filled the music shed at Tanglewood, Lenox, Saturday night and yesterday afternoon to hear the Boston Symphony Orchestra in the second and third concerts of the Berkshire symphonic festival. The three concerts of the second series will be held Thursday and Saturday nights of this week and Sunday afternoon, Aug. 13.

A pleasant evening free from the rain which interrupted the opening concert Thursday night favored Dr. Koussevitzy, conductor of the orchestra, Saturday night. The concert opened with the only work of an American composer included in this year's festival, Walter Piston's Concerto for Orchestra, and continued with another 20th century work, Sibelius' Fifth Symphony, and then with Beethoven's Seventh Symphony.

The Piston concerto, first presented by the Boston symphony in 1934, is based on a traditional form but composed of modern tone material. Light and delicate thruout, it has a piquant and entertaining character. Like other modern composers, Piston uses dissonance and angular melodies, but without the stridency which makes some of his colleagues so unpopular with conservative concert-goers.

In contrast to the bright Piston work was the much more sombre and traditional work of Sibelius. This symphony, poignant and darkly colorful, like much of the Finnish composer's work, was played with an understanding which won thunderous applause from the audience. Although this symphony is not intended to be delineative in any way, there was something particularly appropriate in hearing it in an outdoor setting, with tall evergreens outlined against the sky.

The same might be said for Beethoven's Seventh Symphony, written, we are told, in a summer sojourn in the country. Visiting orchestras have played this symphony in this neighborhood several times during the past year, but none of the winter performances quite match the combination of the Boston symphony and Tanglewood. The excitement of the last movement was a thrilling conclusion to an impressive concert.

The Sunday afternoon program comprised C. P. E. Bach's Concerto in D Major with stringed instruments; Prokofieff's "Peter and the Wolf", with Richard Hale as narrator, and Tchaikovsky's Fourth symphony. Next week's programs will include Beethoven's Second symphony, "Also Sprach Zarathustra", by Strauss, and Moussorgsky's "Picture At An Exhibition"; Haydn's Symphony in B Flat, "Le Sacre du Printemps" by Stravinsky, and four Wagnerian selections; and Schumann's Symphony No. 4, Debussy's "L'Apres Midi d'un Faune", "La Valse" by Ravel, and Sibelius' Second symphony.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

AUG 7 - 1939

Berkshire Festival Audience Is Largest Since Event Started

Some 6500 Reported Present Yesterday Afternoon. Second Half Opens Thursday

An estimated audience of 6500, largest in the history of the Berkshire symphonic festival, heard some of the most thrilling music that had ever fallen upon their ears when Serge Koussevitzky and the Boston symphony orchestra brought the first series of this season's concerts to a close yesterday afternoon with a superlative performance of Tschaikowsky's fourth symphony.

This work is custom-made for whipping up audience emotions. But with the added qualities of Dr. Koussevitsky and his men at their best, the results were extraordinary. On a warm afternoon, it was hot music making; indeed, it seemed that the musicians absorbed the heat in the air only to release it in their music.

Also heard in this Sunday concert were a concerto for strings by C. P. E. Bach, arranged by Maximilian Steinberg, and Prokofieff's orchestral fairy tale, "Peter and the Wolf." The former was revealed with the rare clarity of detail and singing tone which is characteristic of the orchestra in classic designs. The neat humor of Prokofieff's musical children's story delighted the festival audience just as it did those who heard it here last winter.

The second half of the festival at Tanglewood, near Stockbridge, will open Thursday night with Beethoven, Strauss and Moussorgsky as the contributing composers.

Saturday night's program was made up of Piston's concerto for orchestra, Sibelius' fifth symphony and Beethoven's seventh symphony. Preceding this concert, George Edman, festival clerk, and Mrs. Edman entertained members of the press with a cocktail party at their home in Pittsfield.

113

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

AUG 7 - 1939

Record Audience of 6500 At Berkshire Festival

Koussevitzky Takes Guests to Russian 'Never-Never-Land'; Symphony to Resume Program Next Thursday

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 6 (AP)—Serge Koussevitzky closed the first half of the current Berkshire Symphonic Festival today by taking the largest audience which ever attended any concert of the six festivals on a tour of a Russian "never-never-land." There were 6500 persons in and around the big "music shed" at Tanglewood, possibly the largest audience which ever heard a straight symphonic concert in Western Massachusetts.

"Never-never-Land" is the fantastic land which Serge Prokofieff created in a unique orchestral fairy tale called "Peter and the Wolf," played today for the first time at a Berkshire festival. The music is witty and is full of broad laughs as well as some typical Russian subtleties.

Richard Hale Narrates

As always when the Boston Symphony does this work Richard Hale was the narrator. It is one of the best bits of "recitation" to be heard anywhere, and, with the orchestra and Dr. Koussevitzky cooperating, it brought about one of the most wholehearted ovations of the festival.

For that matter, Dr. Koussevitzky used eloquently every resource of one of the world's great orchestras throughout the program, which opened with C. P. E. Bach's D major concerto in the orchestral arrangement by Maximilian Steinberg and closed with one of the most moving performances of the familiar F. minor Tschaikovsky symphony in the experience of the thousands who heard it.

Perked Up Business

The festival has not only been a musical success of the first rank, it has served to raise the whole of Berkshire county out of a slump in its chief summer industry, the tourist crop. The drought, the World's Fair or the financial status of the East has been reflected on the hotel registers of the district, and, for the first time this summer, these institutions have overflowed. The allied industries have prospered as well.

The Berkshire Festival has created, incidentally, one of the most loyal summer musical audiences in the world. This was startingly proved by the fact that extra tickets sold at the gate were only $400 more on Saturday night than on Thursday, when two deluges failed to frighten away even the dowagers.

From All Over U. S.

The audience represented nearly every state, most Canadian provinces and most European countries. Although it is the product of a local organization headed by Gertrude Robinson Smith in large part, it also is partly provided by a tightly knit group of sponsors who cover 10 states and two Canadian provinces, Louisiana and California being the farthest outposts.

After a three-day recess, concerts will be resumed next Thursday with a program containing Beethoven's Second Symphony; Strauss' "Also Sprach Zarathustra," and the Ravel orchestral version of Moussorgsky's "Pictures on Exhibition."

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 7 - 1939

Last Festival Lecture To Be Tomorrow

Safford To Talk On Saturday, Sunday Programs

Charles L. Safford of Williamstown, former director of music at Williams College, will give the last of his series of lectures on the Berkshire Symphonic Festival programs at the Berkshire Museum tomorrow afternoon at 4.30. The public is invited. There is no charge.

These lectures have been sponsored by the Pittsfield Junior League under the chairmanship of Mrs. Zenas Crane Colt of Dalton and have drawn sizeable and appreciative audiences every week.

Tomorrow Mr. Safford's lecture will deal with the last two programs to be played by the Boston Symphony Orchestra and Serge Koussevitzky, conductor.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

AUG 7 - 1939

Symphony Heard By 6500 Persons

STOCKBRIDGE, Aug. 7 (AP)—The second half of the Berkshire Symphonic Festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Symphony in a Beethoven, Strauss, Moussorgsky program in the huge music shed on the 210-acre estate bordering the "Stockbridge Bowl."

Yesterday set the all time record with sixty-five hundred persons from most sections of the Western World in attendance. So far about eighteen thousand music lovers have heard the music of the first three concerts, according to George Edman, one of the festival officials.

Yesterday's music included the fourth Tchaikovsky Symphony, a C. P. E. Bach Concerto in an arrangement by Maximilian Steinberg, and one of the most successful attempts at musical humor in history, "Peter and the Wolf," Serge Prokofieff's "Orchestral Fair Tale."

For this last, Richard Hale was the narrator, one of the things he does best. The audience, excited by the beauty of the playing and perhaps also by the beauty of the Tanglewood setting, gave everybody concerned in retailing Peter's adventures an arousing reception.

Three concerts remain to be heard this Summer. After Thursday, the next will be Saturday night. The sixth festival closes Sunday afternoon. When it reopens in 1940 there will be a school of music at Tanglewood as well as a unique series of concerts.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 7 - 1939

Berkshire Symphonic Festival Sets Records Over Weekend

Stockbridge, Aug. 7—Records went tumbling again as the first series of the sixth annual Berkshire Music festival came to a close yesterday. Approximately 6500 people crowded and overflowed from the beautiful shell at Tanglewood, summer home of the Boston Symphony orchestra.

Saturday night, about 6200 music lovers attended the program, setting a record up to that time, and yesterday another new record went up. Perfect weather, missing las Thursday night, when the series opened in competition with a thunder shower, predominated at both the Saturday evening and the yesterday afternoon concerts. The colonnades at the edge of the shell were crowded, and many brought deck chairs to enjoy the music on the lawn outside.

Dr Koussevitzky and his men received at the conclusion of the concert yesterday a prolonged and almost hysterical ovation. Driving the orchestra like fury in the final thunderous measures of the Tschaikowsky Fourth, he produced a tumult of sound and an intensity of emotion which sent many of his listeners nearly into ecstasy. For others the pace and the volume was too great, even though the movement is marked "Allegro con fuoco."

The program yesterday had opened with the Concerto in D major of Carl Philipp Emanuel Bach, as arranged by Maximilian Steinberg. Despite the humid air which compeled the orchestra to shed its coats during the afternoon, the tone from the strings was crisp, clear and lovely. Dr Koussevitzky doffed his coat before tackling the Tschaikowsky, although it was donned again when he appeared to acknowledge the applause.

The novelty on the program was the long-awaited "Peter and the Wolf," the orchestral fairy tale, by Prokofieff, whose "Lieutenant Kije" was the hit of last year's festival. With Richard Hale as an excellent narrator, both from the standpoint of diction and humor, the orchestra told the story with each of the various instruments taking the part of the different characters. The puckish fun of the Russian composer, who has been a great favorite with Koussevitzky, was admirably captured by the orchestra and thoroughly enjoyed by the audience. How well it would wear is another question. One doubts from a first hearing if it has the stuff that will make "Lieutenant Kije" a perennial favorite."

Saturday night, festival goers had the treat of hearing two symphonies; the Seventh in E major of Beethoven, which concluded the program, and the Fifth in E flat major of Sibelius, another contemporary who gets his due from the Bostonians. The program opened with the Concerto for orchestra by Walter Piston, next-door Bostonian. Head of the music department at Harvard, he has produced a forceful piece which has been on the books of the orchestra since 1934. The composer was present to take a portion of the applause.

Symphony lovers could have no quarrel with the interpretations of such standard favorites as the Sibelius and the Beethoven, for the Finnish composer is being brought into his true light by Dr Koussevitzky. Two symphonies on a single program might seem a pretty stiff dose, except that the nature of the Beethoven, aptly termed the "dance symphony," keeps interest from lagging. The Gallic influence found elsewhere in Beethoven shows in the different themes throughout the lively movements; even the allegretto trots along briskly.

Thursday, the second series will start at 8.30 with the program including the Beethoven Second in D major; the Strauss "Also Sprach Zarathustra" and the Moussorgsky "Pictures At An Exhibition." The final concerts will be held Saturday night and Sunday afternoon.

J. D. D.

THIS CLIPPING FROM
HACKENSACK, N. J.
BERGEN-RECORD

AUG 7 - 1939

Music News And Views

By ROGER S. VREELAND

FIRST HALF OF BERKSHIRE FESTIVAL IS COMPLETED

The first series of the Berkshire Symphonic Festival was completed yesterday afternoon at Tanglewood with an arrangement of Carl Philipp Emanuel Bach's Concerto in D minor for Strings the outstanding performance. The festival will continue Thursday.

Capacity audiences attended both Saturday and yesterday. The fairest of fair weather prevailed, and the tremendous influx of cars was handled with less delay than had been the first night.

Needless to say, the musical interpreters are the Boston Symphony Orchestra and Serge Koussevitzky, as from the beginning 6 years ago. Tanglewood, historical estate near Lenox, with great literary memories, besides being a mecca for music lovers from every section of the United States is the fashionable place-to-go center for New England, and the box lists predominate with those from Register A.

From the music lover's standpoint, the most interesting matter is the carrying quality of the music in the fan-shaped shed. Acoustically there is nothing like it. The tone quality of solo instruments and ensembles alike, whether a small group of instruments or the whole orchestra, and the balance of parts is so fine as to be incomparable with any other outdoor concert heard by the writer, and more favorable than many indoor concerts. The Berkshire concerts differ from other outdoor concerts (besides being given in the unique shed) in having no artificial amplification. Yet the music is heard from the surrounding grounds—where many listeners recline on blankets—with good audibility and fine clarity.

The novelty of yesterday's program was an orchestra fairy-tale by Serge Prokofieff, "Peter and the Wolf," with narration by Richard Hale. This was interesting for children, perhaps more interesting to adults. It was interesting chiefly because it was a novelty.

From the musical standpoint it fell short of the imagination, lacking the realism it could have had. One might argue against too much realism in a musical, program composition, yet here was a case where direct imitation seemed intended.

Various characters of the story were represented by solo instruments. The cat, for example, by clarinet in low register. But the theme was not suggestive enough of a cat!

The story was pointless. Mr. Hale's elocution was excellent.

The C. P. E. Bach concerto (not a concerto in the usual sense, for it did not feature one solo instrument), brought out some of the afternoon's finest interpretation. The second half was given to Tschaikowsky's Fourth Symphony, a splendid performance, but hardly outstanding. The andantino and scherzo did not have the fine shadings one occasionally hears. The first movement and finale received their full measure of punctuation and emphasis.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

AUG 7 - 1939

SECOND SERIES OF CONCERTS

Berkshire Festival Draws Large Audiences

There will be a second weekend of the sixth annual Berkshire Symphonic Festival in the Music Shed on the grounds of Tanglewood on the road between Stockbridge and Lenox. For those who go from this vicinity to augment audiences of more than six thousand from all over this country, Canada and abroad, a few impressions of the first series of concerts just ended, is offered to guide them.

Each concert is a gala affair, with its sartorial key set by the boxholders from New York, Boston, or the continent, and Summer colonists from the nearby East, and all points North, South and West who are spending the season in the Berkshires.

Thursday night's concert will bring an audience in full Summer evening dress, men in white coats. It is not as formal as the Saturday assembly. The Boston Symphony Orchestra, with Serge Koussevitzky conducting, the mainstay of this festival tournout, pays it own tribute to the formality. On Sunday afternoon, if the thermometer registers a sufficiently high mark, off come the coats and the musicians play in their shirt sleeves.

Concerts begin in this closing week at 8.30 o'clock on Thursday and Saturday nights, and at 3.30 o'clock on Sunday afternoon. It is well to arrive and be seated by that time, for no one is admitted after Mr. Koussevitsky raises his baton until the end of the first movement of the piece that opens the program. This rule is followed by the orchestra at home in Symphony Hall, Boston, and has been brought to the Berkshires since the series started six years ago.

There is an intermission of 29 minutes at each concert, with time out to visit the Mansion at Tanglewood, in sight from the Music Shed which was built last year. The house was on the grounds at the time the festival was first held there, and will be used for an academy for students of symphonic music next Winter, according to an announcement made at the beginning of this series of concerts. Gardens around the house have a sweeping outlook of three quarters of the mountainous horizon.

Well known critics have given would-be patrons of the three closing concerts an inkling of the fine symphonic music they may expect, its inspired performance and the ideal acoustics in every part of the huge shed. This is intended to enlighten visitors to the festival's concluding three programs on the setting and gradually built up traditions that go with an annual event that corresponds musically with the Salzberg and other European festivals.

Observed at the festival yesterday were Mrs. Frank C. Smith, Jr., a box-holder, and in her box, Mrs. Everett Carlton, Mrs. Charles Baker, Mrs. Frederick R. Williams, Mrs. Smith's sister-in-law, and Mrs. Williams' daughter, Mrs. Lawrence K. Miller of Pittsfield, a member of the festival association.

Others there from Worcester included Mrs. Arthur W. Ewell, Mrs. Clarence S. Brigham, Mrs. Leslie P. Leland and Miss Rachel G. Little.

THIS CLIPPING FROM
WILMINGTON, DEL.
EVENING JOURNAL

AUG 7 - 1939

Second Part of Music Fete Opens Thursday

STOCKBRIDGE, Mass., Aug. 7 (AP).—The second half of the Berkshire symphonic festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Smyphony in a Beethoven, Strauss, Moussorgsky program in the huge music shed on the 210-acre estate bordering the "Stockbridge Bowl."

Yesterday set the all time record with 6,500 persons from most sections of the western world in attendance. So far about 18,000 music lovers have heard the music of the first three concerts, George Edman, one of the festival officials, said.

Yesterday's music included the fourth Tschaikovsky symphony, a C. P. E. Bach concerto in an arrangement by Maximilian Steinberg, and one of the most successful attempts at musical humor in history, "Peter and the Wolf," Serge Prokofieff's "Orchestral Fairy Tale."

THIS CLIPPING FROM
UTICA, N. Y.
Observer Dispatch

AUG 7 - 1939

THRONG TOURS RUSSIAN 'LAND' IN BERKSHIRES

Stockbridge, Mass. —(AP)— Serge Koussevitzky closed the first half ~~of the~~ current Berkshire Symphonic Festival yesterday by taking the largest audience which ever attended on a tour of a Russian "Never-Never-Land." There were 6,500 persons in and around the big music shed at Tanglewood.

"Never-Never-Land" is the fantastic land which Serge Prokofieff created in a unique orchestral fairy tale called "Peter and the Wolf," played yesterday for the first time. The music is witty as well as funny, and is full of broad laughs as well as some typical Russian subtleties.

Hale Is Narrator

As always, when the Boston Symphony does this work Richard Hale was the narrator. It is one of the best bits or recitation to be heard anywhere, and, with the orchestra and Dr. Koussevitzky co-operating, it brought about one of the most wholehearted ovations of the festival.

For that matter, Dr. Koussevitzky used eloquently every resource of one of the world's great orchestras throughout the program, which opened with Bach's D Major Concerto in the orchestra arrangement by Maximilian Steinberg and closed with one of the most moving performances of the familiar F Minor Tchaikovsky symphony in the experience of the thousands who heard it.

The festival has not only been a musical success of the first rank, it has served to raise the whole of Berkshire County out of a slump in its chief summer industry, the tourist crop. The drouth, the World's Fair or the financial status of the East has been reflected on the hotel registers of the district, and, for the first time this summer, these institutions have overflowed. The allied industries have prospered as well.

Audience Overflows Shed

The Berkshire Festival has created, incidentally, one of the most loyal summer musical audiences in the world. This was startlingly proved by the fact that extra tickets sold at the gate were only $400 more on Saturday night than on Thursday, when two deluges failed to frighten away even the dowgers.

Yesterday, it was necessary for late comers to be satisfied with places outside the music shed. The shady side of the shed was packed solidly with humanity; many more sat stoically in the bright Berkshire sun through the program, though they were able to see nothing but the back rows of the audience and without standing on tiptoe could not even see the top of Koussevitzky's head.

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER

AUG 7 - 1939

Record Attendance at Berkshire Festival

STOCKBRIDGE, Mass., Aug. 7.—(A.P.)—The second half of the Berkshire Symphonic festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Symphony in a Beethoven, Strauss, Moussorgsky program in the huge music shed on the 210-acre estate bordering the "Stockbridge bowl."

Yesterday set the all time record with 6,500 persons in attendance. So far about 18,000 music lovers have heard the music of the first three concerts, according to George Edman, one of the festival officials.

Yesterday's music included the fourth Tchaikovsky symphony, a C. P. E. Bach Concerto in an arrangement by Maximilian Steinberg, and one of the most successful attempts at musical humor in history, "Peter and the Wolf," Serge Prokofieff's "orchestral fair tale."

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

AUG 7 - 1939

Tanglewood First Series Is Concluded

Dr. Koussevitzky and Boston Symphony Bravoed; Richard Hale Delights in Fairy Tale

Stockbridge, Mass., Aug. 6.—(Special.)—With weather of the kind that our unromantic meteorologists laconically call "fair and warmer," the first of the two series of concerts comprising the sixth annual Berkshire Festival, came to a close at Tanglewood near here this afternoon.

It was not the elegant sunshine, however, but the rousing performance of Dr. Koussevitzky and the Boston Symphony Orchestra which ~~kept everybody~~ bravo-ing round the place and shouting "Speech!" long after the concert was over and the conductor was probably happily enough splashing in his shower and directing himself through a bathing-aria. It was one of those days when this imperious Roman was in tip-top form, singing and smiling away at his orchestra and moulding every phrase by hand. And when it was over and the audience was burning incense in front of him, there was something very much like a grin of satisfaction on his face every time he took a bow.

The program offered Steinberg's augmented instrumentation of C. P. E. Bach's Concerto For Strings, now pointed up by a sprinkling of woodwinds and horn, Prokofieff's "Peter And The Wolf" and Tchaikowsky's Fourth Symphony.

Bach Work Moving.

I am inclined to believe that Dr. Koussevitzky programed the Bach Concerto pretty much for the sake of its middle section, andante lento molto. The two enclosing allegro sections are pleasant but not notable, and while the conductor certainly did not slight them, it was in the middle movement tha the was ostensibly working with more than ordinary care and tenderness. It is music marked, it seemed to me, with much grief, rising and falling with surges of intense passion and reminding in its mood and waves of sadness somewhat of the "Liebestod" music. Its emotions were always more uinversal than the sorrowing passages of Johann Sebastian Bach, more classical and less personal, but still, I think, exceedingly moving.

The Steinberg orchestration of this movement, centered around an English horn, inclined at points to give the effect of organ, which personally I am not too fond of, believing that to set an orchestra imitating or paralleling organ, is more "trick" than persuasive or legitimate.

Hale Huge Success.

It was Richard Hale, known both as an actor and singer, who declaimed the Prokofieff fairy tale, and the gusto of his telling, together with the keen humors of the composer, made it charming indeed. As you probably know, each character, human and animal, is represented by some instrument. Despite the feeling I had in advance, that it would turn out to be a parable for grown-ups, with more than meets the eye—or ear—it is not. It is simply a typical Russian story for children, it does not pull your little boy's leg, and I for one like it better because it does not make gulls of the youngsters.

I would not deny that it has some of the modish wit which makes Prokofieff our shrewdest and most fashionable musical humorist, but this is more in the music itself, the ingenious orchestration touched with fantasy so well exemplified by "Lieutenant Kije," which conductor and orchestra gave us just a year ago. Prokofieff can do some pretty smart, piquant writing when he sets about it, and the fact that it can incline toward drawing-room sophistication, need not, I think, cause us to pass him off as of less consequence for his urbanity.

Mr. Hale, who told the story of the little boy who defied his grandfather and lassoed a wolf by its tail, threw himself in the part with every zest and a fine humour. He succeeded in warming the hearts of old and young alike, and received tremendous applause for his gay ferocity. Incidentally, even with an orchestra to compete with, his voice easily filled the great, open shell, a feat in itself.

Lesson In Tschaikowsky.

I have always held that we belittle Tschaikowsky very unfairly these days. To all who condemn him out of hand, or because of the mawkish performances often given him, I recommend a course under Dr. Kousevitzky, who manages to avoid all implications of teariness and to set him out as a composer of gigantic dramatics. Dr. Koussevitzky's reading of the Fourth today treated the andantino with becoming reserve, burnished to brilliance the utterly characteristic writing of the scherzo, and simply overwhelmed the house with the violent drama of the final section. It was a finish that brought the audience up standing. As a performance it was a festival of brass and woodwinds—and I say an orchestra that can make real music out of pizzicato, as the Boston always does, gets my vote for virtuosity.

As a matter of fact, orchestra like the conductor seemed in extra fettle today and gave special luster to all they touched. By the way, have I ever said that I'll take the Doctor and the Boston, to any other symphony we have?

T. H. P.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

AUG 7 - 1939

RECORD CROWD HAILS CONCERT BY SYMPHONY

By EDGAR S. VAN OLINDA

The two greatest audiences of the Berkshire symphonic festival at Tanglewood, near Stockbridge, since its inception—it is estimated that between 7,000 and 8,000 attended both the Saturday night and Sunday afternoon performances—greeted the Boston Symphony orchestra and wildly acclaimed its virile conductor, Serge Koussevitzky. The weather was ideal and every facility was strained to the utmost to accommodate the tremendous throng of music lovers.

Saturday night's program was devoted to a contrasting group of symphonic fare; the hors d'ouvre of Walter Piston's Concerto, the entree of Sibelius' Fifth symphony and the substantial, well done roast of Beethoven's Seventh symphony. Mr. Piston, who was behind the scenes during the playing of his number was called out by the conductor to receive the enthusiastic applause of the audience. Written in the modern idiom, its dissonances are streamlined and do not assault the ear by violent infractions of the established rules of permissable intervals. The work is melodious, the themes being clother in ingenious harmonizations, and, as a whole highly diverting, if used primarily as an appetizer.

SIBELIUS' SYMPHONY

The contemporary conductor, Jean Sibelius was represented by his symphony No. 5, which he completed in 1914. This is Sibelius in his gayest mood and he knows the excitement of Oriental repitition in phrase and rhythms in rearing imposing musical structures. Strangely enough, this work received the greatest ovation of the evening, due possibly to the desire of the audience to get the parking stations after the Betehoven Seventh, which after all, was the supreme even of the evening. The beautiful "Dance" symphony received the insight by the conductor and the meticulous performance by the orchestra that the immortal music so richly deserved.

Sunday afternoon brought out a coatless orchestra which played with refreshing freedom. After the classical Bach, the orchestra played the first novelty of the series, a sort of Boston Silly Symphony, called "Peter and the Wolf." It was a fascinating orchestral fairy tale by Prokofieff with Wagnerian leit motifs a la Russee. The distinguished singing-actor, Richard Hale told the story as the orchestra illustrated musically, the tale of the "Big Bad Wolf," and was accorded a great big hand.

ACCLAIM CONDUCTOR

The monumental Fourth symphony, by Tchaikovsky, was the final offering. Dr. Koussevitzky can take the music of any school and make it sound better than most; give the distinguished Russian some of his countryman's exciting music and he directs as one inspired.

The performance of the symphony received the greatest ovation of anything played so far during the series of concerts, the staid New Englanders with a certain sprinkling of listeners from every state in the union, actually stood up on their chairs and called time and again for the conductor. Tired as he must have been and wet as he most certainly was, the smiling conductor bowed time and again and motioned the orchestra to rise in appreciation of the deafening applause. The second series will be resumed Thursday night.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 7 - 1939

OVATION IS GIVEN TO ORCHESTRA BY RECORD AUDIENCE

Boston Symphony Presents Superb Performance at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 6—The first series of the current Berkshire Symphonic Festival concerts came to a close this afternoon with a superb performance of Tschaikowsky's Fourth Symphony. Dr. Serge Koussevitzky and the Boston Symphony players were at ~~their superlative best~~ and an audience of record breaking proportions paid them the tribute of rapt attention and a heart-warming ovation.

Attendance Sets Record

According to George W. Edman, clerk of the Association, the audience was the largest ever to attend a concert here. He estimated it at 6500. It was thought that the audience of 6200 Saturday night was breaking all records, and so it had to date, but the Festival now knows no limitations as far as audiences are concerned. The music shed was filled to capacity. Several hundred extra seats were placed on the sides and fully a thousand persons sat on the lawns, for one can hear clearly, even far away from the shed.

This first series of concerts has been notable for programs, performances and audiences. It proves without doubt that given the best of music, magnificently performed, audiences will gather from far and near. Dr. Koussevitzky's programs have followed conservative paths, but he has provided such contemporary works as Walter Piston's Orchestral Concerto and Prokofieff's "Peter and the Wolf" to giv evariety. Mr. Piston's work, heard Saturday night, is one of the most interesting from the pen of an American. It is virtuoso writing by one who has ideas and knows how to express them briefly and dramatically.

It was about a year ago that Dr. Koussevitzky introduced to Festival audiences Prokofieff's "Lieutenant Kieje," a delightful bit of writing for the film of the same name. Last winter, in Northampton, he played the same composer's delectable work, "Peter and the Wolf," with Richard Hale as the narrator of the story. This afternoon it was repeated and it bids fair to be remembered as one of the high lights of the Festival. The Russian composer is at his best in works of fantasy.

Many Provocative Rhythms

The score teems with provocative rhythms and pretty tunes. Each character in the work is played by some instrument and Mr. Hale introduces each character and then commences the tale. It is easy to follow and as clever and sophisticated as one could wish. The bird is sung by the flute; the clarinet in the low register makes a grand cat and the basso a grumpy old grandfather. Three horns announce the wolf and Peter has a string quartet. Kettle and bass drums depict the shooting. It is an utterly charming work well worth hearing a couple of times.

The program opened with a fine interpretation of a concerto for strings by K. P. E. Bach, arranged by Steinberg for strings, flute, two oboes and English horn. It is a crisp vigorous work, full of melody and not unlike the concertos for strings by his distinguished father. One marveled again at the cirtuosity of the players and perfection on the ensemble.

For sheer drive and display of dramatics we have never heard anything to equal the performance of Tschaikowsky's Fourth Symphony. It was overwhelming in its intensity. The opening movement was played with tremendous power, brasses soaring as one seldom hears them. The lovely andante was played with the smoothest of legatos, while the unusual and delightful pizzicato scherzo was full of freshness and charm. It was in the finale that an already hard driven orchestra was driven to unexpected lengths. It was almost too much for the acoustics of the music shed. Music turned to noise, as it were. It fairly brought the audience to its feet and the bravos and cheers could be heard all over the estate. It was not until it was worn out by its own enthusiasm that the audience would leave.

The first concert of the second series will be given Thursday night when the program will include the second symphony by Beethoven; the tone poem, "Thus Spake Zarathustra," by Strauss and "Pictures at an Exhibition" by Moussorgsky.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

AUG 7 - 1939

PROKOFIEFF WORK GIVEN AT FESTIVAL

Walter Piston's Concerto Also Heard.

By IRVING KOLODIN.

STOCKBRIDGE, Mass., Aug. 6.—The solicitude of Serge Koussevitzky for the living ~~pulse of music~~ was exemplified by the concerts of the week end at Tanglewood, where the Berkshire Symphonic Festival reached the half-way point. Beginning with Saturday night's concert, Dr. Koussevitzky entered on a series of programs which will see at least one work by a living composer on each. Considering that these concerts regularly attract more than 5,000 listeners (yesterday's matinee was heard by more than 6,000) this is a gesture of no small significance.

It is not improbable, indeed, that a listener who followed the series through from its beginning would carry away, as his brightest memory, yesterday afternoon's performance of Serge Prokofieff's "Peter and the Wolf." The American history of this work dates only from last March (when this same Boston Symphony Orchestra performed the inaugural rites) but there are already those who do not hesitate to class it with Saint-Saens's "Carnival des Animaux," Dukas's "L'Apprenti Sorcier" and Tchaikowsky's "Nutcracker" suite, as an example both of sprightly humor and musical craftsmanship. It is difficult to conceive of the fanciful text delivered with a slyer emphasis than Richard Hale summoned for it. As for the music, the honored traditions of the orchestra apparently do not exclude an aptitude for the satirical.

American Work Heard.

As a proper contrast for this light-handed score, Dr. Koussevitzky began the Saturday night concert with the five-year-old "Concerto" of Walter Piston. Whether it was the brilliance of the playing or the natural "seasoning" that will enhance the virtues of almost any score, the work made a considerably more substantial impression than it had at earlier performances. There is unusual solidity in the thematic material of this work and though the method is that of Hindemith, there is a sufficient filtration of Piston's personality into its patterns to establish its qualities as his own. There is the precision, the neatness of detail, that are the essence of Piston's manner. They emerge with particular clarity under Dr. Koussevitzky's deft baton.

Perhaps with an archeological intent, the conductor opened yesterday's program with the D major Concerto of K. P. E. Bach (in the Steinberg version), thus permitting the audience to draw its own analogies with the American work of the previous day. There was the intervening hand of Steinberg to consider in appraising the qualities of the young Bach's score; but there could be little doubt that the serenity of the slow movement was owing to Bach rather than Steinberg. Each program was completed by a symphony, yesterday's by the fourth of Tchaikowsky, Saturday evening's by the fifth of Sibelius. Both are legendary accomplishments of conductor and orchestra, indoors and out. The series will be resumed on Thursday evening.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 7 - 1939

Music Festival In Berkshires Ends First Half

6,500 Hear Third Concert; Works by Tchaikovsky and Prokofieff Played

By Francis D. Perkins

LENOX, Mass., Aug. 6.—Completing the first half of the sixth annual Berkshire Symphonic Festival, Serge Koussevitzky conducted the Boston Symphony Orchestra in the third concert of this series this afternoon in the music shed on the Tanglewood Estate here. The program began with Carl Philipp Emanuel Bach's Concerto in D, replacing the originally announced Mozart Symphony in E Flat. Richard Hale was the narrator in Serge Prokofieff's entertaining Peter and the Wolf and Tchaikovsky's Fourth Symphony followed the intermission.

With continued propitious weather, the concert drew an audience estimated at 6,500, exceeding last night's figure by 300 and marking a new record in this festival's career. Many persons listened on the grass in the neighborhood of the music shed, taking advantage of the opportunity to hear the music effectively within a wide radius outside of the resonant semi-outdoor auditorium. A fairly powerful sun made places under convenient trees especially favored spots.

The program was amply diversified, but, although Peter and the Wolf was composed only three years ago, it offered no problems for the more conservative-minded members of the audience. This orchestral fairy tale for children, to quote its official designation, was made known by this orchestra both to Boston and New York last winter and here received another admirable performance, the humor of the music and the story being convincingly set forth both by the musicians and by Mr. Hale, whose ideally clear enunciation and expressive vocal inflection merited high praise. The work has an immediate appeal; its power for entertainment is undeniable, although it is quite possible that it might wear out its welcome with too frequent performances.

The concerto by Johann Sebastian Bach's second son was originally scored for strings, but was presented in Maximilian Steinberg's arrangement for full orchestra which, while adding to the range of color, preserves the style and atmosphere of the eighteenth century. The Boston Symphony has long been noted for its interpretations of music of this character and period, and the performance was praiseworthy both for vigor, delicacy and clarity of detail.

Tchaikovsky also provides a grateful interpretative medium for Dr. Koussevitzky and the fourth symphony received a performance of vivid and memorable instrumental hues and full realization of the emotional power of the music whose popularity may have led on occasion to underrating of the fundamental musical value of much of the work. There was ardent applause.

Consisting of a concerto for orchestra by Walter Piston, professor of music at Harvard University, and two symphonies, the fifth of Sibelius and the seventh of Beethoven, the program played last night was, like today's, thoroughly diversified in character. The Piston work was introduced by the Boston Symphony to Boston and New York in the winter of 1936, but cannot yet be styled familiar music. As John N. Burk's program notes pointed out, it is a concerto in the eighteenth century sense of the work, although the impression of eighteenth century form is prominent only in the vigorous, short first movement.

Harmonies and instrumentalization are, however, distinctly up to date. The second movement, with its buoyantly whirling strings, sometimes gives a discreet hint of jazz in the scoring for the wind choirs. The third is based upon the passacaglia form, while here again the treatment is indubitably modern. There are a few reminders of Stravinsky and a few post-romantic touches, and the finale occasionally suggests experiment for its own sake in an interesting manner, but in general the concerto can be regarded as a significant production by one of our best versed composers.

In the Beethoven symphony Dr. Koussevitzky set forth the allegretto with persuasive eloquence. The first movement was taken at a relatively deliberate tempo, while not lacking a massive vigor and momentum, and a swifter pace might have been advantageous in the finale. The Sibelius Symphony which, under more leisurely conditions, would deserve extensive and appreciative comment, is now generally acknowledged as one of the Finnish master's foremost compositions and received a performance worthy of its musical stature by a conductor and orchestra who have long been known as devoted Sibelians.

The second half of the festival begins Thursday night with a program including Beethoven's Second Symphony, Straus's Zarathustra and Moussorgsky's Pictures at an Exhibition. Haydn's 102d Symphony, Stravinsky's Sacre du Printemps and Wagner excerpts will be played Saturday night and Schumann's Fourth Symphony, Debussey's Afternoon of a Faun, Ravel's La Valse and Sibelius's Second Symphony in the last concert next Sunday afternoon.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 7 - 1939

SOCIETY ATTENDS MUSIC FESTIVAL

Many Notables in Boxes for Afternoon Concert — Luncheon for Mrs R. E. Paine at Lebanon

Tanglewood, Aug. 6—As a society event the third concert at Tanglewood this afternoon took first rank and boxholders had many guests.

With Mrs George Otis Rockwood and daughter, Princess Diane R. Eristavi, were Mr and Mrs William E. Dodge Stokes, Mr and Mrs Carr V. Van Anda, Lawrence Smith Butler and George Jarvis Geer. Earlier in the day Mrs Rockwood and the princess gave a luncheon at Rosemary lodge, Lebanon Springs, N. Y., in honor of Mrs Renee E. Paine of Brookline. The other guests were Mrs W. Henry Harrison, Mrs Townsend Phillips, Mr and Mrs Harris Fahnestock, Mr and Mrs R. Jay Flick, Giraud Foster, John P. S. Harrison and Louis Gerard Paine.

In the box with Mr and Mrs Walter Atherton of Boston were Mr and Mrs George E. Parkinson, Mrs Harry K. Knapp, Edward P. Botsford of New York, Mr and Mrs George J. Putnam of Boston.

With Bentley Wirt Warren, president of the Boston Symphony orchestra, were Mr and Mrs Danforth Geer, Jr., of Short Hills, N. J., and Dr and Mrs Herschel C. Walker of Philadelphia.

Mr and Mrs Donald F. McPherson had in their box Mrs John P. Hazen Perry of New Canaan, Ct., and Mrs Mahlon Ogden West of Lake Forest, Ill. With Mr and Mrs Robert K. Wheeler were Mr and Mrs Frederick A. Pearson, Misses Peggy Wheeler and Cynthia Chase.

Mr and Mrs R. Jay Flick were accompanied by Mrs Flick's sister, Mrs Edward T. Stuart of Ardmore, Pa., and Mrs Margot Flick Hoffmann.

With Mr and Mrs Norman H. Davis, were members of their family, including Mr and Mrs Maclin P. Davis, Mrs Robert W. Whiton Stuart and Mrs John Fennelly.

In the box with Mrs W. Rockford Gibbs were Mr and Mrs George B. de Gersdorff and Mr and Mrs Milo Safranek.

Guests of Miss Mary Parsons were Mrs Walter Maynard, Mrs Montgomery Hare, Mr and Mrs Montgomery Hare, Jr.

Mr and Mrs David T. Dana have Mr and Mrs Pierre L. Barbey of New York as guests at Birchwood, Lenox, and Mrs Dana had a luncheon party for them today.

Visiting Mrs Edgar C. Leonard at Strawberry hill, Stockbridge, is Dr Mary L. Leonard, founder and manager of the Winter Park (Fla.) Symphony orchestra.

Mrs Harold Godwin and Miss Elizabeth L. Godwin of Roslyn, L. I., gave a tea at the Lenox academy, Lenox, yesterday afternoon in connection with the opening of an exhibition of 46 water color sketches and seven in oil by Mr Godwin, who died in 1931. Mrs Albert Sterner and Miss Godwin poured.

Mrs Zenas Crane Colt was a luncheon hostess today at Longacre, Dalton, for Mr and Mrs Henry Lewis, 3d, of New York, weekend guests of Mr and Mrs Colt, who last night had a dinner party of 16 at the Lenox club in compliment to the Myopia Hunt club polo team, recently defeated by the Pittsfield team, Mr Colt manager, for the W. Cameron Forbes cup.

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

AUG 7 - 1939

BERKSHIRE MUSIC FESTIVAL SUCCESS

18,000 Music Lovers Have Heard Program

BY JOHN SELBY
(Associated Press Arts Editor)

Stockbridge, Mass., Aug. 7—The second half of the Berkshire Symphonic Festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Symphony in a Beethoven, Strauss, Moussorgsky program in the huge music shed on the 210 acre estate bordering the "Stockbridge Bowl."

Yesterday set the all time record with 6,500 persons from most sections of the western world in attendance. So far about 18,000 music lovers have heard the music of the first three concerts, according to George Edman, one of the festival officials.

Yesterday's music included the fourth Tchaikovsky Symphony, a C. P. E. Bach concerto in an arrangement by Maximilian Steinberg and one of the most successful attempts at musical humor in history, "Peter and the Wolf," Serge Prokofieff's orchestral fairy tale.

For this last, Richard Hale was the narrator, one of the things he does best. The audience, excited by the beauty of the playing and perhaps also by the beauty of the tanglewood setting, gave everybody concerned in retailing Peter's adventures a rousing reception.

Three concerts remain to be heard this summer. After Thursday, the next will be Saturday night. The sixth festival closes next Sunday afternoon. When it reopens in 1940 there will be a school of music at Tanglewood as well as a unique series of concerts

---

THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT

AUG 7 - 1939

A correspondent writes that thunder blended with the tympani at the opening of the sixth annual Berkshire Music Festival at Tanglewood in Lenox, Mass. However, weather regardless, over five thousand attended the first concert directed by Serge Koussevitzky who, through experience with August weather for some seasons now, seems impervious to natural tonal effects as accompaniments to Rimsky-Korsakoff, Brahms and other well knowns in musical composition. It seems when the orchestra reached that section of the "Scheherazade" called "The Sea — The Ship Goes to Pieces on the Rock," the drums and cymbals were running a close second to thunder in the Berkshire Hills. Quiet was moderately restored when the band arrived at Brahms First Symphony. Most of the spectators were willing to take their rain and their music together since the former was a Godsend to the parched earth.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 7 - 1939

Audience of 6,500 Breaks Record for Tanglewood Events

Dr. Koussevitzky Acclaimed at Weekend Performances

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—A crowd of 6,500 broke all attendance records for the Berkshire Symphonic Festival on Sunday afternoon.

At the monument green in Lenox stood a line of native youth noting car markers as the thousands of motorists dispersed and from any random point of less advantage could be observed plates from British Columbia and Florida, Iowa, Kansas, Ontario, Texas, Pennsylvania, Ohio, Illinois, Delaware, and California. This stream of musical interest—and it was certainly that—flooded the always famous and now so illustriously dedicated grounds of "Tanglewood."

There could be no disappointment because the Boston Orchestra from its brilliant mean can rise to any expectation and here does it consistently.

Varied Program

The Sunday program comprised a venerable classic, a popular novelty and an imposing favorite of universal appeal. Dr. Koussevitzky worked his magic with Bach, the elder, on Thursday night. This time it was son Karl Phillip Emanuel whose Concerto in D major for Stringed Instruments received the benediction of a lofty musicianship.

There was an air of expectancy for Prokofieff's "Peter and the Wolf." Those who had chuckled before over its witty innocence chuckled again. The beguiling work has been discussed thrice before in these columns and there is no space for reiteration. Those who have not heard it surely will, for it is bound to become popular—more so perhaps than Ravel's Bolero. The sophisticates will then drop it because it will belong to so many people but it already has signs of perennial existence.

Suffice this time that Richard Hale as narrator scored a personal triumph, a notable result in view of the auditorium's vastness and his ability in spite of it to invoke a sense of confidence and intimacy.

Tschaikowsky's Fourth Symphony was a popular hit. After each movement the audience, of exemplary restraint in this respect, was sorely tempted to applaud and there was a scattering of hands which came near to interrupting the succession of Tchaikowsky's purple and gold episodes. The players quite outdid themselves, in the breathless pizzicato ostinato as well as the first and last movements.

At the conclusion there was a crashing ovation which kept Dr. Koussevitzky responding endlessly and in turn sharing his laurels with an orchestra which has no peer.

Saturday Night

The Saturday night program was a reversal of convention—opening, that is, with contemporary Walter Piston's Concerto for Orchestra, continuing with the still contemporary E flat Symphony of Sibelius and closing upon the plain and noble speech of Beethoven's Seventh Symphony.

It was a novel procedure but not without its hazards. For an orchestra of such incredibly dextrous powers as the Boston Symphony to shake out all its pyrotechnical resources on involved scores of turbulent, prismatic sonorities and then come warm-fingered and tingling to the inviolable gospel of Beethoven is to invite certain excesses which, truth to tell, were not wholly resisted.

Three movements were unimpeachably modeled; the finale for all its dionysiac beauty was fairly unrecognizable. Dr. Koussevitzky delivered it body and soul to his horns and trumpets and whether their parts lay in the tenor or soprano positions it became their concerto, the rushing string figures being completely covered. As a further excitant the brass designedly played sharp most of the time. The effect was electrifying and brought 6,000 persons to their feet to release an instigated frenzy in tumultuous applause. Dr. Koussevitzky knows where to find the nerves of his audience but it is to be feared that his treatment of the Seventh Symphony's finale savored a bit of the sensational.

There is no wish to emphasize this lapse from the rarefied tone of these concerts, but the spirit of the "Tanglewood" Festival is so unique and so treasurable a quantity that it should be jealously preserved. The music has been of a criterion order, restorative, renewing; it must not be merely astonishing.

One of the Festival's higher purposes was also exemplified Saturday night with the introduction of a work by a living American.

Ovation for Piston

Walter Piston took the stage to acknowledge an ovation as Aaron Copland and Edward Burlingame Hill have done before him. His Concerto for Orchestra was tremendously received after a resoundingly fine performance. Built on a ground plan resembling classical models, it employs without inhibition polytonality and modern rhythmic idioms. It was highly comestible and obviously intelligible over a wide denomination of taste. Polytonality need not be forbidding; listeners, it is plain, can think in two tonalities at once provided your orchestra, too, can think that way. For all its piquancy, this Concerto is wholly reasonable and extraordinarily ingenious in such spots as the opening of the Adagio where tuba and trombones deal in some magnificently rich textures.

The high mark of the Festival so far was the Sibelius Symphony. To stake a reputation on the statement that this is the greatest of all Fifth symphonies is scarcely a wager. There is no space here to prove the point anyway even if it were provable.

The E flat Symphony was greeted with considerable reserve when the Boston Orchestra played it at Bushnell Memorial last winter, even by people who wanted to like it. That is understandable for its full appreciation requires more familiarity than has been afforded so far.

Richly Developed

For richness of development and thematic economy, particularly in the slow movement, it equals Beethoven. As a personal expression, this epic of Sibelius conveys more by saying less than does Tschaikowsky. Some of the grandest pages in symphony comprise the finale. Written 25 years ago it is essentially of today and becomes more vital as the years pass. Its universality and sanity are such that even Bach would have been moved by it could it have been made available to him by retro-migration.

Dr. Koussevitzky plays it practically without pause, even between the last two movements, thereby emphasizing its splendid unity. He has made this symphony very much his own.

116

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 7 - 1939

6500 Give Koussevitzky Ovation at Tanglewood

Sunday Program 'Light,' 'Popular'

Three Major Works Include Symphony—'Peter and the Wolf' Pleases

By FRANCIS REGAL

Lenox, Aug. 6—The Berkshire Symphonic festival went tropical today, but only by a narrow margin, since the musicians did not shed their subfusc coats until they had taken their places on the stage and tested the atmosphere. Dr Koussevitzky, in whites, retained his coat for C. P. E. Bach, but got rid of it for Peter Ilitsch Tschaikowsky. This truly rural freedom is one of the attractive features of these roofed-over but not boxed-in concerts, and it is most fully appreciated at the Sunday afternoon performances, when the sun may be hot; but rustling breezes among green foliage is refreshing, and the 25-minute interval is pleasantly filled in with cooling drinks and strolls through the lawns and glades of Tanglewood.

The Sunday afternoon atmosphere, however, involves no relaxation of serious interest, and no differentiation is made in the programs. It was merely by accident that the program for today was relatively "light" and "popular," using both words in a good sense. It was of the normal type—three major works including a symphony. But the symphony which gave an imposing climax was by Tschaikowsky, one of the least austere of symphonists, and one-third of the time was given to a flagrantly popular contemporary work, Prokofieff's "Peter and the Wolf," which bids fair to rival "Snowwhite and the Seven Dwarfs."

Back Work Pleasing

Yet it should be recorded that neither of these sure-fire features held attention more closely, or gave more general pleasure, than the charming but ultra-classical "concerto in D-major for strings" by Emanuel Bach, with which the concert opened. It was composed in the 18th century for the fretted viols which even then were going out of use, and while it delighted select audiences when revived in Paris by the Society of Ancient Instruments it might never have reached the general public if Dr Koussevitzky had not suggested its transcription to the Russian composer, Maxmilian Steinberg. This orchestral arrangement, first played by the Boston orchestra in 1925, is masterly, and the poignant voices of the few wood winds used add amazingly to the effect. Even with a routine performance the clarity of the music and the beauty and vitality of its tone-pattern could hardly fail to please, but the warmth and intensity given to it by the conductor and the virtuosi of the orchestra made it one of the memorable features of the festival.

Certainly, no one will forget the big bad wolf of which Peter was not afraid, and today's performance was not less brilliant and fascinating than the one given last year at Northampton with the same performers, including the marvelous narrator, Richard Hale, who shared in the great success of the first American performance, Boston 1938, which the composer conducted. A few years ago such a work might have been thought too frivolous for a distinguished composer to pen or for a great symphony orchestra to play except at a "pop," but music seems to be going popular, and even the gloomy Russians are giving vent to their genuine if deeply buried sense of humor.

This is as it should be, for music ought to be many-sided, and really good musical comedy is rare and precious. Listeners too ought to be on the alert for the musical jokes, sometimes subtle, in which some of the greatest composers indulge, and it is well that the public is learning to relax even at a symphony concert. The impish Prokofieff has disarmed the most serious-minded by the witty text, which begins by introducing to the listeners (supposed to be from the nursery) the various themes and instrumental groups which are to depict the characters of the fairy tale—the brave hero Peter, his friend the little bird in the tree, Mrs Donald Duck, the treacherous cat, the grumpy grandfather, and of course the big bad wolf. But funniest of all is the party of hunters who have picked up the trail of the wolf and are following it through the woods, shooting as they come."

Both the burlesque and the excitement of the nursery tale were deliciously brought out by Mr Hale, who made even the most delicate nuances of the narrative appear to reach all parts of an audience of more than 6000 people. What with his vivid narrative and the audacious cleverness of Prokofieff's score, listeners in recalling their impressions may wonder if they did not actually see the little bird distracting the attention of the snapping wolf while Peter from the tree slipped his lasso over the wolf's tail. "Peter and the Wolf" is in for a run that may rival Ravel's "Bolero," and with new generations coming on it may have a long life.

Another Koussevitzky Facet

The many-sidedness of Dr Koussevitzky was shown today in the equal success of his conducting of a C. P. E. Bach concerto for ancient viols, a rollicking nursery burlesque, and—Tschaikowsky's fourth symphony. In interpreting this great Russian composer he is unexcelled by any living conductor, and it was to a changed and electric atmosphere that this audience returned after the intermission. This is perhaps not the most successful of Tschaikowsky's symphonies, but he put a great deal of himself into it, and when greatly played, as was the case today, it does not fail to thrill.

One difficulty in bringing out his music lies in the juxta-position of small, naive and intimate revelations—little tunes which sound as old as time yet never heard before—with crass brazen pomp to split the ears of the groundlings. In dealing with such unreticent music reticenes is out of place, and Koussevitzky goes the whole way, but he is miraculously successful in achieving a harmonious whole.

Incidentally, the treatment of the powerful and high-colored music of Tschaikowsky seems to gain from the conditions under which music is given at these festivals. In so ample an auditorium, open to all the winds that blow, the winds of the orchestra can blow too without restraint, and there was little shushing in this afternoon's performance.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 7 - 1939

THE FESTIVAL

(North Adams Transcript)

In six short years the Festival has brought inestimable returns to this section. We refer less to the financial benefits resulting from the annual influx of several thousand visitors than to the cultural contributions of the Festival to the people of the county, from the highest to the lowliest

Quite definitely, the Festival has demonstrated that appreciation and enjoyment of good music is not limited to any particular classes or types of persons. It has opened the way for many residents of this area, who otherwise might never have had opportunity, to feel the stimulating effects of great music played by one of the world's greatest musical organizations.

This morning hundreds of county high school students heard the orchestra rehearse. Last winter there were the laymen's music courses sponsored by the Festival organization.

And next year as another step toward making Tanglewood a unique musical center, there will be the school sponsored by Dr. Koussevitzky and the Boston symphony organization.

The Berkshire Festival is already one of the county's greatest assets, not only because of its nationwide reputation but—more important to us—because of what it is doing for our own people. We want to see it grow and thrive, and continue to introduce innovations. But always, we feel, it must retain the essential character which has ensured its success thus far.

Between the Boston Orchestra and the Festival audience, a large percentage of which has returned year after year, has grown a bond somewhat comparable to that between the orchestra and its Boston audience. The latter relationship is one of long standing. But in four years the Berkshires has adopted the Boston Symphony. Music lovers here have a great personal interest and pride in the Festival.

Let us hope that nothing will occur in the future to mar this relationship. The experiment last year of introducing vocalists into the concert was not an overwhelming success, perhaps because the assisting artists were, for the most part, not of the stature of the mighty instrument which accompanied them. The orchestra has set a high standard, and whatever innovations are attempted in the future must conform to this same standard.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 7 - 1939

C. P. E. BACH MUSIC GIVEN AT FESTIVAL

Koussevitzky Has Concerto in D Major Open the Third Concert in Berkshires

PROKOFIEFF WORK HEARD

'Peter and Wolf,' With Hale as Narrator, and Symphony of Tchaikovsky Presented

By NOEL STRAUS

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6.—The first half of the Berkshire Symphonic Festival reached its close with this afternoon's concert here at Tanglewood, which was attended by an enthusiastic crowd even larger than the record-breaking audience of last night. Almost 7,000 persons were present, including a large number of children from Berkshire County and the adjoining sections of Connecticut and New York.

In contradistinction to the contemporary American orchestral concerto by Walter Piston, which opened last night's program, Dr. Koussevitzky had placed the concerto in D major for strings by the eighteenth century Carl Philipp Emanuel Bach at the head of today's list.

Thereafter came Prokofieff's "Peter and the Wolf," with Richard Hale as narrator, and following the intermission, the Fourth symphony by Tchaikovsky.

The version of the Bach concerto employed by Dr. Koussevitzky was that made at his behest in the early Twenties by Maximilian Steinberg, director of the Leningrad Conservatory. In this arrangement Steinberg added flute, oboes, English horn, bassoon and French horn to the strings that sufficed Bach, thus bringing the orchestration more in line with that of the complex modern scoring of the Piston work than otherwise would have been the case.

Bach Concerto Applauded

Dr. Koussevitzky and his men of the Boston Symphony Orchestra performed the Bach masterpiece in bravura fashion with the same warmth, fascination of rhythm and unsurpassed color contrasts that marked the unforgettable presentation of the elder Bach's third Brandenburg suite earlier in the week. Like the Prokofieff and Tchaikovsky offering that rounded out the schedule, the fervid and spontaneous response of the huge throng in the Music Shed and on the grounds without must have been heartening even to a leader so accustomed to unusual demonstrations of approval.

"Peter and the Wolf," Prokofieff's adorable orchestral fairy tale for children, made a pronounced hit with the audience and especially with the hundreds of youngsters, many of whom had traveled long miles particularly for this number. Dr. Koussevitzky and his musicians outdid themselves in bringing out the almost unequaled humor of the music, and Mr. Hale abetted their efforts with an inimitable reading of the text of this excruciatingly funny satire on program music, fairy stories, elocutionists, and so on. If the music is witty the text provided by the composer himself is even more mirth-provoking, becoming uncommonly provocative under Mr. Hale's knowing treatment.

Dr. Koussevitsky's reading of Tchaikovsky's Fourth Symphony has long been greeted with encomiums for its almost unrivaled vigor, tonal splendor and wealth of imaginative detail. It was never more magnificently set forth by him than at this concert, and fully earned the hectic tribute of appreciation it evoked.

Saturday Night Concert

At last night's concert the climax was reached with an extraordinarily compelling and intense unfoldment of the manifold beauties of Sibelius' Fifth symphony, which was rewarded by the season's biggest ovation to date. One never ceases to wonder at the skill displayed by the composer in the development of the two short motives from which the entire symphony is constructed, as though by magic and without a trace of pedantry. There were many moments in Dr. Koussevitzky's amazingly transparent presentation that brought the full meaning of Sibelius' procedure home with a new clarity and eloquence.

This was accomplished by a rare sense of balance in the various strands of melody in such places as the long transitional passage of the first movement, and in the following allegro, which, on account of its structure and content, probably should not be considered as a separate division, but as the development section of the movement, unconventionally enough added at the end as a peroration, like the second development in the opening division of Beethoven's Fifth symphony, from which Sibelius may have gotten the idea.

One would like to go into many a detail concerning the conductor's interpretation of this great composition, but must be content to mention solely the "largamente" close of the finale. The extreme grandeur of the performance there, as the climatic measures were approached and the tremendous effect of the gigantic chords so sharply whipped out after them, will linger long in the memory.

Mr. Piston's concerto for orchestra, in which the old form was freely handled in a modern guise, proved the able work of a composer deeply versed in the contrapuntal music of the eighteenth century masters and capable of putting this knowledge to new and brilliant use. This writer was more impressed by those parts of the clever composition which adhered most nearly to the old models on which it was based, than by such completely modern pages as the jazzy second half of the slow movement, where one begins to feel too great a mixture of styles. All three of the movements, however, were so finely scored, skillfully made and rife with interest that only praise should be meted out to them.

The conclusion of the final variations with its triumphal swing went with electrical effect and proved a real inspiration. More than in most modernist contributions to the literature, this opus showed conviction and vitality in its measures.

As at the rehearsal yesterday afternoon, Mr. Piston was called to the stage after the concerto ended. Beethoven's Seventh symphony was accorded a rendition almost military in its precision. A more deliberate tempo was set for the first movement and the scherzo than usual, but all of it went with splendid élan and was the last word in technical address.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER

AUG 7 - 1939

6500 at Fete In Berkshires

STOCKBRIDGE, Mass., Aug. 6 (A. P.).—Serge Koussevitzky closed the first half of the current Berkshire Symphonic Festival today by taking the largest audience which ever attended on a tour of a Russian "Never-Never-Land." There were 6500 persons at Tanglewood.

"Never-Never-Land" is created by Serge Prokofieff in an orchestral fairy tale called "Peter and The Wolf." The music is witty and full of broad laughs and some Russian subtleties.

OVATION WON

Richard Hale was the narrator, and the "recitation" with the Boston Symphony and Koussevitzky cooperating, won one of the festival's most wholehearted ovations.

The program opened with C. P. E. Bach's D Major Concerto in the orchestral arrangement by Mabimilian Steinberg and closed with one of the most moving performances of Tchaikobsky's F Minor Symphony in the experience of the thousands who heard it.

TOURIST SLUMP BANISHED

The festival has been not only a musical success of the first rank, but has served to raise Berkshire county out of a slump in its summer tourist industry. For the first time this summer the hotels have overflowed. The allied industries have prospered as well.

The Berkshire festival has created, incidentally, one of the most loyal summer musical audiences in the world. Extra tickets sold at the gate were only $400 more on Saturday night than on Thursday, when there were two deluges. Today it was necessary for late comers to be satisfied with places outside the music shed.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 7 - 1939

Festival Proves Big Boon To Other Berkshire Events

Large Crowds Flock to Various Centers of County's Cultural and Social Life

Music is not the sole interest of the thousands of visitors who are in the Berkshire Hills for the sixth annual Berkshire Symphonic Festival. Scores of people have arranged their schedules so that they are taking in practically every other cultural event in the county as well as visits to other places of interest in this section.

While 6500 persons listened yesterday afternoon to Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Tanglewood a crowd of about 1000 attended the polo match at the Pittsfield Riding and Polo Club and among them were many out of town residents who are here for the Festival.

Other Centers Attract

When the concerts aren't being held hundreds of visitors are availing themselves of the opportunity to visit places like the Pleasant Valley Bird and Wild Flower Sanctuary in Lenox, the Berkshire Garden Center in Stockbridge, the G-Bar-S Ranch in Great Barrington, Crane Museum in Dalton, the Memorial Beacon atop Greylock, the sites of the former homes of Nathaniel Hawthorne and Fanny Kemble in Stockbridge and Lenox, the Mission House in Stockbridge, the Berkshire Museum of Natural History and Art in Pittsfield, Williams College in Williamstown, the homes of the Shakers in Hancock and Mount Lebanon, N. Y., as well as other places which fit in with the development of Berkshire County.

The Berkshire Playhouse in Stockbridge turned away nearly 100 persons Friday night, the off-night of the first series of concerts, and the attendance on Thursday and Saturday nights, the nights of the concerts, was not affected by the attraction at Tanglewood.

The Friday afternoon concert by the South Mountain String Quartet at the Temple of Chamber Music was attended by an overflow crowd, one of the largest ever to attend a concert in the Temple. The Alexander Bloch quartet in Hillsdale, N. Y., played before the largest audience ever to attend a concert in that town on Saturday.

Tours of Estates Popular

The tours of the beautiful estates in the town of Lenox are proving popular with the Festival visitors. It is estimated that 250 persons last week made trips through the following estates: Grenville L. Winthrop's Groton Place; Mrs. Henry White's Elm Court; Harris Fahnestock's Eastover; Giraud Foster's Bellefontaine; Shadowbrook, the Jesuit Novitiate, former home of Andrew Carnegie; Cranwell Preparatory School, the former Berkshires Hunt and Country Club; the Pleasant Valley Bird and Wild Flower Sanctuary.

Miss Estelle Hutchinson, Lenox chairman of the committee for the Berkshire Symphonic Festival, is in charge of making arrangements for the tours. Any one wishing to take part in one or all of the inspection trips is asked to notify an attendant at the Lenox Festival information booth located on the Brotherhood property at the intersection of Routes 7 and 20 or by telephoning the booth, Lenox 68. No trips will be made today or tomorrow but the schedule for the remainder of the week follows:—

Wednesday morning, 10.30, Cranwell School; Wednesday afternoon, 3, Bellefontaine; Thursday, 10.30 A. M., Eastover; 3, Elm Court; Friday, 10.30 A. M., Pleasant Valley Bird and Wild Flower Sanctuary; 3, Bellefontaine; Saturday, 10.30 A. M., Shadowbrook; 3, Groton Place.

Big Crowds at Shawn's

Attendance records at Ted Shawn's lecture demonstrations Friday and Saturday afternoons smashed all previous records at Jacob's Pillow in Becket and other large crowds are expected for the tea, lecture and dance demonstrations scheduled for Friday and Saturday afternoons at 5 this week.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 7 - 1939

Lenox

Business Hits New High In Lenox

Hotels, Inns and Restaurants Jammed With Festival Visitors

LENOX, Aug. 7—Businessmen of this town report that business here hit a new high over the weekend with Festival visitors from all over the country filling practically every hotel, inn and rooming house for the sixth annual concerts by the Boston Symphony Orchestra at Tanglewood.

They agree that the weekend business was greater than at any time before 1929 and of particular interest to the townspeople is the fact that real estate agents here have been kept on the hop showing homes for sale or rent to visitors. One real estate man said yesterday that he showed more places during the past five days than he has in the past eight years.

Following Saturday night's concert Lester Roberts, manager of the Curtiss Hotel, opened the main dining room to take care of the overflow crowd in the grill. The Log Cabin on the Lenox-Pittsfield Road was another busy spot in town. In fact after the concert there was a long line of people waiting at the entrance to the Cabin to get tables before closing time. Ben Karp, and Tod Burke, the properietors report that it was the busiest weekend they have experienced since the Cabin was opened several years ago. Other places filled with people were the St. Lawrence Inn, Village, Mahanna Hotel, Stonewall Lodge, Heathercroft and several rooming houses about town.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 7 - 1939

Berkshire Society Has Many Guests At Third Concert

Festival at Tanglewood Draws Colonists; the Norman H. Davis Family Attends

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 6.—As a society event the third concert at Tanglewood this afternoon took first rank, and box holders had many guests.

With Mr. and Mrs. Norman H. Davis were members of their family, including Mr. and Mrs. Maclin P. Davis, Mrs. Robert W. Whiton Stuart and Mrs. John Fennelly.

With Mrs. George Otis Rockwood and daughter, Princess Diane R. Eristavi, were Mr. and Mrs. William E. Dodge Stokes, Mr. and Mrs. Carr V. Van Anda, Mr. Lawrence Smith Butler and Mr. George Jarvis Geer. Earlier in the day, Mrs. Rockwood and the Princess gave a luncheon at Rosemary Lodge, Lebanon Springs, N. Y., in honor of Mrs. Renee E. Paine, of Brookline. The other guests were Mrs. W. Henry Harrison, Mrs. Townsend Phillips, Mr. and Mrs. Harris Fahnestock, Mr. and Mrs. R. Jay Flick and the Messrs. Giraud Foster. John P. S. Harrison and Louis Gerard Paine.

In the box with Mr. and Mrs. Walter Atherton were Mr. and Mrs. George E. Parkinson, Mrs. Harry K. Knapp, Mr. Edward P. Botsford and Mr. and Mrs. George J. Putnam. With Mr. Bentley Wirt Warren, president of the Boston Symphony Orchestra, were M[redacted]anforth Geer jr. and Dr. and Mrs. Herschel C. Walker. Mr. and Mrs. Donald F. McPherson had in their box Mrs. John P. Hazen Perry and Mrs. Mahlon Ogden West. Mr. and Mrs. Robert K. Wheeler had Mr. and Mrs. Frederick A. Pearson, Miss Peggey Wheeler and Miss Cynthia Chase. Mr. and Mrs. R. Jay Flick were accompanied by Mrs. Flick's sister, Mrs. Edward T. Stuart, and Mrs. Margot Flick Hoffmann.

In the box with Mrs. W. Rockwood Gibbs were Mr. and Mrs. George B. de Gersdorff and Mr. and Mrs. Milo Safranek. Guests of Miss Mary Parsons were Mrs. Walter Maynard, Mrs. Montgomery Hare and Mr. and Mrs. Montgomery Hare jr.

Mr. and Mrs. David T. Dana have Mr. and Mrs. Pierre L. Barbey, of New York, as guests at Birchwood, Lenox, and Mrs. Dana gave a luncheon for them today. Visiting Mrs. Edgar C. Leonard at Strawberry Hill, Stockbridge, is Dr. Mary L. Leonard, founder and manager of the Winter Park Symphony Orchestra.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

AUG 7 - 1939

CROWD CHEERS RUSSIAN MUSIC

By JOHN SELBY

Stockbridge, Mass. — (AP) — Serge Koussevitzky closed the first half of [redacted]erkshire Symphonic Festival yesterday by taking the largest audience which ever attended on a tour of a Russian "Never-Never-Land." There were 6,500 persons in and around the big "music shed" at Tanglewood.

"Never-Never-Land" is the fantastic land which Serge Prokofieff created in a unique orchestral fairy tale called "Peter and the Wolf," played yesterday for the first time at a Berkshire festival. The music is witty as well as funny, and is full of broad laughs as well as some typical Russian subtleties.

As always, when the Boston symphony does this work Richard Hale was the narrator. It is one of the best bits of "recitation" to be heard anywhere, and, with the orchestra and Dr. Koussevitzky co-operating, it brought about one of the most wholehearted ovations of the festival.

For that matter, Dr. Koussevitzky used eloquently every resource of one of the world's great orchestras throughout the program, which opened with Bach's D Major concerto in the orchestral arrangement by Maximilian Steinberg, and closed with one of the most moving performances of the familiar F Minor, Tchaikovsky symphony, in the experience of the thousands who heard it.

The festival has not only been a musical success of the first rank, it has served to raise the whole of Berkshire County out of a slump in its chief summer industry, the tourist crop. The drouth, the World's Fair, or the financial status of the East has been reflected on the hotel registers of the district, and, for the first time this summer, these institutions have overflowed. The allied industries have prospered as well.

The Berkshire festival has created, incidentally, one of the most loyal summer musical audiences in the world. This was startingly proved by the fact that extra tickets sold at the gate were only $400 more on Saturday night than on Thursday, when two deluges failed to frighten away even the dowagers.

THIS CLIPPING FROM
STAMFORD, CONN.
ADVOCATE

AUG 7 - 1939

BERKSHIRE SYMPHONIC FESTIVAL DRAWS 6,500

BY JOHN SELBY
Associated Press Arts Editor.

Stockbridge, Mass., Aug. 7.—The second half of the Berkshire Symphonic Festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Symphony in a Beethoven, Strauss, Moussorgsky program in the huge music shed on the 210 acre estate bordering the "Stockbridge Bowl."

Yesterday set the all time record with 6,500 persons from most sections of the Western world in attendance. So far about 18,000 music lovers have heard the music of the first three concerts, according to George Edman, one of the festival officials.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

AUG 7 - 1939

Berkshire Fete Is Attended by Record Throng

Koussevitzky Takes 6,500 Persons on Tour of Russian 'Never-Never Land'; Hale Is Narrator

STOCKBRIDGE, Mass., Aug. 6 (AP).—Serge Koussevitzky closed the first half of the Bershire symphonic festival today by taking the largest audience which ever attended on a tour of a Russian "Never-Never-Land." There were 6,500 persons in and around the big "music shed" at Tanglewood.

"Never-Never-Land" is the fantastic land which Serge Prokofieff created in a unique orchestral fairy tale called "Peter and the Wolf," played today for the first time at a Berkshire festival. The music is witty as well as funny and is full of broad laughs as well as some typical Russian subtleties.

As always, when the Boston symphony does this work Richard Hale was the narrator. It is one of the best bits of "recitation" to be heard anywhere and with the orchestra and Dr. Koussevitzky cooperating, it brought about one of the most wholehearted ovations of the festival.

For that matter, Dr. Koussevitzky used eloquently every resource of one of the world's great orchestras throughout the program, which opened with C. P. E. Bach's D Major Concerto in the orchestral arrangement by Maximilian Steinberg and closed with one of the most moving performances of the familiar F Minor Tchaikovsky Symphony in the experience of the thousands who heard it.

The festival has not only been a musical success of the first rank, it has served to raise the whole of Berkshire county out of a slump in its chief summer industry, the tourist crop. The drought, the world's fair or the financial status of the East has been reflected on the hotel registers of the district and for the first time this summer, these institutions have overflowed. The allied industries have prospered as well.

The Berkshire festival has created, incidentally, one of the most loyal summer musical audiences in the world. This was startingly proved by the fact that extra tickets sold at the gate were only $400 more on Saturday night than on Thursday, when two deluges failed to frighten away even the dowagers.

Today, it was necessary for late comers to be satisfied with places outside the music shed. The shady side of the shed was packed solidly with humanity; many more sat stoically in the bright Berkshire sun through the program although they were able to see nothing but the back rows of the audience and without standing on tiptoe could not even see the top of Koussevitzky's head.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

AUG 7 - 1939

MUSIC FESTIVAL RESUMES THURSDAY

STOCKBRIDGE, Mass., Aug. 7—The second half of the Berkshire Symphonic Festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Symphony in a Beethoven, Strauss, Moussorgsky program in the huge music shed on the 210-acre estate bordering the "Stockbridge Bowl."

Yesterday set the all-time record with 6500 persons from most sections of the western world in attendance. So far about 18,000 music lovers have heard the music of the first three concerts, according to George Edman, one of the festival officials.

Boston Evening Transcript AUGUST 7, 1939

CLEAR AND COOL

Thus the Weather, and the Festival At Tanglewood Has Record Audiences

By STEPHEN SOMERVELL

STOCKBRIDGE, Aug. 6—Among the most encouraging features of the Berkshire Festival, which is being celebrated for the sixth consecutive year, is the fact that it is not intended solely for the edification of summer visitors—most of whom, after all, enjoy abundant opportunities to hear first-rate symphonic performances during the winter, though hardly under such idyllic conditions. Of the Boston Symphony Orchestra's audiences at Tanglewood a by no means negligible portion is made up of inhabitants of near-by towns, villages, and rural communities.

Promising further progress in this direction is a recent and important by-product of the festival, a layman's music course instituted by the board of trustees. Under this plan a course of 14 lessons in music appreciation was given during the past school year, in six high schools of Berkshire county. Some 1500 pupils participated. At the end of the year prizes of tickets to the concerts were awarded, and all children were invited to attend the orchestra's Saturday morning rehearsals.

The first of these public rehearsals was held yesterday. Under a sunny sky, washed clean by the preceding day's rain, about a thousand high-school children converged upon Tanglewood. Some 2000 adult subscribers to the series, who also are permitted attendance at these rehearsals, joined them. A striking change, this, from the closely guarded privacy of the rehearsals at Symphony Hall during the winter season.

Down to Business

Some preliminary comments on the works to be rehearsed were offered by Olin Downes, music critic of the New York Times. Discussing two of these—concertos by C. P. E. Bach and Walter Piston, he pointed out their essential similarity of style despite the two centuries that separated them, and touched upon the relation of the 18th and 19th century conceptions of the concerto to the social ideas and institutions of their respective eras.

The rehearsal began smoothly. Dr. Koussevitzky, coatless and restrained, stopped his men seldom and exhorted them quietly. So were performed the two concertos, with the audience, young and old, intently interested in both the music and the process whereby details were polished and perfected. Prokofiev's "Peter and the Wolf" went even more smoothly and pleased its hearers mightily.

When, after an intermission, the rehearsal was resumed, the children had vanished, doubtless in quest of their mid-day meal, and only the adults remained. Now Dr. Koussevitzky, embarking upon some troublesome portions of Sibelius's 50th symphony, threw off the restraint that had once or twice cost him visible effort. More than one individual or group of players was to cringe under his slow and biting sarcasm or quail beneath his withering glance. Finally, one unfortunate, nervously sounding his very last note a half second too soon, was rewarded with a chilly glare, infinitely and silently prolonged, that froze even the audience. Then the conductor turned abruptly and strode stiffly from the platform. The rehearsal was over.

Music of Fine Substance

On Saturday evening the second concert of the series was given. The weather, compensating for that which greeted the opening of the festival, was perfect—clear and cool. Now at last the surroundings of the Music Shed took on their traditional aspect; not a few listeners sat under the trees or lay on the grass, where they could hear almost as clearly as could the 5500 or so who occupied the Shed. In the intermission these thousands strolled under a velvet sky in which the stars shone brilliantly, or visited the refreshment tent of the good ladies of the Thursday Morning Club of Great Barrington, where they might buy, among other less exotic cooling drinks, goat milk from the near-by farm of Dr. Artur Rodzinsky.

The program made no concessions to that summer lassitude which is sometimes thought to engender a taste for musical trivialities. It began with Walter Piston's Concerto—an alert and witty modernist's adaptation of the manner of the 18th-century concerto grosso. Its first movement, despite its free use of dissonance, most recognizably pays tribute to its prototype. The shape of its phrases, their succession and alternation, their sprightly pace, their neatness, all betray its debt to the type of instrumental allegro favored by Bach and his immediate successors. The ingenious and charming scherzo, scored with brilliant resourcefulness, is far more original. The finale, a passacaglia with many learned devices, is absorbing, but seems to betray too obviously the cerebration that went into its creation.

More familiar fare were the two symphonies that constituted the rest of the program—Sibelius's Fifth, performed in a manner which accentuated its epic scope, its vivid suggestions of legendary heroism, of pomp and circumstance; and Beethoven's Seventh. Dr. Koussevitzky's reading of the latter masterpiece gains constantly in balance and sensitiveness, but we feel his performance of the finale to be too violent and heavy-footed.

Tchaikovsky's Fourth Glows

This afternoon's brilliant weather assisted an attractive program in bringing a record audience to the last concert of the first series. Carl Philip Emanuel Bach's beautiful concerto in D—originaly for strings but rearranged by Steinberg for an orchestra which includes woodwinds and a horn—with its exquisite, long-drawn-out adagio and the pleasantly fluent counterpoints of its two allegros, was admirably performed. Prokofiev's delightful orchestral fairy tale for children, "Peter and the Wolf," followed it and was rapturously received, both by those to whom it was new and by those who had heard it before, for this is a musical joke that improves upon better acquaintance. For entertainment, for sheer musical charm, and as a means of painlessly familiarizing children with the instruments of the orchestra, "Peter" is a masterpiece. Richard Hale was the superb narrator, and the orchestra performed its part magnificently.

Tchaikovsky's Fourth symphony, under Dr. Koussevitzky's sympathetic baton, encompassed the whole gamut of romantic emotions—gloomy, poetic, melancholy, gay, declamatory, heroic. In its finale the conductor drove his men to miraculous heights of frenzied brilliance. It was an extraordinarily effective performance, marking the end, also of the first half of the Sixth Berkshire Festival. The great audience responded with applause, with shouts, and with the waving of programs and pocket handkerchiefs.

118

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

AUG 7 - 1939

Richard Tucker

Serge Koussevitzky's deft baton again guides the Boston Symphony at the Berkshire Festival

---

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 8 - 1939

The People's Forum

Festival Impression

To the Editor of THE EAGLE:—

The Berkshire Symphonic Festival Concert of August 6, 1939 was a varied one.

Bach's Concerto in D Major is conservative, technical, symphonic—a fine medium for displaying the skill and artistic attainments of the musicians.

In a lighter vein, Prokofieff's fairy tale "Peter and the Wolf" is an interesting and highly entertaining variation from the usual symphonic style. Richard Hale in the role of narrator was thoroughly enjoyable.

The highest point, however, and by far the most impressive offering, Tchaikovsky's 4th Symphony in F Minor was rendered in a manner which can be best described as a truly great musical achievement. The work begins in a sustained style with a hint of brightness in the form of a valse movement. Each succeeding movement increases in intensity until in one great burst of glorious beauty comes the inspiring finale. Conductor and men in perfect accord outdid themselves in this movement. Although the music is subdued, one detects the soft rolling of drums. Slowly the theme builds up to a great, stirring surge of emotion. Each musician is a study in concentration as he strives for that perfect expression, that delicate shading. As the climax approaches, the enraptured audience leans forward, every eye fixed upon the podium where stands this great leader of this great orchestra. As the last resounding chords are struck, the audience rises, the ovation and cries of "Bravo" are heard.

Koussevitsky, revealing how much of himself he has given that we might enjoy the best in music, wearily, yet happily bows to thundering adulation. Recalled again and again he has the entire orchestra stand to receive that part of the applause to which they are so deservingly entitled. The spontaneous outburst rises to greater heights. This truly has been an inspired and inspiring performance and to all music lovers present has brought a new appreciation of beauty, a kener discrimination between the ordinary and the outstanding worthwhile. This is not a fleeting enjoyment. For long years to come, often will these golden rays of sound flood in to brighten the corridors of memory.

BARBARA E. BARRETT.
Pittsfield.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 8 - 1939

In the Bolton Landing Colony

Special to the Herald Tribune

BOLTON LANDING, N. Y., Aug. 7.—Mr. and Mrs. Sidney Homer (Mme. Louise Homer) motored to Breadloaf, Vt., today to attend a concert by the Boston Symphony Trio, which played Mr. Homer's trio for violin cello and piano. They were accompanied by the Rev. Ernest Van R. Stires and Mrs. Stires and Miss Louise Stires, and the Misses Marion McMann, Mariette Corbo, Sarah Barber and Thorwold Croasdale, who sang a group of Mr. Homer's compositions at the concert.

Mrs. Elmer Coulter, of New York, has arrived at the Sagamore from Stockbridge, Mass., where she attended the Berkshire Music Festival. Mr. Coulter will be here later in the month. Mr. and Mrs. William S. Speed, of Louisville, have arrived for August.

Mrs. Lucy Butler, of St. Louis, is visiting her daughter, Mrs. Ralph Bixby. Mrs. R. Russell Brown, of Staten Island, and daughter, Miss Nancy Brown, are visiting Mrs. Lewis de Jonge at Up Yonda Farm. Mr. and Mrs. Harold J. Brown, of Staten Island, are at the Sagamore.

Visitors at the Sagamore had a speed-boat ride and picnic at Paradise Bay this evening.

Mr. and Mrs. James E. M. McDonald entertained at luncheon today at the Sagamore Golf Club for Mrs. W. L. Horn and Mr. John W. Smith, of London, Ont. Mr. McDonald arrived Saturday by plane from Nassau, B. W. I., to pass two weeks at his home here.

Mr. T. Guilford Smith, of Larchmont, has arrived to participate in the Sagamore amateur tennis tournament, beginning tomorrow. Miss Carol Lewis, of Fayetteville, N. Y., will defend her title in the women's singles.

Mrs. Grace Emily Edwards, of New York, has joined her son, Mr. Duke Edwards, at the Sagamore for a week.

THIS CLIPPING FROM
HUDSON, N. Y.
REGISTER

AUG 8 - 1939

HUDSONIANS ATTEND SYMPHONY CONCERT; 3 OTHERS SCHEDULED

A number of Hudson people attended the third concert of the Boston Symphony orchestra under the direction of Serge Koussevitzky, held Sunday afternoon on the "Tanglewood" estate at Lenox, Mass. The program consisted of Bach's concerts in D Major; Propofieff's "Peter and the Wolf," and Tchkaikovsky's Symphony No. 4 in F. Minor.

The largest crowd on record attended Sunday's concert with all reserved seats sold and general admission tickets being the only ones available.

On Thursday night at 8:30, there will be another concert. Another will be held on Saturday, August 12, at 8:30 p. m. and a third on Sunday afternoon, August 13, at 3:30.

Hudsonians who enjoyed the concert were the Rev. and Mrs. Charles B. Thompson, Mrs. Charles P. Hermance and daughter, Annah, Mrs. Otis H. Bradley, Mrs. Charles B. Benson, Mrs. Wendover Neefus, Clayton L. Carhart, Gerald S. Bliss and Theodore H. Kline.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 9 - 1939

The Voice of Symphonic Festival Audience Is the Product of Ten Thousand Remarks

As much a part of the Berkshire Symphonic Festival as the music is the subdued roar which vibrates through the shed at Tanglewood when the orchestra is not playing. It is the accumulation of thousands of little conversations, the aggregate of small talk.

Every greeting of friends; every inquiry for location of seats; every comment on the Festival, the orchestra and the weather, adds its minicule of sound to the whole. It starts perhaps half an hour before the concert and gains steadily in volume until Dr. Koussevitzky comes on the stage, when it drops to silence like a dying phonograph record. It comes again between numbers and rises to other peaks at intermission and at the end of the concert.

Before the Concert

It is the quiet voice of the crowd, an elusive tone, steady in its volume and varying only subtly in its pitch. It is a monotone, and yet its component sounds change with the time. Half an hour before the concert, the remarks and conversations that make it up have no haste in them. Then there is time to talk of the last concert, of the Tanglewood gardens, of the impressiveness of the shed, of how beautifully Mrs. Phelps-Phelps dresses, of how badly Mrs. Phelps-Phelps dresses.

"Have you ever gone from English garden to English garden?"

"Wasn't that Brahms a wonderful reading?"

"Do you ever get a vacation on that job?"

"Good Lord, I haven't seen him for 15 years!"

"If I had the right screen, I could put on a real show in here."

"Do you suppose the chauffeurs really listen to the music!"

"For Heaven's sake, where did she get that hat?"

Five minutes before the concert, the talk is hurried, its topics confined to the immediate and the practical—with, of course, some exceptions.

"We'd better decide on a place to meet. How about the refreshment tent?"

"Have you got a ride home?"

"Where the hell is Section 16?"

"Yes, I have a program. Somebody said they were going to give out single sheets today."

"Don't worry, you can hear everything out on the lawn."

"I'd like to get some place where I can see the orchestra. You might as well be listening to the radio out here."

"For heaven's sake, where did she get that hat?"

Intermission

Intermission brings a return to casual matters, with searching-party remarks and comments on the first-half program predominating.

"But nobody lives at Newport any more!"

"No thanks. I haven't had a cigarette in three weeks."

"Do you mean he's got to live on that strained spinach and stuff they give to kids?"

"I heard somebody say Dorothy Lamour is here. Sounds silly. What would she be doing at a symphony concert?"

"They're supposed to be in the blue section, but I can't see them."

"Don't tell me that Piston thing is music."

"For heaven's sake, where did she get that hat?"

At the end of the concert there is more seaching, more comment on the last half of the concert, on the whole concert, and on the concert as it compared with the previous night or with the same night last year or with last winter in Symphony Hall.

"Two and a half hours in one of those seats and I'm crippled."

"I wonder how many handkerchiefs Dr. Koussevitzky uses up in a concert."

"They said they'd meet us here. We'll give 'em five minutes more."

"They take the glasses off the tables at midnight."

"For heaven's sake, where did she get that hat?"

THIS CLIPPING FROM
DANBURY, CONN.
NEWS-TIMES

AUG 8 - 1939

Many at Music Festival

Stockbridge, Mass.—The second half of the Berkshire Symphonic festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Symphony in a Beethove, Strauss and Moussorgsky program in the huge music shed on the 210-acre estate bordering the "Stockbridge bowl." Sunday set the all-time record with 6,500 persons in attendance. So far about 18,000 music lovers have heard the music of the first three concerts, according to George Edman, one of the festival officials.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR - ENTERPRISE

AUG 9 - 1939

Berkshire Festival Enters Second Half

The second half of the sixth annual Berkshire Symphonic Festival will open tomorrow, at 8:30 o'clock when Serge Koussevitsky leads the Boston Symphony orchestra in a program including Beethoven's Symphony No. 2, in D. Major, Strauss, also "Sprach Zarathustra," and Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel.

The first half of the festival closed Sunday night with all time record attendance for one performance estimated at 6,500. The total attendance to date is estimated at 18.500.

The fifth program Saturday night at 8:30 will include Haydn's Symphony in B Flat, Stravinsky's "Le Sacre du Printemps," and several compositions by Wagner. The festival will close with Sunday afternoon's concert at 3:30 o'clock. The final program will include Schumann's Symphony No. 4 in D. Minor; Debussy's "Prelude a l'Apres-midi d'un Faune; Ravel's "La Valse," and the Second Symphony by Sibelius.

118

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

AUG 7 - 1939

Richard Tucker

Serge Koussevitzky's deft baton again guides the Boston Symphony at the Berkshire Festival

---

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 8 - 1939

The People's Forum

Festival Impression

To the Editor of THE EAGLE:—

The Berkshire Symphonic Festival Concert of August 6, 1939 was a varied one.

Bach's Concerto in D Major is conservative, technical, symphonic—a fine medium for displaying the skill and artistic attainments of the musicians.

In a lighter vein, Prokofieff's fairy tale "Peter and the Wolf" is an interesting and highly entertaining variation from the usual symphonic style. Richard Hale in the role of narrator was thoroughly enjoyable.

The highest point, however, and by far the most impressive offering, Tchaikovsky's 4th Symphony in F Minor was rendered in a manner which can be best described as a truly great musical achievement. The work begins in a sustained style with a hint of brightness in the form of a valse movement. Each succeeding movement increases in intensity until in one great burst of glorious beauty comes the inspiring finale. Conductor and men in perfect accord outdid themselves in this movement. Although the music is subdued, one detects the soft rolling of drums. Slowly the theme builds up to a great, stirring surge of emotion. Each musician is a study in concentration as he strives for that perfect expression, that delicate shading. As the climax approaches, the enraptured audience leans forward, every eye fixed upon the podium where stands this great leader of this great orchestra. As the last resounding chords are struck, the audience rises, the ovation and cries of "Bravo" are heard.

Koussevitsky, revealing how much of himself he has given that we might enjoy the best in music, wearily, yet happily bows to thundering adulation. Recalled again and again he has the entire orchestra stand to receive that part of the applause to which they are so deservingly entitled. The spontaneous outburst rises to greater heights. This truly has been an inspired and inspiring performance and to all music lovers present has brought a new appreciation of beauty, a kener discrimination between the ordinary and the outstanding worthwhile. This is not a fleeting enjoyment. For long years to come, often will these golden rays of sound flood in to brighten the corridors of memory.

BARBARA E. BARRETT.
Pittsfield.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 8 - 1939

In the Bolton Landing Colony

Special to the Herald Tribune

BOLTON LANDING, N. Y., Aug. 7.—Mr. and Mrs. Sidney Homer (Mme. Louise Homer) motored to Breadloaf, Vt., today to attend a concert by the Boston Symphony Trio, which played Mr. Homer's trio for violin cello and piano. They were accompanied by the Rev. Ernest Van R. Stires and Mrs. Stires and Miss Louise Stires, and the Misses Marion McMann, Mariette Corbo, Sarah Barber and Thorwold Croasdale, who sang a group of Mr. Homer's compositions at the concert.

Mrs. Elmer Coulter, of New York, has arrived at the Sagamore from Stockbridge, Mass., where she attended the Berkshire Music Festival. Mr. Coulter will be here later in the month. Mr. and Mrs. William S. Speed, of Louisville, have arrived for August.

Mrs. Lucy Butler, of St. Louis, is visiting her daughter, Mrs. Ralph Bixby. Mrs. R. Russell Brown, of Staten Island, and daughter, Miss Nancy Brown, are visiting Mrs. Lewis de Jonge at Up Yonda Farm. Mr. and Mrs. Harold J. Brown, of Staten Island, are at the Sagamore.

Visitors at the Sagamore had a speed-boat ride and picnic at Paradise Bay this evening.

Mr. and Mrs. James E. M. McDonald entertained at luncheon today at the Sagamore Golf Club for Mrs. W. L. Horn and Mr. John W. Smith, of London, Ont. Mr. McDonald arrived Saturday by plane from Nassau, B. W. I., to pass two weeks at his home here.

Mr. T. Guilford Smith, of Larchmont, has arrived to participate in the Sagamore amateur tennis tournament, beginning tomorrow. Miss Carol Lewis, of Fayetteville, N. Y., will defend her title in the women's singles.

Mrs. Grace Emily Edwards, of New York, has joined her son, Mr. Duke Edwards, at the Sagamore for a week.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 9 - 1939

The Voice of Symphonic Festival Audience Is the Product of Ten Thousand Remarks

As much a part of the Berkshire Symphonic Festival as the music is the subdued roar which vibrates through the shed at Tanglewood when the orchestra is not playing. It is the accumulation of thousands of little conversations, the aggregate of small talk.

Every greeting of friends; every inquiry for location of seats; every comment on the Festival, the orchestra and the weather, adds its minicule of sound to the whole. It starts perhaps half an hour before the concert and gains steadily in volume until Dr. Koussevitzky comes on the stage, when it drops to silence like a dying phonograph record. It comes again between numbers and rises to other peaks at intermission and at the end of the concert.

Before the Concert

It is the quiet voice of the crowd, an elusive tone, steady in its volume and varying only subtly in its pitch. It is a monotone, and yet its component sounds change with the time. Half an hour before the concert, the remarks and conversations that make it up have no haste in them. Then there is time to talk of the last concert, of the Tanglewood gardens, of the impressiveness of the shed, of how beautifully Mrs. Phelps-Phelps dresses, of how badly Mrs. Phelps-Phelps dresses.

"Have you ever gone from English garden to English garden?"

"Wasn't that Brahms a wonderful reading?"

"Do you ever get a vacation on that job?"

"Good Lord, I haven't seen him for 15 years!"

"If I had the right screen, I could put on a real show in here."

"Do you suppose the chauffeurs really listen to the music!"

"For Heaven's sake, where did she get that hat?"

Five minutes before the concert, the talk is hurried, its topics confined to the immediate and the practical—with, of course, some exceptions.

"We'd better decide on a place to meet. How about the refreshment tent?"

"Have you got a ride home?"

"Where the hell is Section 16?"

"Yes, I have a program. Somebody said they were going to give out single sheets today."

"Don't worry, you can hear everything out on the lawn."

"I'd like to get some place where I can see the orchestra. You might as well be listening to the radio out here."

"For heaven's sake, where did she get that hat?"

Intermission

Intermission brings a return to casual matters, with searching-party remarks and comments on the first-half program predominating.

"But nobody lives at Newport any more!"

"No thanks, I haven't had a cigarette in three weeks."

"Do you mean he's got to live on that strained spinach and stuff they give to kids?"

"I heard somebody say Dorothy Lamour is here. Sounds silly. What would she be doing at a symphony concert?"

"They're supposed to be in the blue section, but I can't see them."

"Don't tell me that Piston thing is music."

"For heaven's sake, where did she get that hat?"

At the end of the concert there is more seaching, more comment on the last half of the concert, on the whole concert, and on the concert as it compared with the previous night or with the same night last year or with last winter in Symphony Hall.

"Two and a half hours in one of those seats and I'm crippled."

"I wonder how many handkerchiefs Dr. Koussevitzky uses up in a concert."

"They said they'd meet us here. We'll give 'em five minutes more."

"They take the glasses off the tables at midnight."

"For heaven's sake, where did she get that hat?"

THIS CLIPPING FROM
HUDSON, N. Y.
REGISTER

AUG 8 - 1939

HUDSONIANS ATTEND SYMPHONY CONCERT; 3 OTHERS SCHEDULED

A number of Hudson people attended the third concert of the Boston Symphony orchestra under the direction of Serge Koussevitzky, held Sunday afternoon on the "Tanglewood" estate at Lenox, Mass. The program consisted of Bach's concerts in D Major; Propofieff's "Peter and the Wolf," and Tchkaikovsky's Symphony No. 4 in F. Minor.

The largest crowd on record attended Sunday's concert with all reserved seats sold and general admission tickets being the only ones available.

On Thursday night at 8:30, there will be another concert. Another will be held on Saturday, August 12, at 8:30 p. m. and a third on Sunday afternoon, August 13, at 3:30.

Hudsonians who enjoyed the concert were the Rev. and Mrs. Charles B. Thompson, Mrs. Charles P. Hermance and daughter, Annah, Mrs. Otis H. Bradley, Mrs. Charles B. Benson, Mrs. Wendover Neefus, Clayton L. Carhart, Gerald S. Bliss and Theodore H. Kline.

THIS CLIPPING FROM
DANBURY, CONN.
NEWS-TIMES

AUG 8 - 1939

Many at Music Festival

Stockbridge, Mass.—The second half of the Berkshire Symphonic festival at Tanglewood, near here, will open Thursday night with Serge Koussevitzky conducting the Boston Symphony in a Beethove, Strauss and Moussorgsky program in the huge music shed on the 210-acre estate bordering the "Stockbridge bowl." Sunday set the all-time record with 6,500 persons in attendance. So far about 18,000 music lovers have heard the music of the first three concerts, according to George Edman, one of the festival officials.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR - ENTERPRISE

AUG 9 - 1939

Berkshire Festival Enters Second Half

The second half of the sixth annual Berkshire Symphonic Festival will open tomorrow, at 8:30 o'clock when Serge Koussevitsky leads the Boston Symphony orchestra in a program including Beethoven's Symphony No. 2, in D. Major, Strauss' also "Sprach Zarathustra," and Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel.

The first half of the festival closed Sunday night with all time record attendance for one performance estimated at 6,500. The total attendance to date is estimated at 18,500.

The fifth program Saturday night at 8:30 will include Haydn's Symphony in B Flat, Stravinsky's "Le Sacre du Printemps," and several compositions by Wagner. The festival will close with Sunday afternoon's concert at 3:30 o'clock. The final program will include Schumann's Symphony No. 4 in D Minor; Debussy's "Prelude a l'Apres-midi d'un Faune; Ravel's "La Valse," and the Second Symphony by Sibelius.

119

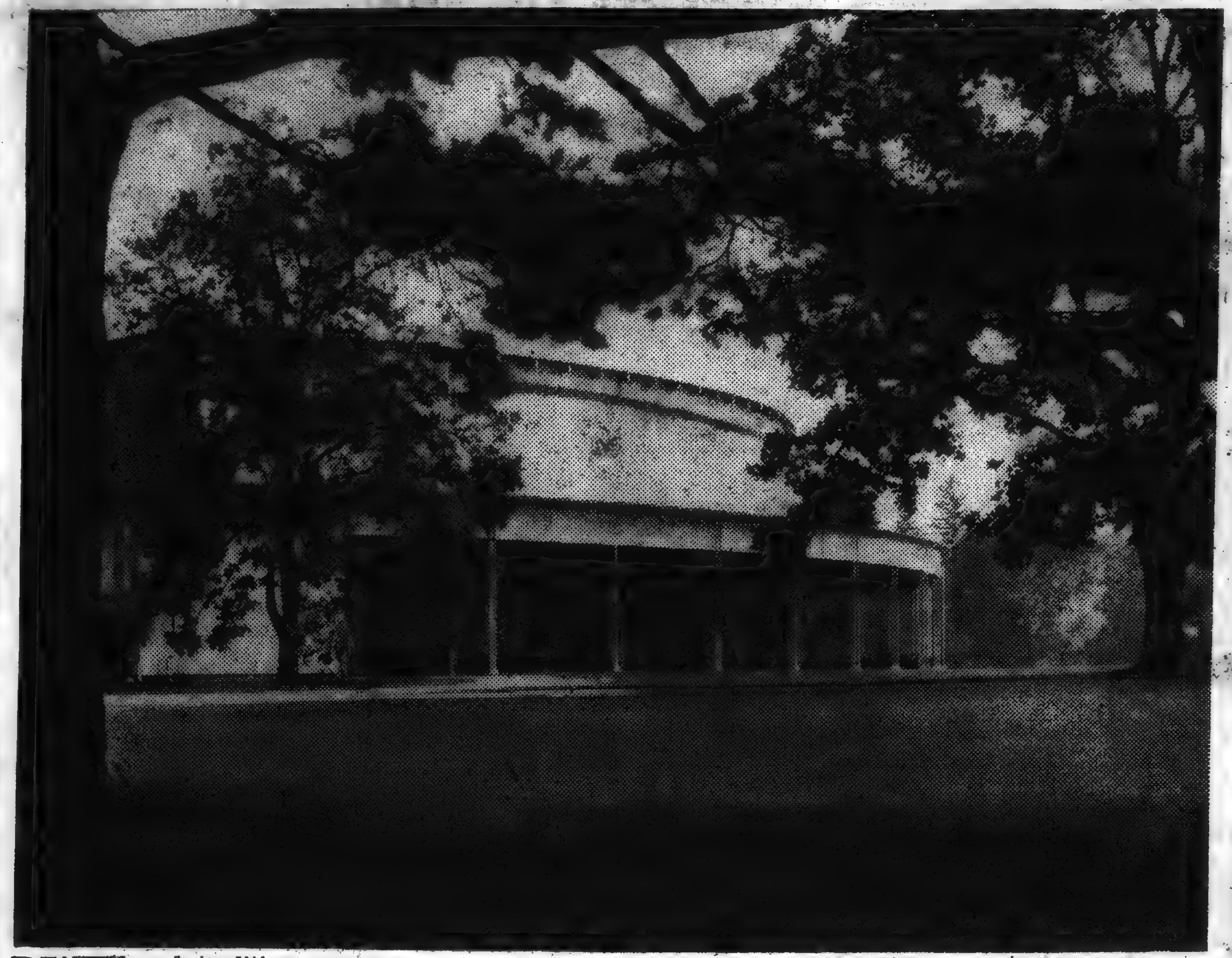
THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 8 - 1939

MEN, STEEL AND PINE PLANKS MAKE TANGLEWOOD GREAT . . .

By ROBERT C. McCAIN

WHEN you run across the member of a symphony orchestra wearing a checked shirt at rehearsal, you ought to know you have found something. And you have as it concerns the Boston Symphony at summer quarters in Tanglewood, near Lenox, Mass. One of the great symphony orchestras of the world, the Boston's string section is acknowledged by many critics as without equal—yet here is Celloist Alfred Zighera, in a checked shirt, wiping the strings of his instrument in the tuning room back of the Music Shed stage. About such an orchestra there is nothing fusty. It is alive!

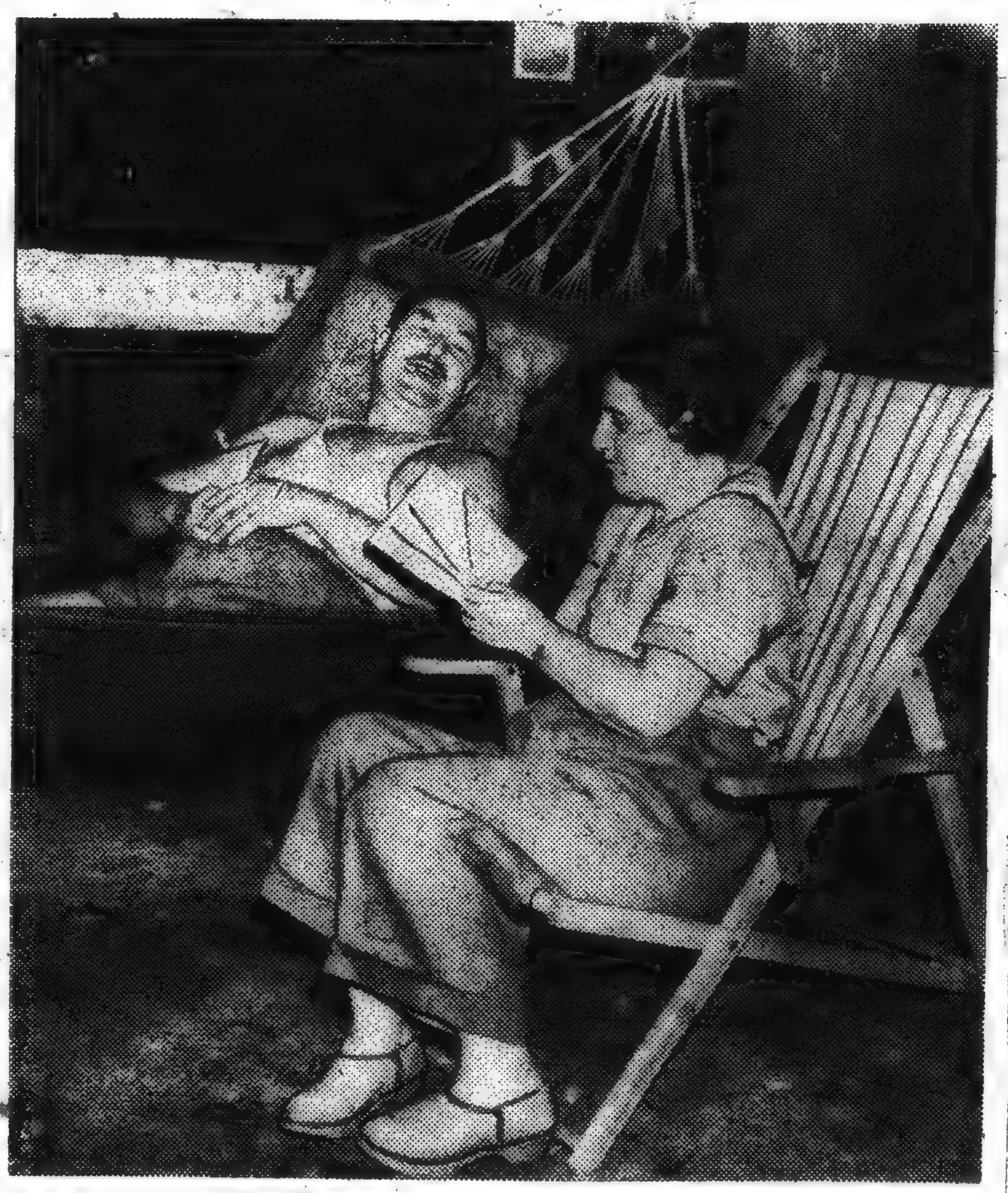


BEAUTY and tradition are as much a part of Tanglewood as its remarkable, $100,000 music shed. Sweeping down in this picture are branches of the Hawthorne pines, a row of stately trees which recall the author's life at Tanglewood in 1850-51. (In the summer he loved it, but he couldn't stand the Berkshire winters.) The Music Shed resembles an enormous piece of pie in which there is no filling—a piece of pie whose round edge is 404 feet long. Due largely to a one and one-half acre ceiling of North Carolina fir—each plank 8 inches wide and 2 inches thick—the shed has an amazing ability to accurately convey sound. From the full-sized stage, in a sound box, to the outer edge of the arcade, the shed is 203 feet long yet the most pianissimo passages are heard perfectly at the rear. Under certain conditions, a pin dropped on the stage can be heard 200 feet away. Shed statistics: 300 tons of steel, including a 16-ton main girder which is 96½ feet long; height of more than 40 feet; 78 columns over 20 feet high, each set in a 14-ton chunk of concrete; 66,000 square feet of roof, covered by three layers of felt and asphalt; built with gifts of from $1 to $10,000. (There was only one of the latter.)

Knickerbocker News Photos-Wilson

PROF. RICHARD FAY, Massachusetts Institute of Technology acoustics expert, worked with delicate sound detectors to measure shed acoustics. He found a slight loss of sound in the rear quarter which he remedied by erection of this plasterboard reflector. The open sides of the shed give you the impression of sitting outdoors to hear the orchestra.

THE people of the Pittsfield-Lenox-Lee area—even the "summer people"—go out of their way to be nice to members of the orchestra and that is more a mark of appreciation than of formal politeness. At any other lake you would expect to find such a pretty girl in tow of some husky thick-head who was a fast swimmer but a slow thinker. At Stockbridge Bowl, though, the talented musicians "rate." Proof is the prize Jean M. Cauhape, second viola player, has. Her name is Jean Gundacker.



SEVERAL members of the orchestra are living at the lake on the 200-acre Tanglewood estate in tents. This is Mr. and Mrs. Rene Voisin. He is a trumpet player in the orchestra and his idea of relaxation after a stiff rehearsal is to have Mrs. Voisin read to him while he lolls in a hammock in shorts.

120

...AN ARTISTIC AND SCIENTIFIC TRIUMPH

DIRECTOR SERGE KOUSSEVITZKY turns and listens intently to a soloist at rehearsal but does not seem to be a too-temperamental conductor—not the kind who tears his hair and storms. The music shed is his pride both because it is a perfect place in which to give a concert and because his close friend, Eliel Saarinen, a famous Finnish architect, brought to the U. S. in 1923 by Marshall Field, designed it. To Joseph Franz, Stockbridge engineer and Festival director, however, goes most credit for the building because he adapted Saarinen's designs, saving thousands of dollars, and supervised construction. (He was shown in the first picture of yesterday's strip.) The Festival is a non-profit making organization which will be limited to 3,000 members. Single membership costs $5, full membership $10 a patronship (you'll see them sitting in the boxes) from $75 to $150. For the most part, concert audiences are composed of upper-middle class folks who love good music. There also is a liberal sprinkling of rather stuffy aristocrats who speak Bostonese.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 9 - 1939

Symphonic Festival Second Half Will Start Tomorrow

Special to The Hartford Times

Stockbridge, Mass.—The second half of the sixth annual Berkshire Symphonic Festival will open Thursday at 8:30 when Serge Koussevitzky leads the Boston Symphony Orchestra.

This program will include Beethoven's Symphony No. 2 in D Major, Strauss "Also Sprach Zarathustra," and Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel.

The first half of the Festival closed Sunday night with an all-time record attendance for one performance estimated at 6,500. The total attendance to date is estimated at 18,500. Every indication points to equally as great an attendance at the second series of three concerts.

Saturday, Sunday Programs

The fifth program Saturday night at 8:30 will include Haydn's Symphony in B-flat, Stravinsky's "Le Sacre du Printemps," and several compositions by Wagner. The Festival will close with Sunday afternoon's concert at 3:30. The final program will include Schumann's Symphony No. 4 in D Minor, Debussy's "Prelude a l'Apres-midi d'un Faune," Ravel's "La Valse," and the second symphony by Sibelius.

All reserved seats in the rear section of the music shed at Tanglewood have been sold, but there are good seats left in the front section and, as during the first series, admission tickets will be sold admitting holders to the concert grounds. Reservations may be made by writing or telephoning to the Festival office at Stockbridge.

The Berkshire Innkeepers' Association reports practically every available room in Stockbridge and Lenox taken but rooms are available in neighboring towns. Room reservations may be made through the Festival office, the Berkshire Hills Conference at Pittsfield or through hotels in the county.

Many Other Events

Tickets for the chamber music concert at South Mountain in Pittsfield may be obtained by writing to William Willeke, director.

There will be performances at Ted Shawn's summer studio in West Becket, Friday and Saturday afternoons, at the Berkshire Playhouse in Stockbridge daily. The Berkshire Museum in Pittsfield, the Berkshire Garden Center in Stockbridge, the Pleasant Valley Bird and Wild Flower Sanctuary in Lenox, Alexander Bloch's (chamber music) at Hillsdale, N. Y., Music Mountain at Falls Village, Conn., and the Playhouse-in-the-Hills at Cummington, invite Festival visitors to partake of their hospitality.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

AUG 10 1939

Tanglewood Final Series Opens Tonight

Another Concert on Saturday and Last One Sunday

The second half of the sixth annual Berkshire Symphony Festival at Tanglewood, Stockbridge, will open tonight at 8:30 when Serge Koussevitzky leads the Boston Symphony Orchestra in a program including Beethoven's Symphony No. 2 in D Major, Strauss's "Also Sprach Zarathustra," and Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel.

The fifth program Saturday night at 8:30 will include Haydn's Symphony in B-flat, Stravinsky's "Le Sacre du Printemps" and several compositions by Wagner. The Festival will close with Sunday afternoon's concert at 3:30. The final program will include Schumann's Symphony No. 4 in D Minor, Debussy's "Prelude a l'Apres-midi d'un Faune," Ravel's "La Valse," and the second symphony by Sibelius.

All reserved seats in the rear section of the music shed at Tanglewood have been sold, but there are good seats left in the front section. In anticipation of an overflow crowd the Festival management is prepared to take care of all who come. It may not be possible to seat everyone within the spacious music shed but admission tickets will be available for emergency use. They will entitle holder to sit on the grass or stand near the edges of the shed.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 10 1939

Students To Attend Rehearsal At Tanglewood

LEE, Aug. 10.—All local school students interested in attending the Saturday morning rehearsal of the Boston Symphony Orchestra at Tanglewood are requested to contact Principal Walter A. Potter or Superintendent of Schools Charles A. Miller.

The group will meet at the high school Saturday morning at 9.30 when cars will be provided for transportation. Attendance at the rehearsal is made possible, free, to the students through the courtesy of the Berkshire Symphonic Festival, Inc.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

AUG 10 1939

Resume Berkshire Festival Tonight

George Koussevitzky will lead the Boston Symphony orchestra for the second half of the sixth annual Berkshire Symphonic festival, which opens tonight at Stockbridge, Mass. The first half of the festival closed Sunday, with an all-time record attendance, estimated at 18,500.

Tonight's program, starting at 8:30 o'clock, will include Beethoven's Symphony No. 2 in D. Major, Strauss, "Also Sprach Zarathustra," and Moussorgsky's "Pictures at an Exhibition." The pianoforte pieces are arranged for the orchestra by Maurice Ravel.

THIS CLIPPING FROM
WATERBURY, CONN.
AMERICAN

AUG 10 1939

Boston Symphony At Music Shed

The second series of concerts in the Berkshire symphonic festival by the Boston Symphony orchestra under its conductor, Serge Koussevitzky, will open this evening at 8:30 o'clock at the music shed in Tanglewood, near Stockbridge, Mass.

The program tonight will consist of Beethoven's Second symphony, Strauss's tone poem, "Also Sprach Zarathustra," and Moussorgsky's "Pictures at an Exhibition," arranged for orchestra by Maurice Ravel.

The Saturday evening concert will include works of Haydn, Stravinsky and Wagner. Sunday afternoon the audience will hear Schumann's Fourth symphony, the Second symphony of Sibelius and works by Debussy and Ravel. When the festival comes to a close on Sunday afternoon it will have been heard by the largest number of music lovers yet to attend these annual concerts here. Close to 19,000 persons heard the first series of three concerts and there is every indication that an even greater number will try to gain admission to the grounds for the second series.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
AUG 10 1939

12

World of Lively Arts

By T. H. PARKER

The Brothers Serge.

The programing of "Peter And The Wolf" at the Berkshire Festival is another example of the brotherly love shared by the two Serges, Koussevitzky and Prokofieff. In the last few years, the Doctor and Boston orchestra have played nearly 20 different works by the Soviet composer, while he in turn composed a special symphony upon the occasion of the Fiftieth Anniversary of the orchestra.

The basis for this pronounced musical alliance is not entirely clear to me at the moment. Obviously it is founded upon an admiration on the part of Dr. Koussevitzky for the kind of writing Prokofieff does but the particular nature of the attraction is harder to put a finger upon. I am inclined to believe, perhaps a little too offhand and a little too prone to ride my pet theory about Dr. Koussevitzky, that it is because Prokofieff's music primarily "sounds" well upon an orchestra, and has distinct touches of showmanship, rather than "thinking" and "feeling" well.

But in any event, you might like to know something about this Soviet Serge, and I here deliver up Calvocaressi's little essay "Serge Prokofieff Today," as it appeared last year in a BBC program note and subsequently in the Boston Symphony program:

"As early as 1922, Boris de Schloezer, a Russian critic settled in Paris, remarked: 'Russian music, be it that of the romantic composers or that of the nationalists who came after Glinka, is never devoid of certain non-purely musical elements, psychological, social or simply picturesque and descriptive. This tendency sinks to zero with Prokofieff, who is a musician and nothnig else, finding his inspiration exclusively in the materials of music.'

"And later, another Russian critic (but one writing in Russia for the Russians), while enthusiastically praising the merits of Prokofieff's music, concluding by pointing out that there are 'no traces in it of the "significant idea-content" which we regard as a necessary condition of the greatest art of our time."

"This, it is true, was at a moment when the Russian musical world was greatly concerned with the moral and social aspects of music and its immediate practical value from the point of view of Soviet aspirations. Since then Prokofieff has returned to Russia and found unqualified appreciation there. He became a Soviet citizen in 1935, and settled in Moscow, when the second violin concerto and the ballet 'Romeo and Juliet' were composed.

"The Russian critics were unanimous in extolling the fundamental simplicity and buoyancy of both new works. But, even at the period when Prokofieff had been experimenting, rather ruthlessly at times, in the noval and bizarre, which led certain critics to denounce him as an enfant terrible and musical cubist, these very qualities had been apparent enough. His art was spontaneous and carefree from the first. It was exuberance, not calculation, that prompted him to revel in the most daring, and also most carefully calculated, experiments. All his interest went not to the objective abstractions of form, volumes and systematizations, but to the plain, tangible realities of tone, color and design.

"It is not superfluous to emphasize this last point, for he has been described, too, as one of the champions of objectivity at all cost of those who believe that music should express neither feelings nor emotions. Stravinsky, in his Memoirs, protested against being blamed for avoiding expressiveness. Shortly after having completed 'Romeo and Juliet,' Prokofieff, who hardly even comes forth with declarations about his music or replies to his critics, protested in emphatic terms against being accused of doing the same.

"'I steadfastly believe,' he wrote, 'in aiming at beauty and expression in music, and I devote my utmost and most especial care to melody. It is true that in my youth, 20 or 25 years ago, I aimed first and foremost at being original and novel. But long since, in fact immediately after composing my first and second symphonies, I renounced complexity, the first signs of my new orientation being my first three piano sonatinas. Ever since, I have aimed at being utterly simple. Every now and then, somebody or other starts urging me to put more feeling, more emotion, more melody into my music. My own conviction is that there is plenty of all that in it. I have never shunned the expression of feelings, and always been intent on creating melody.

"'But what I have sought was new melody, which maybe certain listeners do not recognize as such simply because it does not resemble closely enough the kind of melody to which they are accustomed. In "Romeo and Juliet" I have taken special pains to achieve a simplicity which will, I hope, reach the heart of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry; but I feel sure that sooner or later they will.'

"He might have added that in his 'Symphonie Classique,' composed during the war, when circumstances did not favor carefree music, and when the return to classicism was not yet in fashion, he had given ample proof of simplicity and straightforwardness. Many other works of his, earlier or later, testified too to his rare sense of melody."

Abe Lincoln In Hartford.

Two road companies will tour Robert Sherwood's play "Abe Lincoln In Illinois" this fall, so now is the time to write the Bushnell, pals, and ask them to put it on their list.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
AUG 10 1939

BOSTON SYMPHONY TO STAY 3 WEEKS

Possibility of Nine Concerts Next Year

AT TANGLEWOOD

First Concert of Second Series Will be Presented Tonight With Electric Organ Added.

Disclosure yesterday that the full Boston Symphony orchestra of 104 men has arranged to spend three weeks next summer at Tanglewood and that 32 members will be there for six weeks gives credence to reports that the Berkshire festival may last for three weeks and that nine concerts may be given next summer. The fact that the new musical academy proposed by Dr. Serge Koussevitzky will be inaugurated by the orchestra next year as a part of the plan to increase the scope to the Festival also indicates that the festival will be extended next season.

The first concert in the second series of the current program will be given this evening and for the first time in the history of the festival an electronic organ will be used in part of the evening's program. E. Power Biggs of Cambridge will be at the organ in the Strauss number. He rehearsed with the orchestra yesterday morning in the shed at Tanglewood and the volume and tone of the instrument met with the approval of Dr. Koussevitzky. Tonight's program will consist of Beethoven's Symphony No. 2 in D Major, Strauss's "Also Sprach Zarathustra," and Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel.

A number of Drury high schoo students will be among the high school students of the country who will attend the orchestra's rehearsa at 10 o'clock Saturday morning Holders of season tickets for the festival are also entitled to attend the rehearsals.

The total attendance at the firs half of the festival is estimated a 18,500 and every indication points to equally as great an attendance a the second series of three concerts.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
AUG 10 1939

Berkshire Hills Plans For Festival Renewal

Mrs. C. R. Smith, Miss Gertrude Smith to Have Guests

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 9.—Mrs. Charles Robinson Smith and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival Corporation, are having a week-end house party at the Dugway, Stockbridge, for the second series of concerts starting tomorrow. Their guests will be Count Charles Fontnouvelle, Consul General of France in New York; Col. Peter Malvesky-Malevitch and Mrs. Malvesky-Malevitch, Madam Eugenie Leontovitch, Miss Helen Knox, Miss Miriam K. Oliver, and Messrs. Malcolm Vaughn, Stewart Montgomery and King Wu.

Dr. Serge Koussevitsky was a picnic ho[redacted]estra and their wives this afternoon at Tanglewood. "Unrecorded Music of the World" was the subject of a lecture by Mr. Carleton Sprague Smith.

Curtis Hotel arrivals include Mr. Henry Edward Voegeli, manager of Chicago Symphony Orchestra, and Mrs. Voegeli, Mr. and Mrs. Ernest G. Vietor, Mr. and Mrs. Southwick Vietor, the Rev. Langtry Williams, Mr. and Mrs. Melville E. Regensbury, New York; Mr. and Mrs. Ira Jewell Williams, Philadelphia.

At Red Lion Inn, Stockbridge, are Associate Justice James Clark McReynolds, of the United States Supreme Court, who called today on Associate Justice George Sutherland and Mrs. Sutherland at the Millett Cottage; Mrs. A. G. Stoddard and Mr. and Mrs. E. J. Weil, of New York.

Mr. John Shepard jr., president of the Stockbridge Golf and Tennis Club, and Mrs. Shepard had a buffet supper party for fifty tonight at Belvoir Terrace, Lenox, comprising entrants in the women's golf tournament at Stockbridge. Registered at the clubhouse were Mr. and Mrs. Sydney L. W. Mellen, New York; Miss Julia Townsend, St. James, L. I., who is with Mrs. Arthur Murray Sherwood, and Mrs. J. Sellers Bancroft, of Wilmington, Del.

Mr. and Mrs. William Arthur Berridge have as guests at Fenmoor, South Egremont, Mr. and Mrs. John L. Angel, New York, and Dr. Theodore Sohler, Boston. At Berkshire Inn, Great Barrington, for August are Mr. and Mrs. F. H. Hassler, New York.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 10 1939

Festival Resumes Tonight, Crowd of 6000 Anticipated

H. E. Vogeli, Manager of Chicago Symphony, Attends Morning Rehearsal

The opening of the second half of the Berkshire Symphonic Festival tonight at 8.30 at Tanglewood is expected to attract a crowd of nearly 6000 persons with the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conducting, playing the works of Beethoven, Strauss and Moussorgsky.

The orchestra rehearsed in the shed at Tanglewood this morning when Dr. Koussevitzky led the band of musicians in numbers that will be heard tonight, Saturday and Sunday. Present at the rehearsal this morning was H. E. Vogeli, manager of the Chicago Symphony Orchestra, who is attending the Festival here for the first time.

Praises Setting

Mr. Vogelai arrived at the Curtis Hotel this morning for the weekend concerts. Following his arrival at Tanglewood he said "my first sight of the beautiful location took my breath away for a second or two. An artistic endeavor should have an artistic setting and the Berkshire Symphonic Festival has it here."

He said "the auditorium," and then pardoned himself and continued "the shed is a marvelous piece of construction and the accoustics gave me a delightful surprise. The people who have made this possible for the Boston Symphony Orchestra have done a great thing for music and a great thing for New England."

Sir Ernest and Lady MacMillan of Toronto, Canada, will be in attendance at the weekend concerts, starting tonight. Sir Ernest MacMillan is conductor of the Toronto Symphony Orchestra and has frequently appeared as guest conductor of the Detroit Symphony Orchestra on the Ford Motor Company program.

John Garrett, former U. S. Ambassador to Italy, who is the house guest of Mrs. Margaret (French) Cresson of Stockbridge, will also be in attendance tonight as well as other notable men and women from all parts of the country.

Gives Lecture

Last night Dr. Hugo Leichtentritt of Harvard University's music department lectured before an audience of 50 in the Curtis Hotel in Lenox on the subject "The Art of Instrumentation." He spoke of the importance and different ways of listening to music and pointed out that unless a person knew the work of art he couldn't fully appreciate music because, he said, it requires an intimate knowledge of the score and art that comes from studying the work. He illustrated his lecture using the different pages from Beethoven's "Symphony No. 2 in D Major," and concluded his lecture by playing records of the entire symphony.

Mrs. Gorham Brooks, who with her aunt, Miss Mary Aspinwall Tappan, of Brookline, gave Tanglewood to the Boston Symphony Orchestra, attended rehearsals this morning.

Chairs and benches under the roof of the shed were cleaned by workmen today and the grounds were picked up in preparation for tonight's opening concert of the second series.

La Guardia Expected

Although no definite word has been received in Lenox as yet, Mayor Fiorello La Guardia of New York is expected to be in attendance over the weekend at one of the concerts as the guest of Newbold Morris, Lenox summer resident, who is president of the Council of the City of New York.

The Thursday Morning Club members are preparing to accommodate many more people at their refreshment tent on the grounds. With the assistance of Justin Aubry of Pittsfield, they have devised a cafeteria system which will speed service and be more convenient for the public.

Scores of persons are taking advantage of the Festival invitation to come early and enjoy picnics at Tanglewood. The evergreen gardens, lighted at night, are proving as popular as ever, attracting hundreds of visitors at intermission as well as before the concerts.

Ruth Posselt of Medford, a child violin prodigy, who has appeared on several occasions with Dr. Koussevitzky and the Boston Symphony Orchestra, is in the Berkshires for the final series of concerts. She was at the picnic given at Tanglewood yesterday by the conductor.

Program for Fourth Festival Concert Tonight

The program for the opening concert of the second half of the Berkshire Symphonic Festival at Tanglewood tonight with Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra follows:

Symphony No. 2 in D Major, Opus 36 Beethoven
Adagio molto: Allegro con brio
Larghetto
Scherzo
Allegro molto
"Also Sprach Zarathustra," Tone Poem, Opus 30 (Freely after Friedrich Neitzsche) .... Strauss
INTERMISSION OF 25 MINUTES
"Pictures at an Exhibition," Pianoforte Pieces arranged for orchestra by Maurice Ravel .... .Moussorgsky
Promenade—Gnomus—Il Vecchio Castello — Tuileries — Bydlo — Ballet of Chicks in Their Shells—Samuel Goldenburg and Schmuyle—Limoges: The Marketplace—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
AUG 10 1939

TO ATTEND FOURTH CONCERT BY BOSTON SYMPHONY ORCHESTRA

The fourth concert in the Berkshire Symphonic Festival, the first concert in the second series, will be held tonight in the Music Shed at Tanglewood, between Stockbridge and Lenox, Mass., and all indications point to a record crowd. Many of those in the know believe that last Sunday afternoon's record of an attendance of 6,500, the largest in the history of the Berkshire Symphonic Festival, will be smashed to bits tonight, Saturday night and Sunday afternoon. The weather will make little or no difference in the attendance, for those who have "taken their music" out on the broad lawns, will, in the event of rain, simply crowd in at the back under the shelter of the huge Shed.

More than ever this year have Dr. Serge Koussevitzky and the Boston Symphony Orchestra taken their audiences by storm, and the like of the applause which has greeted their efforts has never been equalled in the quiet Berkshires.

The program which will be presented at tonight's concert is as follows: Beethoven, Symphony No. 2 in D-major, Opus No. 36, Richard Strauss, "Also Sprach Zarathustra," Tone Poem, Opus 30, and Moussorgsky, "Pictures at an Exhibition," Pianoforte Pieces, arranged for orchestra by Maurice Ravel.

Among those from this vicinity who will attend this evening's concert are: Mrs. Sherwood V. Whitbeck, Miss Mary G. Whitbeck, Mr and Mrs Ellis White and Gerald S. Bliss of this city, Mrs. Azro Miller of Claverack, Mrs. Lincoln Scott of Bell's Pond, and James Edward Leath of Kinderhook, who will have as guests in his box Mr and Mrs Walter S. Crandell of Chatham and Bronxville, Mr and Mrs Lawrence Howard and Mrs. Henry J. Mills of Kinderhook.

122

THIS CLIPPING FROM
CHATHAM, N. Y
COURIER
8/10/39

Huge Festival Gathering Thrills to First Concert

Rain Interrupts Program Thursday But Fails To Dampen Enthusiasm of Music Lovers; Courier Critic Reviews "A" Series

The third annual Boston Symphonic Festival held at "Tanglewood" between Stockbridge and Lenox, Mass., opened Thursday evening with a record crowd, a slight deluge and an unforgettable reading of the Brahms Symphony in C Minor, with Dr. Serge Koussevitzky conducting.

The programme opened with the Third Bach Brandenburg Concerto presenting the string section of the Orchestra, which should, by now, be acknowledged the finest in the country. It is interesting to observe that Dr. Koussevitzky chose as opening numbers for Series A of the Festival those which "show off" the strings to their best and most brilliant ability. The familiar "Scheherazade" of "Rimsky-Korsakov followed with its enchanting oriental melodies, only to be interrupted in the beautifully tender third movement by a downpour of rain causing Dr. Koussevitzky to lay down his baton for some ten or fifteen minutes. The rain let up slightly and the fourth movement was completed without an interruption. During the intermission the weather, which threatened to become quite a problem, cleared and the evening closed with the Brahms First Symphony.

Anyone who has had the fortune to hear Dr. Koussevitzky play this work, and he did so the first year at Tanglewood, will understand what an occasion this first night of the Festival became. It seems impossible that this great conductor's interpretation of a work so well-loved and well-known could remain year after year so much finer than any other reading of this C Minor Symphony. One will remember for many a month those beautifully powerful strains in the fourth movement, and the dramatic treatment in the scherzo.

Thus closed the first concert of the first series which we know fulfilled the enthusiastic anticipation on the part of those listeners who make this annual pilgrimage to Tanglewood.

Saturday evening's programme opened with an amusing though relatively unfamiliar concerto for orchestra by Walter Piston, professor of music at Harvard. The work is extremely modern, though mentioned to be written "in the eighteenth century sense" and with the first movement in the old concerto grosso style.

The work is interesting and melodic and one is vaguely reminded of the symphonic treatment of the late George Gershwin in the second movement. An outstanding event that the annual Festival Pilgrim looks forward to are the Sibelius symphonies. It has been said that Dr. Koussevitzky and the Boston Symphony Orchestra are the finest interpreters of this great Finnish contemporary composer, and one is becoming more and more convinced that they are just that. If there is any one section of the symphony which is more beautiful and dramatic than another it is that part of the fourth movement where the broad, majestic melody is accompanied by the delicate muted strings. Here is sheer beauty of form and composition.

The Seventh Symphony of Beethoven, sometimes known as the "Dance" symphony completed the evening's programme. This, the lightest and gayest of the Beethoven symphonies was completely satisfying.

Series "A" of the Festival opened Sunday afternoon with a Concerto for strings by Carl Philipp Emanuel Bach which replaced the previously announced Mozart Symphony in E flat. The most outstanding feature of the concert was the thoroughly charming fairy tale for children, "Peter and the Wolf," by the Russian contemporary, Serge Prokofieff. Being slightly apprehensive of such a choice to be played by the orchestra on such an occasion as a Festival afternoon, the number proved a delightful and happy experience. One became increasingly interested in Peter's brave escapade as well as his wise "Grandpapa" and his friend the bird and the tragic experience of the duck so humourously represented by the oboe. Unreserved praise and credit is due Richard Hale, the narrator of the tale, whose flawless inflection and diction were so important to the presentation of this delightful work.

The series closed with the Fourth Symphony of Tchaikovsky which epitomizes the composer's passionate nature. The entire work was masterfully handled and justified the tremendous applause which followed.

Series B of the 1939 Festival opens this evening with the Second Symphony of Beethoven, followed by Richard Strauss' tone poem, "Also Sprach Zarathustra" and Moussorgsky's "Pictures at an Exhibition."

H. E. A.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 10 1939

Young Negro Soprano Wins High Praise by Koussevitzky

Dorothy Maynor, Hailed as "Native Kirsten Flagstad," Is Presented at Stockbridge

STOCKBRIDGE, Aug. 9 (AP)—A young Negro soprano, born in Norfolk, Va., was hailed today as a "native Kirsten Flagstad" by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, now playing at the Berkshire music festival.

Koussevitzky presented Miss Dorothy Maynor in a recital at the Festival music shed, where he and Mrs. Koussevitzky entertained members of the orchestra at a picnic.

After the young woman, who has not yet appeared on the concert stage, sang a program which included arias sung by dramatic and mezzo-sopranos and coloraturas, the famous conductor was heard to comment with equally enthusiastic members about Miss Maynor's varied style, clarity of voice and "wonderful musicality."

Koussevitzky said Miss Maynor was brought to his attention by a Festival enthusiast and he heard her in a private recital before presenting her to the orchestra. The young woman obtained her first musical education at Hampton Institute, later studied at the Westminster Choir School at Princeton, N. J., and now is studying in New York.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

AUG 10 1939

SECOND SERIES OF CONCERTS TO RESUME TONIGHT

Koussevitzky To Offer Beethoven's Second Symphony

The Berkshire symphonic festival will resume this evening a 8:30 o'clock at the music shed i Tanglewood near Stockbridge Mass., for the second series o three concerts by the Boston Symphony orchestra under its conductor, Serge Koussevitzky.

The program tonight will consis of Beethoven's Second symphony Strauss's tone poem, "Also Sprac Zarathustra," and Moussorgsky' "Pictures at an Exhibition," arranged for orchestra by Mauric Ravel.

The Saturday evening concer will include works of Haydn, Stravinsky and Wagner. Sunday afternoon the audience will hear Schumann's Fourth symphony, the Second symphony of Sibelius an works by Debussy and Ravel When the festival comes to a clos on Sunday afternoon it will hav been heard by the largest numbe of music lovers yet to attend thes annual concerts here. Close t 19,000 persons heard the first series of three concerts and ther is every indication that an eve greater number will try to gai admission to the grounds for th second series.

Last Sunday hundreds wer pleased if they were able to secur standing room tickets and able t sit down on a blanket or pillow spread on the grass at the rear o the shed where they could no see the orchestra or conductor bu could hear the music as well a though they were down front in th music shed.

During the mornings and day when there have been no concert hundreds of persons have been visiting the Pittsfield museum where there is an excellent collection o some 40 oil paintings and wash drawings of the Boston Symphony orchestra by Donald Greason on exhibition. Most of these have been finished during the past year and were exhibited in Boston during the winter. They are receiving a great deal of merited approval. These paintings and drawings show the orchestra in rehearsal in Symphony hall, Boston. They are all distinguished by their softness of tone, their definite suggestion of motion and instruments being played, and by the fact that they are striking in their power of suggestion instead of having details of faces and instruments portrayed.

The second annual Berkshire National Photographic exhibit in the same museum has attracted much attention, also. It will remain until Sunday. In it are many extremely interesting camera shots of unusual subjects which are worthy of careful study.

Other activities in the vicinity have been receiving much attention from the festival visitors. The Berkshre Playhouse this week is presenting Dennis King in Mark Reed's "Petticoat • Fever," Ted Shawn and his men dancers are giving special lecture demonstrations tomorrow and Saturday at Jacob's Pillow, and the South Mountain string quartet on South Mountain, Pittsfield, is giving a free concert tomorrow afternoon. At Falls Village, the Gordon String quartet is presenting a program on Saturday afternoon. For those who are interested there have been and are delightful places for hikes and picnics in the vicinity, swimming in the Stockbridge bowl, and numerous free garden tours to the estates which are everywhere in this section.

S. M.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 10 1939

Koussevitzky Presents Negro as 'Native Flagstad'

Sponsors Recital by Dorothy Maynor at Berkshire Shed

STOCKBRIDGE, Mass., Aug. 9 (AP).—A young Negro soprano, born in Norfolk, Va., was hailed today as a "native Kirsten Flagstad" by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, now playing at the Berkshire Music Festival.

Koussevitzky presented Miss Dorothy Maynor in a recital at the festival music shed, where he and Mrs. Koussevitzky entertained members of the orchestra at a picnic.

Koussevitzky said that Miss Maynor was brought to his attention by a festival enthusiast and that he had heard her in a private recital before presenting her to the orchestra. The young woman obtained her first musical education at Hampton Institute, later studied at the Westminster Choir School at Princeton, N. J., and now is studying in New York.

THIS CLIPPING FROM
MILLERTON, N. Y
NEWS
8/10/39

Koussevitsky Opens Second Festival Week

First Concert In Series B To Begin At 8:30 Tonight

The second Berkshire Symphonic Festival at Tanglewood opens tonight with the first of the second series of concerts by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky. This fourth concert of the Festival will begin at 8:30 p. m.

Dr. Koussevitsky's first number on the program will be Beethoven's Symphony No. 2 in D Major, Opus 36. His second number will be "Also Sprach Zarathustra," Tone Poem, Opus 30 (freely after Friedrich Nietzsche).

Following the intermission, the orchestra will play Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel.

The second concert of this series will be presented Saturday night at 8:30. The orchestra will open with Haydn's Symphony in B flat, No. 102, followed by Stravinsky's "Le Sacre du Printemps," Pictures of Pagan Russia. The first part will be The Adoration of the Earth, the second, The Sacrifice.

The final offering of the evening will be four selections from Wagner; Overture to "Der Fliegende Hollander"; Prelude to "Lohengrin"; Bacchanale from "Tannhauser"; and Prelude to "Die Meistersinger von Nurnberg."

The final concert of the series and of the Festival will be presented Sunday afternoon at 3:30. Opening with Symphony No. 4 in D Minor, Opus 120, the orchestra will play Debussy's "Prelude a L'Apres-midi d'un Faune" (Eclogue of Stephane Mallarme); and Ravel's "La Valse," Choreographic Poem.

The entire second half of the program will be devoted to Sibelius' Symphony No. 2 in D Major, Opus

---

THIS CLIPPING FROM
NEW YORK, N. Y.
DAILY NEWS

AUG 10 1939

Colored Soprano Hailed as Genius

Stockbridge, Mass., Aug. 9 (AP).—A young colored soprano, born in Norfolk, Va., was hailed today as a "native Kirsten Flagstad" by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, now playing at the Berkshire Music Festival.

Koussevitzky presented Miss Dorothy Maynor in a recital at the festival music shed, where he and Mrs. Koussevitzky entertained members of the orchestra at a picnic.

Koussevitzky said Miss Maynor was brought to his attention by a festival enthusiast and he heard her in a private recital before presenting her to the orchestra.

123

THIS CLIPPING FROM
PHILADELPHIA, PA.
Evening Public Ledger
AUG 10 1939

MUSIC IN SUMMER

By Samuel L. Laciar

THE development and extension of Summer music, especially in the larger cities of the United States, is one of the most remarkable features of the phenomenal growth of the art in this country. Despite the difficult economic situation which has hampered this growth to a certain extent and for a time even caused it to be abandoned in some communities, in virtually every case as at Ravinia Park in Chicago, for example, it has returned.

The origin of the Summer concerts in this country grew out of the feeling that it was a good deal better for the musicians of the larger orchestras to be kept more or less intact during the "off" season than to allow them to scatter and play wherever they could find engagements for the Summer, usually in hotel orchestras at Summer resorts. Of course, some musicians like to spend their Summers in this way, but the great majority prefer to remain associated with their own Winter group, which fact has rendered the Summer concerts easier to organize. One of the great disadvantages of professional orchestral playing has always been the long layoff during the Summer months, which is disadvantageous both from the financial and the artistic angles, the latter because of the careless habits contracted, perhaps unconsciously, when playing with smaller and often almost extemporaneous groups, frequently with incompetent leadership or none at all.

—o—

Probably the oldest of established Summer concerts in the United States are the "Pops" of the Boston Symphony Orchestra, which have been ~~maintained~~ for a good many years. But these are not played out of doors as is the case with those in Philadelphia, New York, Chicago, Los Angeles, Washington, St. Louis and Cincinnati. The Boston plan has its advantages and its disadvantages, the former being the possibility of giving the entire series without postponement because of the weather and the latter the absence of that sylvan character which is the greatest charm of out-of-door music.

St. Louis and Cincinnati Summer music consists of operas, chiefly the lighter ones, Victor Herbert, Friml, et cetera, and both have been very successful, especially in St. Louis, where the venture has made money from its first season. All of the cities in which Summer music is now given have the inestimable advantage of having their own symphonic organizations as the basis of their concerts or operas—and how much that means in the case of opera is readily appreciated after hearing an opera at the Dell with the accompaniments played by Philadelphia Orchestra members and then hearing one of the lesser traveling companies give the same work in the Winter season with an orchestra inadequate in size and none too competent in personnel.

—o—

The seasons at Robin Hood Dell during the last ten Summers has been very successful artistically, although, as in the case of most other cities, outside financial assistance has been necessary to pay the orchestra members a fair salary during the eight weeks of the season and meet the other expenses. And at that, the salary paid is considerably below the Winter "minimum" called for by the Musicians Union. At the time the Dell concerts were inaugurated the New York Philharmonic-Symphony Orchestra (then the Philharmonic alone) had been playing in Lewisohn Stadium for a good many years, although substantially assisted financially by a wealthy New York family.

The Hollywood Bowl concerts had also been inaugurated at that time and attracted much attention throughout the country. Incidentally, it was the Hollywood group that coined the phrase, "symphonies under the stars," which was adopted by many other organizations as the Summer concert idea progressed. The natural acoustical properties of Hollywood Bowl were discovered by accident at an Easter sunrise service in 1921 and in the same Summer the first concerts were given there by the Los Angeles Symphony Orchestra. Later the property was purchased by popular subscription and presented to Los Angeles County. A nonprofit organization, the Hollywood Bowl Association, was then formed and has since had charge of operations.

—o—

One effect of these earlier groups has been the influence which they exerted on this type of entertainment in other cities which maintain organizations capable of presenting the best orchestral and operatic works. In 1935, Washington started a unique project which it termed "symphonies on the river" and which are being given also this Summer. The orchestra plays from a large barge anchored in the Potomac, while the audience listens from the expanse of the Lincoln Memorial to the so-called "Sunset Concerts."

Within the last few years other municipalities have taken up the plan of Summer concerts with their own orchestral organizations, and the free concerts of the WPA Music Project have undoubtedly stimulated the idea. Several years ago the Newark Stadium concerts were projected, the musicians being members of the Essex County Symphony, a permanent orchestra playing under guest conductors. At about the same time, Kansas City, then one of the newcomers in the symphony orchestral field, financed a series of Summer concerts given for the first time in Swope Park, the musicians being about forty members of the Kansas City Philharmonic Orchestra and the programs favoring the lighter numbers of the best music, of which there is an immense literature.

—o—

Still further west, Portland, Ore., organized a series of concerts in Multnomah Park with concerts by the Stadium Philharmonic Society, sponsored by the Portland City Council, the Parent-Teachers Association and the Portland Federation of Women's Organizations. It is a remarkable fact that the further west the plan extends the more financial assistance is given by the municipalities, whereas in the East this help seemingly must come from private individuals. City Council here financed a few seasons at Lemon Hill, antedating the Dell, but soon stopped them.

Each succeeding season has witnessed an extension of these Summer activities, and it would appear that, within a few years, especially if there be a reasonable economic recovery, virtually every city in the country which maintains a permanent orchestra of fifty or more members will have its own Summer music.

THIS CLIPPING FROM
BALTIMORE, MD.
EVENING SUN
AUG 11 1939

Hails Negro Singer As "U. S. Flagstad"

Koussevitzky Presents Dorothy Maynor In Recital At Stockbridge (Mass.) Festival Shed

Stockbridge, Mass., Aug. 11 (AP)—A young Negro soprano, born in Norfolk. Va., was hailed as a "native Kirsten Flagstad" by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, now playing at the Berkshire music festival.

Koussevitzky presented Dorothy Maynor in a recital at the festival music shed, where he and Mrs. Koussevitzky entertained members of the orchestra at a picnic.

Koussevitzky said the singer was brought to his attention by a festival enthusiast and he heard her in a private recital before presenting her to the orchestra. The young woman obtained her first musical education at Hampton Institute, later studied at the Westminster Choir School at Princeton, N. J., and now is studying in New York.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
AUG 11 1939

Koussevitzky Presents Negro as 'Native Flagstad'

STOCKBRIDGE, Mass., Aug. 9 (AP).—A young Negro soprano, born in Norfolk, Va., was hailed Wednesday as a "native Kirsten Flagstad" by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, now ~~playing at the~~ Berkshire Music Festival.

Koussevitzky presented Miss Dorothy Maynor in a recital at the festival music shed, where he and Mrs. Koussevitzky entertained members of the orchestra at a picnic.

Koussevitzky said that Miss Maynor was brought to his attention by a festival enthusiast and that he had heard her in a private recital before presenting her to the orchestra. The young woman obtained her first musical education at Hampton Institute, later studied at the Westminster Choir School at Princeton, N. J., and now is studying in New York.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR
AUG 10 1939

Discovery of Negro Soprano Hailed at Symphony Picnic

Dorothy Maynor, Presented Before Musicians At Lenox by Koussevitzky, Wins High Praise

LENOX, Mass., Aug. 10—One of the outstanding voices of the day was brought to light here yesterday when Dorothy Maynor, Negro soprano, appeared as soloist at the annual picnic given by Dr. Serge Koussevitzky for the members of the Boston Symphony Orchestra in the music shed at Tanglewood.

Her First Audience

Miss Maynor in a difficult group of songs and arias of highly contrasted types roused an audience of 200 to extreme enthusiasm, not alone by the exceptional vocal powers she disclosed, but by her innate expressiveness and her splendid musicianship.

Except for a tour of Europe in 1929 with the Hampton Quartet of the Hampton Institute of Virginia, Miss Maynor has had no experience as a public artist. She came to the picnic today as the result of an audition accorded her by Dr. Koussevitzky at the request of Mrs. Gorham Brooks of Brookline, Mass., donor of the Tanglewood estate to the Boston Symphony Orchestra. Dr. Koussevitzky was so impressed by Miss Maynor's singing that he asked her to appear as soloist at yesterday's picnic.

Before a highly critical audience composed almost entirely of skilled musicians, Miss Maynor sang with a poise worthy of a veteran of the concert stage—the modest and self-effacing self-confidence that comes of the knowledge that one is sure of one's mastery of the task in hand.

In all numbers, Miss Maynor made known a grasp of style, a control of tone and unusual gifts as interpreter.

Miss Maynor, who is 28 years of age and a native of Norfolk, Va., began her studies at Hampton Institute, making the trip abroad with the Hampton Quartet when 18. After being graduated from the institute she became a pupil of Dr. John Findley Williamson of the Westminster Choir School in Princeton, N. J., and then studied with Wilfred Klanroth in New York before going to her present teacher, Alan Haughton, also of New York.

Miss Maynor, who is here attending the Berkshire Symphonic Festival, expects to make her debut early in November in Town Hall, New York.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
AUG 10 1939

DOROTHY MAYNOR BERKSHIRE SOLOIST

Negro Soprano, Discovered by Koussevitzky, Sings at His Picnic at Tanglewood

OFFERS DIFFICULT SONGS

Stirs Audience of Musicians to Enthusiasm Despite Her Lack of Experience

By NOEL STRAUS
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 9.—One of the outstanding voices of the day was brought to light here late this afternoon when Dorothy Maynor, Negro soprano, appeared as soloist at the annual picnic given by Dr. Serge Koussevitzky for the members of the Boston Symphony Orchestra in the music shed at Tanglewood.

Miss Maynor in a difficult group of songs and arias of highly contrasted types roused an audience of 200 to extreme enthusiasm, not alone by the exceptional vocal powers she disclosed, but by her innate expressiveness and her splendid musicianship.

Except for a tour of Europe in 1929 with the Hampton Quartet of the Hampton Institute of Virginia, Miss Maynor has had no experience as a public artist. She came to the picnic today as the result of an audition accorded her yesterday by Dr. Koussevitzky at the request of Mrs. Gorham Brooks of Brookline, Mass., donor of the Tanglewood estate to the Boston Symphony Orchestra. Dr. Koussevitzky was so exceedingly impressed by Miss Maynor's singing that he asked her to appear as soloist at today's picnic.

Before a highly critical audience composed almost entirely of skilled musicians, Miss Maynor sang with a poise worthy of a veteran of the concert stage—the modest and self-effacing self-confidence that comes of the knowledge that one is sure of one's mastery of the task in hand.

She had but to sing the opening cadenza of her first offering, the aria, "O, Sleep, Why Dost Thou Leave Me," from Handel's "Semele," to assure all those conversant with the vocal art that a new songstress of startling powers had been discovered. In the Handel number the voice had the true lyric quality, the sweetness of timbre and purity of tone required for this particular type of aria. The feeling for phrase, for melodic outline, for a just interpretation of text and music, was that of the mature and fully equipped artist of prime rank.

Then came Pamina's aria, "Ach, Ich Fuehl's" from Mozart's "The Magic Flute," sung with equal understanding and with vocal resources in every way capable of conquering the exacting coloratura passages of the selection. At the same time Miss Maynor proved herself able to invest this exacting number with the full depth of pathos demanded.

Turning again to Mozart, Miss Maynor gave as her third offering the aria "Non Mi Dir," from "Don Giovanni." Here in the realm of dramatic coloratura, Miss Maynor found herself as much at home as in the florid lyric field. Her tones took on all the needed volume and richness, tones that if lyric before in character, now became surprising in their dramatic urge and fire.

A superb delivery of the "Depuis Le Jour" from Charpentier's "Louise," gave further evidence of Miss Maynor's positive grasp of the dramatic in song. But this was not all. For she followed this with an extraordinarily sure and electrifying account of the "Ho-Yo-To-Ho," from Wagner's "Die Walkuere," before passing on to a final sheaf of spirituals.

In all of these numbers, Miss Maynor made known a grasp of style, a control of tone and unusual gifts as interpreter.

Miss Maynor, who is 28 years of age and a native of Norfolk, Va., began her studies at Hampton Institute, making the trip abroad with the Hampton Quartet when 18. After being graduated from the institute she became a pupil of Dr. John Findley Williamson of the Westminster Choir School in Princeton, N. J., and then studied with Wilfred Klanroth in New York before going to her present teacher, Alan Haughton, also of New York.

/24

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 10 1939

Artist Pays No Attention To Signs

NO
STANDING
IN
COLONNADE

Donald Grleason, whose wash drawings of the orchestra are on display at the Berkshire Museum in Pittsfield, was "caught" in the Tanglewood music shed today, painting the orchestra and Serge Koussevitzky at rehearsal.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 10 1939

Koussevitzky Hails Negro Singer As a 'Native Kirsten Flagstad'

Boston Symphony Conductor Presents Dorothy Maynor, Soprano, at Stockbridge Picnic

Stockbridge, Aug. 9—(AP)—A young Negro soprano, born in Norfolk, Va., was hailed today as a "native Kirsten Flagstad" by Serge Koussevitzky, conductor of the Boston Symphony orchestra, now playing at the Berkshire Music festival.

Koussevitzky presented Miss Dorothy Maynor in a recital at the festival music shed, where he and Mrs Koussevitzky entertained members of the orchestra at a picnic.

After the young woman, who has not yet appeared on the concert stage, sang a program which included arias sung by dramatic and mezzo-sopranos and coloraturas, the famous conductor was heard to comment with equally enthusiastic orchestra members about Miss Maynor's varied style, clarity of voice and "wonderful musicality."

Koussevitzky said Miss Maynor was brought to his attention by a festival enthusiast and he heard her in a private recital before presenting her to the orchestra. The young woman obtained her first musical education at Hampton institute, later studied at Westminster Choir school at Princeton, N. J., and now is studying in New York.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 11 1939

WHY A MUSIC "SHED"

To the Editor of The Republican:—

At long last it becomes apparent why the architectural shell which houses the Berkshire Symphonic festival is termed a "shed." The public erred in confounding its name with the unsightly outbuilding of unpleasant memories. It seems the name is the verb and not the noun, and is derived from the action of the participants rather than the architectural structure. With perfect propriety and good sense, Dr Koussevitzky and his symphonic band "shed" their outer garments at each performance and even the lovely ladies "shed" as much of their diaphanous raiment as propriety permits—even a bit more than some old-fashioned people think proper. So we must admit that there is some justification for calling the temple of music a shed.

E. H. M.

Springfield, August 9, 1939.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

AUG 11 1939

RECORD ATTENDANCE AT BERKSHIRE FESTIVAL

Attendance records were broken at all of the concerts given last week at the annual Berkshire Music festival. Last night another large audience assembled at Tanglewood where the Boston Symphony orchestra began the second half of the series.

On Saturday night and Sunday afternoon the final concerts will be presented and another interesting chapter will have been added to this unique phase of American cultural development. The Saturday program will include Haydn's Symphony in B-Flat, Stravinsky's "Le Sacre du Printemps" and several excerpts from the Wagnerian operas. The final program on Sunday will include Schumann's Symphony No. 4 in D-Minor, Debussy's "Prelude a l'Apres-midi d'un Faune," Ravel's "La Valse" and Sibelius' Second Symphony.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 11 1939

Don't Neglect the Strings

To the New York Herald Tribune:

With the Philharmonic-Symphony Orchestra playing at Lewisohn Stadium, and the Boston Symphony at the Berkshire Festival in Massachusetts, and with other equally renowned organizations appearing in special summer concerts, attention of young people, it is hoped, is being drawn to orchestral instruments, especially the piano, violin and cello.

Although it is fun to grab a horn and after five lessons play in a jazz band, there is much culture and refinement derived from a long study of the stringed instruments.

LESTER M. DIEHL.

Roscoe, N. Y., Aug. 9, 1939.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

AUG 11 1939

Berkshire Symphonic Festival Opens Second Half of Program

Stockbridge, Aug. 11—Perfect weather, the best yet, prevailed last night as Dr Serge Koussevitzky and the Boston Symphony orchestra opened the second series of the sixth annual Berkshire Symphonic festival at Tanglewood. The weather had its effects on the audience which was a large one, on the orchestra which seemed in particularly fine fettle, but primarily on the tone itself which was the loveliest yet. The strings were heard to excellent advantage in the almost brisk evening air.

Not all the seats were full in the shed itself which seats 5700 but hundreds were seated either along the colonnades at the edge of the huge shell or resting on cushions, chairs or blankets outside on the grassy lawn where audibility was exceptionally fine.

The program, as have its predecessors, aroused the audience to the high pitch of enthusiasm which augurs well for the future of the festival and maintains the standard from which Dr Koussevitzky has never deviated. It consisted of the Second symphony of Beethoven, the Strauss tone poem, "Thus Spake Zarathustra," and the Moussorgsky suite of piano pieces, "Pictures at an Exhibition," as arranged for orchestra by Maurice Ravel.

The serenity of the Beethoven made it an ideal opening. Its simple themes, carefully developed, hinting at greater things to come, were given a loving performance by the orchestra. Twice was the orchestra interrupted during its performance; once when thoughtless management put on the lights at the conclusion of the first movement to allow late comers to be seated; and again, at the end of the second movement. The second interruption was a welcome one, however, for it was the rustling clamor of an enraptured audience, many of whom could not refrain from a light pattering of applause for the larghetto movement, taken at a confidently slow tempo.

About as sharp a contrast as could be found followed in the Strauss, the opening bars of which are barbaric and arrogant in their intensity. Other sections lapse into softer rhythms, more reminiscent of Johann, rather than Richard Strauss, but the introduction and the impressive climax of the conclusion linger long in the memory, though other sections of the setting of the Nietsche have a passing appeal, just as the hero Zarathustra went on from experience to experience.

For the second half of the program, the variety of the Moussorgsky "Pictures" made the concert one of the most welcome in this year's series. Much of the effect is due to the careful and imaginative coloring given by the Ravel orchestration. Those who have heard the orchestration can never be satisfied again with the bare piano interpretation.

The stunning Koussevitzky reading had humor in the lighter passages, as in the caricature, 'Samuel Goldenburg and Schmuyle," and ponderosity as in the final "Kiev Gate." So intense was the maestro during this last "piece" that he lost his baton, the stick flying away as he made a particularly vigorous gesture.

Saturday night at 8.30 the second concert in the second series will be held. The program will include the Haydn Symphony 102, in B flat; the Stravinsky "Sacre du Printempts" and four Wagnerian selections. The series closes Sunday.

Last night, through the courtesy of John Shepard, Jr, 516 new armchairs made their appearance in the boxes. These replace the steel chairs which were placed along the colonnade. It was obvious that the generosity of Mr Shepard, who had made other benefactions to the music shell, was quite appreciated.

J. D. D.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 11 1939

Rich Musical Qualities Shown At New Tanglewood Program

Instrumentation and Tonal Coloring Distinguish Opening of Second Series in Berkshire Symphonic Festival

By C. R. ROSEBERRY

Rich instrumentation and tonal coloring distinguished the opening of the second series of concerts in the Berkshire Symphonic Festival at Tanglewood last night.

Serge Koussevitzky, the paradoxically dependable and unpredictable conductor of the Boston Symphony Orchestra had provided another miracle of program building. Beginning with the early and simpler Beethoven (the second symphony), he progressed to the vivid musical abstraction of a Richard Strauss symphonic poem, and thence to the outright realism of Moussorgsky's "Pictures at an Exhibition."

This made for a remarkably balanced evening, and the usual capacity audience in the airy music shed gave strenuos vent to its approval.

Only two concerts remain in the sixth annual festival: Saturday night's which programs Haydn's Symphony No. 102, Stravinsky's "Rite of Spring," and four Wagnerian excerpts, and that of Sunday afternoon, which Schumann's fourth symphony and Sibelius Second, and tid-bits of Debussy and Ravel.

The zenith of last night's performing was the Strauss tone poem, "Thus Spake Zarathustra," inspired by but not programmed after the philosophical prose poem of Friedrich Nietzsche. The leading exponent of the modern German music has found a comprehending interpreter in Koussevitzky, and the seemingly unlimited scope of the conductor's catholicity, as well as the flexibility of that great orchestra which bends to his slightest whim, have not been so manifest before in this Tanglewood season.

Strauss may challenge the understanding of those not thoroughly acquainted with him, but ever the neophyte must marvel at the orchestration in which his ideas are clothed. There were no detectable deficiencies in the various instrumental choirs at Koussevitzky's beck and call, and the addition of the electronic organ gave the requisite weight to that first smashing climax of the poem.

Tanglewood has long intermissions —25 minutes—during which the massive audience mills about inside the music shed or disperses across the lawn for soft drinks at the refreshment tent.

Returning to their seats last night, listeners were wafted into that hazy borderland between the auditory and the graphic arts which was conjured up by the nerve-wrecked Russian, Moussorgsky, in the set of 10 descriptive pianoforte pieces entitled "Pictures at an Exhibition." Last year, you will recall, Koussevitzky chose "A Night on Bald Mountain" from his fellow-countryman.

Of the several orchestral transcroptions of the "Pictures," Maestro Koussevitzky clings naturally to the one he requested the late Maurice Ravel to do for him and the Boston Symphony. Its instrumental descriptive powers are frequently amazing, employing many unconventional sounds—even to the saxophone.

Occupants of the 86 boxes, reserved for patrons and patronesses across the mid-section of the auditorium, had a surprise in store for them when they arrived last night. The boxes had been equipped with new comfortable armchairs—the gift of John Shepard Jr., a summer resident of Lenox, Mass., one time Boston merchant prince and former mayor of Palm Beach, Fla. With six chairs to a box the total of the gift was 516. It released the steel chairs hitherto used in the boxes to augment seating accommodations in the rear section of the shed which up to now had been supplied only with wooden benches.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 11 1939

SECOND FESTIVAL SERIES HAS FINE OPENING CONCERT

Richard Strauss's Tone Poem, 'Thus Spake Zarathrustra' Has Commanding Spot On Program

By FRANCIS REGAL

Lenox, Aug. 10—The second series of concerts in the Berkshire Symphonic festival opened tonight as notably as the first half did a week ago and with more cooperation from the weather bureau. The air was dry, crisp and pleasantly cool and gave an added touch of brilliancy to the stringed instruments besides contributing to the energy of the performers; the tone was of marvelous beauty.

In the quality of the programs presented subscribers to the first and the second series have been treated with scrupulous fairness, so that subscribers unable to attend both may have had some difficulty in deciding which to choose.

Tonight's concert followed the general rule of three major works, but this time only one symphony was presented—Beethoven's No 2, which opened the performance. This gave the central position to the exciting tone poem by Richard Strauss, "Thus Spake Zarathustra," and after the intermission came those delectable sketches by Moussorgsky, "Pictures at an Exposition" in the orchestral version by Maurice Ravel.

At these festivals due attention has been paid to the even-numbered symphonies by Beethoven, which have been overshadowed by the grandeur of the third, the fifth, the seventh and the ninth. At an earlier festival Dr Koussevitzky gave an inspired in~~terpretation~~ of the "Pastoral," No 6, which convinced the most skeptical that this work is not unworthy of the master even if it does not rise to the sublime.

Tonight he brought out no less perfectly the serene beauty of the D major, No 2, which is all the more remarkable for having been written in the year of extreme depression in which Beethoven learned that his deafness was incurable and progressive. But he was too great a genius to allow his personal misfortunes to blight his creative power, and from this lovely music no listener could guess that for the composer it was a tragic year.

The beauty of the less strenuous symphonies with which Beethoven punctuated his heroic works is more generally appreciated nowadays than it used to be, and they perhaps stand in even greater need of skill and unfailing taste in the performance. Tonight every bar of music was a delight to the ear.

While the programs in general are limited to three major standard works, variety and even contrast have been sought, and tonight's audience found both contrast and variety. If "Also Sprach Zarathustra" was poles apart from the gracious beauty of the D major symphony, it was in most respects equally different from the subtle metaphysical magic with which Moussorgsky converted into tone the

(Continued from First Page)

impressions received in walking through an art gallery. Even one such translation would be a remarkable stunt; the unfailing accuracy of the tone pictures is nothing short of a miracle.

Richard Strauss undertook a more conventional task in turning into brilliant orchestral music the rhapsodic prose poem by Nietzsche, the emotional content of which gives a reasonable program. This work used to be criticized as a translation of philosophy into music, but Nietzsche was writing poetry rather than philosophy, and Strauss was specially concerned with the account of how the ancient Persian philosopher, after meditating for 10 years in the mountains, decided to come down from the hights and give his message to his fellow men.

In his later years under reluctantly accepted Nazi rule the famous composer may perhaps think at times of the warning given to the philosopher as he descended from his solitary hilltop abode: "Then thou carried thy ashes to the mountains. Wilt thou now carry thy fire to the valleys? Dost thou not fear the incendiary's doom?" Nietzsche, whose revolutionary teaching had excited the youthful Richard Strauss, has in fact been an incendiary, much as his rugged individualism would have revolted from Nazi regimentation.

It is a wonder that the censors tolerate a book in which the author says: "The state is the coldest of all cold monsters. Coldly it lieth and this lie creepeth out of its mouth: 'I, the state, am the people.'" It is a strange paradox that this aristocratic anarchist should have lent Zoroaster's eagle and serpent to the mass tyranny of the Aryan swastika. Both the prose poem and the tone poem are historical documents. This is not the most fully successful of Richard Strauss's grandiose orchestral interpretations of literary themes, but it contains beautiful and thrilling passages, and the unfailing skill and ingenuity of the instrumentation fascinate when the performance is on so high a level as that of tonight. The ending of the "Song of the Night Wanderer," after the 12 strokes of the midnight bell, is perhaps the most sheerly beautiful passage in the works of this great master of the modern orchestra, and seldom does one see a vast audience so completely spellbound.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 11 1939

Fourth Concert In Berkshires Is Heard by 6,000

Koussevitzky Directs 'Also Sprach Zarathustra' for First Time at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 10.—After the usual three-day intermission, the Berkshire Symphonic Festival began its second half tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra in the [redacted] shed on the Tanglewood estate before an audience which, as in the three previous concerts of this summer's series, was estimated at more than 6,000 All the 5,700 seats seemed to be occupied and, as before, many chose to listen from the lawn within the wide radius of effective hearing.

Occupants of the boxes found a surprise in the supply of new and comfortable armchairs, 516 in all. These were the gift of John Shepard jr., of Boston, a summer resident of Lenox, who presented the chairs to the Berkshire Festival through its president, Miss Gertrude Robinson Smith. This donation, the first gift of equipment for the music shed, permitted the steel chairs hitherto placed in the boxes to be used in the rear section of the auditorium.

Dr. Koussevitzky's program, the fourth of the festival, consisted of three major works—Beethoven's Second Symphony, Richard Strauss's "Also Sprach Zarathustra" and Ravel's Transcription of Moussorgsky's "Pictures at an Exhibition."

The performance observed the high standard which marks the playing of the Boston Symphony under its noted conductor, both in the Berkshires and in its regular concerts in Symphony and Carnegie Halls.

Again there was reason for warm admiration for the clarity of detail, the instant responsiveness to the conductor's interpretive wishes, the general impression of a single, seldom-rivaled musical entity composed of musicians who are masters of their instruments. The interpretation of the Beethoven Symphony merited much praise, even if some might have desired a slightly longer lingering over the larghetto with its pervasive lyric charm.

"Zarathustra" was the first work of Strauss which has appeared in a Berkshire Festival program during the festival's association with the Boston Symphony, but Dr. Koussevitzky's intent and sympathetic interpretation of this music is well known to metropolitan music lovers and was convincingly set forth in this concert. Little can be said here about "Zarathustra" and its strong points and occasional drawbacks. Its assets, including the resplendent opening and the vertiginous climax before the quiet and questioning closing notes, were emphasized in a memorable performance, and there was ardent applause for the conductor and the orchestra.

The last two concerts of this festival, which is the sixth to be held in the region, will take place Saturday night and Sunday afternoon.

Another Big Crowd Flocks to Symphony

Lenox, Aug. 10—Tonight's audience at the fourth concert of the Berkshire musical festival starting the second series was officially given at 6000. More than 400 general admission tickets were sold and there were said to be 100 scattered vacant seats. With a seating capacity of 5700 this would make the official estimate about accurate.

Secretary Warner F. Eaton of Northampton was again in command of the state police, having a force of eight men strategically located. There was no delay at any time in the arrival of cars and the parking areas were quickly cleared after the concert, the force of 40 deputy sheriffs and Legion men now being well trained by Sheriff James Bruce McIntyre.

Clear and warm, this was a perfect August evening and as it was at all the preceding concerts, the closely cropped lawns and gardens with the hemlock hedges provided delightful strolls. Tonight's highly enthusiastic audience was one of the most fashionable so far and many women were in evening clothes. Dr Koussevitzky was recalled four times following the Strauss composition, just before intermission. Advance sale of tickets indicates record-smashing audiences Saturday night at 8.30 and Sunday at 3.30 p. m.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

AUG 11 1939

HUGE AUDIENCE HEARS CONCERT IN STOCKBRIDGE

Beethoven, Strauss and Moussorgsky on Second Series Opening Program

By Willard M. Clark

STOCKBRIDGE, Aug. 11—Another huge audience greeted Serge Koussevitzky and the Boston Symphony players last night, ~~as the Berkshire~~ Symphonic Festival launched into its second series of three concerts. Ideal weather conditions brought out many hundreds of persons who sat outside the music shed and the shed itself was practically filled.

Opens With Beethoven

The program opened with an enchanting performance of Symphony No. 2 in D Major by Beethoven. While this work of the youthful Beethoven lacks the color and breadth of the later symphonies, it also lacks the Mozartian qualities of the first symphony and gives glimpses of the developments to come. One can only sit and marvel at the way the finest effects succeed one another so smoothly and unexpectedly.

The second movement, a lovely larghetto, provided opportunity for some of the most effective playing of the evening. Listening to the beauty and solemnity of the opening bars, it seemed the natural thing that eventually they should be used by Sir John Goss as a setting to Keble's "Sun of my Soul, Thou Saviour Dear," the hymn known as the "Bonn" hymn. These bars are poignant utterances of pure, lyric beauty.

Refreshing Lightness

The scherzo was played with refreshing lightness, yet vigor and rhythmic incisiveness were not lacking. The final movement with its lighthearted song and its brisk changes of mood was finely realized by the players and the performance as a whole may be regarded as one of the high lights of the four performances heard.

There could hardly be any greater contrast to the symphony than the Strauss tone poem, "Thus Spake Zarathustra." The music pays homage to Nietzsche, great German philosopher, by adopting as the basis for certain more or less illustrative musical development, passages from the philosophical poem of the same name. However, the utter impossibility of the majority of persons being able to associate it with the philosophy of Nietzsche, has perhaps been its salvation, for listeners have abandoned themselves to the music as such, without thought as to meaning.

It was evident that Dr. Koussevitzky has a distinct liking for this work. He read it with zealotlike intensity, drawing from the players that magnificence of tone which he alone seems able to evoke. It was an amazing display of virtuosity and whether or not the audience knew what Strauss intended, they reacted to the brilliance of the music and seemed to forget these arid pages which appeared every so often.

Stunning Performance

The program closed with a stunning performance of Moussorgsky's "Pictures at an Exhibition." It was a distinct relief after the thunderous philosophy of Strauss. Dr. Koussevitzky used the Ravel setting of these piano works, rather than the latest settings by Lucien Cailliet of the Philadelphia Symphony Orchestra.

Much might be written of the means used to orchestrate these pictures, but let it suffice that each gains in color and vitality during the process. Many a musical joke is perpetrated, yet there is solid fare in such pictures as "Il Vecchio Castello," "Catacombs" and "The gate of the Bogatirs at Kiev," this last a majestic tone picture.

The audience was enchanted with the work and there were numerous calls for conductor and players at its close. The next concert will be Saturday night. The program will include Symphony in B Fat, No. 102, Haydn; Stravinsky's "Sacre du Printemps," and a group of Wagner selections.

THIS CLIPPING FROM
HERALD
Elmira N.Y.

AUG 11 1939

Annual Berkshire Music Festival Again Makes Many New Friends

(By ANDREW MABLEY)

It is too bad that the word Festival has become to have such a trite connotation: we have music festivals where four or five half-baked choruses struggle for a couple of nights in effort to give birth to some hackneyed choral music; we have festivals of instrumental music of the same calibre. Any organization that has a repertoire for two evenings work in the Spring will give a Festival of music, plays or what have you.

The Birkshire Symphonic Festival appears to have overcome the stigma of the name. It is because during the last four years since Serge Keupssevitski and the Boston Symphony Orchestra have played, the music has been so consistently fine that this vears festival, which is the sixth, has been practically a sell-out, at least the attendance for the first half of the concerts show this. The word festival has no terrors now up at Stockbridge.

The first concert was given last Thursday. The program consisted of well-tried numbers, although the opening number, Bach's Third Brandenburk Concerte in G-Major might have been new to many of the audience which numbred over 6,000. The popular Rimski-Korsakoff "Scheherazade" was played before the twenty-five minute intermission Brahms' First Symphony concluded the concert.

Unusual Accounts of Hall

In this day of microphones and synthetic human sounds, any sizeable place not using amplification is unusual. The music shed at Stockbridge is a marvel in this respect. This reviewer heard the Bach music from the back of the hall which seats 5,700. Every nuance was audible. The music from the symphonic suite of Rimski-Korsakoff with its delicate instrumentation was very distinct, enabling Dr. Koussevitski to get a larger dynamic range that would have been out of the question in such a place as Carnegie Hall or Symphony Hall. This music was not too ~~romantic,~~ and so those of us who have heard it for the thousandth time ware able to enjoy it. On the other hand, a little warmth in the Brahms work would have been welcomed. We have never especially cared for the Bostonian's playing of the favorite: we can appreciae it, but not necessarily enjoy it.

Saturday evening again brought out packed auditorium. There was no rain this time, as there was on Thursday night, and several hundred listeners sat out on the lawns.

There has been a marked improvement in the programs this year. The standard Fifths and Sixths and of Beethoven and Tschaikowski have been set aside; we are now hearing more Sibelius, Prokofieff, Strauss, a little Stravinski and Pisten. Saturday evening Pisten's splendid Concerte for Orchestra opened the program. That after long last many people are willing to admit new sounds into their vocabulary was evident by the applause after this number. The music is quite good. Modeled on the concerte grosse, where there is no sole instrument but groups of instruments taking the solo, the first movement is conservatively classical, and any one fighting the modern idiem had no cause for complaint. The other two movements have their worth in skillful treatment of themes, fine taste in instrumentation, careful selection of modern harmony. That rarity, a tuba solo, was very effective in the opening of the third movement.

Sibelius Work Impressive

The Sibelius Fifth Symphony followed. Koussevitski is probably the outstanding interperter of Sibelius in America, and I wonder if this work is not the greatest symphony of our time! Certainly it sounded so Saturday night on the Tappan estate at Stockbridge where the Boston Symphony somehow or other manages to always play well.

In spite of the twenty-five minute intermission which followed the Sibelius, the Beethoven Seventh Symphony was not a welcome contrast. Not until the final pages were we able to get into the mood of the great music. The brooding depths of the Finn's music seemed to permeate the evening, and we unable to forget the massive chords, the dark intentsity of the Sibelius work.

This Week's Program

This week's programs include, for Thursday evening, Beethoven's Second Symphony, the Strauss tone poem, "Alse Sprach Zarathustra," the Moussorgsky, "Pictures at an Exhibition." Saturday night there will be a Wagner group with the Haydn B flat Symphony and the Stravinski "Sacre du Printemps." The final program, Sunday afternoon has the Sibelius Second Symphony and the Schumann D minor Symphony for principle numbers.

Shawns New Dance

Ted Shawn and his men dancers are again giving lecture demonstrations on the Shawn farm at Jacob's Pillow which is near West Beckett, Mass. Every Friday and Saturday afternoon during August and thru the ninth of September from four to five you may drink tea and eat delicious sandwiches in the garden. At five you go into the spacious barn to hear the lecture-demonstration. Mr. Shawn lectures while his company illustrates his theories. These intimate affairs are sort of previews for what the rest of the United States sees later in the preparatory school as well as the college auditorium and the concert hall.

This year, Shawn, with the aid of Madame Eve Sikelianou, are working on the experiment of danced singing. As Mr. Shawn himself admitted, previous attempts in this medium have been unsuccessful, although music and singing originated with the dance but later became separated into the instrumental and the choral. Now Shawn and Madame Sikelianou, who is an authority on Greek drama, and is teaching the dancers the music she has composed to certain poems, while Mr. Shawn does the choreography, are working something out that gives promise of perfect fusion of words, music and the dance.

Fusion of Music, Dance And Words

What the collaborators are working for appears to be that none of the three elements shall be outstanding: poetry, music and dance shall be one. It was not until the final number on the program, the first chorus from Aeschylus's "Persians," that this reviewer got the intended effect. But here was drama that should be, with more finesse, overwhelming. There was power of motion; the English words blended with the movement (and there is no reason why the English should not suit the Greek since so much is a derivative from it), the singing was adequate and did not get in the way of the words nor the action. I am not so sure whether the "Excursions into Visible Song" as it was called, was so ~~successful~~ in the shorter numbers—which were passages from the prophet Isaiah, three pyrrhic dances from a comedy of Aristephenes, and two short poems on death by Walt Whitman. They seemed to lack the sustained surge of power and depth that the final number possessed. The Whitman poem does not need motion, neither does the Liebested, Electra's lament over the ashes of Orestes, or any of the great moments in drama.

As to Madame Sikelianou's music: she has worked on the few fragments we have of Greek music, and has taken the ancient Greek modes as her basis. The result is a narrow range of intervals as well as a narrow range of dynamics. The singers of course the music is in unison, are perfectly up to the demands of the music, and the diction is cleanest cut that this critic has heard from a body of adults. In a larger hall I am not sure whether this would hold true. But certainly there was no painful straining after words last Saturday.

More will be written when I have the opportunity later on in the month to make another visit to the interesting place.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 11 1939

BEETHOVEN PLAYED AT BERKSHIRE FETE

6,000 Attend Opening of the Second Half of Series Under Baton of Koussevitzky

STRAUSS MUSIC IS HEARD

'Thus Spake Zarathustra' Is Given With Mussorgsky's 'Pictures at Exhibition'

By **NOEL STRAUS**

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10.—The second half of the Berkshire Symphonic Festival began here tonight at Tanglewood with the fourth of the six concerts being presented by the Boston Symphony Orchestra, under Serge Koussevitzky. An audience numbering a little less than 6,000 persons attended. From all indications the crowds present at the concerts this week will fully equal those of last week in the aggregate.

Tonight's program began with Beethoven's second symphony, following which Dr. Koussevitzky directed two examples of the type of more modern composition that afford his unsurpassed abilities as a colorist full sway.

This brace of selections, which rounded out the list, comprised Richard Strauss's tone poem "Thus Spake Zarathustra" and Mussorgsky's "Pictures at an Exhibition," in the orchestral arrangement by Ravel. The response awakened by the superior interpretation granted the works under consideration rose to a feverish pitch after the Strauss and Mussorgsky offerings, which were given with memorable tonal glamour.

New Chairs in Boxes

When the boxholders arrived at the music shed tonight a surprise awaited them, for all of the boxes were equipped with attractive new armchairs with their metal framework painted a glowing orange hue, gayly set off by green canvas seats and backs. The chairs had been kept a secret by Miss Gertrude Robinson Smith, president of the festival organization. They came as a result of her appeal for funds at the opening concert last week. They were the gift of John Shepard Jr. of Boston, Lenox Summer resident and former Mayor of Palm Beach.

Miss Smith said today that the answer to her appeal had been encouraging, but that the sum specified was far from being reached to date. As she stated in her recent speech referred to above, the festival association will be glad to accept any amount from $1 to $10,000, but is not after huge donations from one or a few persons.

"We want to keep the festival the public's festival and make each and every person who attends the concerts feel that it belongs to him or her," said Miss Smith. "It is not our desire to have the festival subsidized by a few wealthy sponsors, but we want to keep it at all times a purely democratic undertaking, which the public may rightly consider its own.

"If every one coming to each of the concerts were to donate $1 toward the $60,000 fund we would be well on our way toward the goal set. As soon as we have the fund completed we can purchase the rolling shutters so badly needed in case of storms. With the money we also will be able to provide an even, hardwood floor for the stage in the music shed to replace the present rough boards and buy chairs to take the place of the long benches in the large section of the auditorium behind the boxes. These are the main objectives in view and will virtually bring the music shed to full completion."

The idea of extending the duration of the festival to three weeks, first brought up last year as a result of the increased attendance, still remains a moot point, it was learned from authoritative sources. But though the question is still under consideration, it has not as yet been passed upon by either the trustees of the festival corporation or of the Boston Symphony Orchestra.

The success scored by Dorothy Maynor, Negro soprano, at the picnic for the members of the Boston Symphony Orchestra given by Dr. Koussevitzky in the music shed yesterday is the subject of much conversation here. For her songs and arias Miss Maynor was efficiently accompanied at the piano by Bernard Zighera, regular harpist of the orchestra.

Carleton Smith Talks

Early in the picnic program came a highly informative and finely delivered talk by Carleton Smith, lecturer and writer, and some practically unknown Russian and Finnish folk music. The interesting records employed to illustrate the lecture were made during a 40,000-mile air trip from Moscow to Mongolia and back, which Mr. Smith made with Reinhold Gliere, the Russian composer, who had been commissioned by the Soviet Government to search out unknown Russian folk music for use in propaganda films. The records had greatly intrigued Dr. Koussevitzky and he was anxious for his musicians to hear them. All of the recordings were of music of ancient origin. They proved to have qualities not usually associated with the Russian folk music.

Last night at the Curtis Hotel here in Lenox, Dr. Hugo Leichtentritt, the celebrated German musicologist now of Harvard University, gave an illustrated lecture on "The Orchestra Score and Its Use for the Music Lover." Dr. Leichtentritt voiced his conviction that only from the work of art itself can much of real value be acquired by the student and listener. He developed his thesis by detailed consideration of the score of Beethoven's second symphony.

Among those in the audience at tonight's concert were John Garrett, former United States Ambassador to Italy and Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

AUG 11 1939

Berkshire Festival Continues Tomorrow

The second half of the sixth annual Berkshire Symphonic Festival began last night in Stockbridge, Mass., with Serge Koussevitzky conducting the Boston Symphony orchestra.

There will be no concert tonight, but the festival continues Saturday night and Sunday afternoon.

The program Saturday night at 8:30 will include Haydn's Symphony in B-flat, Stravinsky's "Le Sacre du Printemps" and several compositions by Wagner. The Festival will close with Sunday afternoon's concert at 3:30. The final program will include Schumann's Symphony No. 4 in D Minor, Debussy's "Prelude a l'Apres-midi d'un Faune," Ravel's "La Valse", and the Second symphony, by Sibelius.

All reserved seats in the rear section of the music shed at Tanglewood have been sold, but there are seats left in the front section and, as during the first series, admission tickets will be sold admitting holders to the concert grounds. Reservations may be made by writing or telephoning to the Festival office at Stockbridge.

The Berkshire Inn Keepers association reports virtually every available room in Stockbridge and Lenox taken, but rooms are available in neighboring towns. Room reservations may be made through the Festival office, the Berkshire Hills Conference, at Pittsfield, or through hotels in the county.

Tickets for the chamber music concert at South Mountain in Pittsfield may be obtained by writing to Willem Willeke, director.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

AUG 11 1939

MUSIC

NEW MUSIC SCHOOL

At "Tanglewood" in Stockbridge, where the Boston Symphony orchestra under Dr. Serge Koussevitzky is holding its annual festival, there will be a music school or "academy" for amateurs and professionals, conducted during the summer of 1940.

The "purpose of the Academy will be that of a center of music," stated Dr. Koussevitzky, according to one journal. This school of music in the Berkshires at the festival home of the Boston Symphony orchestra will be the realization of a long cherished dream of Dr. Koussevitzky, who with 30 members of the Boston Symphony orchestra will teach aspiring conductors, soloists and musicians at the "academy" another summer season.

There will be classes in music appreciation and playing of music for those to whom the art is an avocation. "It would be a boon for those who want to study the fine arts in their relation to culture; who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture; and for those who long for a creative rest in the summer," Dr. Koussevitzky has stated.

This academy will comprise two schools. One will offer advanced instruction to especially qualified students. Another will offer general instruction to that larger group, whose entrance requirements will be an intelligent interest in music. Scholars of prominence in the arts and letters will lecture to the larger group which will also have a part in the festival chorus.

Dr. Koussevitzky and musicians of the Boston Symphony orchestra will conduct the classes of the advanced group. The term will be for six weeks concluding with the festival. Besides their teaching assignments the members of the Boston Symphony orchestra will form a resident orchestra to serve as a nucleus for the academy orchestra, as a working group for those who study conducting with Dr. Koussevitzky, and as a practice group for the performance of new scores.

FROM "THE LISTENER"

According to "The Listener", journal of the British Broadcasting Corp., there is no art in which the lack of knowledge and need for it is so great as in music.

Relative to education in music by a more widespread dissemination of musical doctrine by radio "the Listener" claims that music can drive men to "the most nonsensical excesses" and stresses the fact that music acts more directly than any other art upon the emotion when it states, "this primarily emotional reception of music is stronger than anything experienced from indulging in any other art." Further it is stated: "Music alone is considered as so much raw emotional material, lying around for the use of any one needing quick stimulation of the sympathetic nervous system."

The Listener advocates that the young begin lessons in the understanding of music by being taught notes when they learn their ABCs. Those of teen age are more difficult to teach as they are distressed at beginning with what the "kids" are doing.

On the matter of broadcast teaching "The Listener" stated, it "can begin to form taste." Continuing the journal stated: "Education being the technic of persuading a possibly recalcitrant pupil to a given point of view, there is no medium more conducive to that state than music. But music is itself a point of view. It is not only a magnifying glass through which one looks at life, but it is life itself. On the one hand it can be ancillary to the many forms of activity with which our life is crowded; that is music as the servant. But it has this strange habit of becoming the master. Then it is that those who know it only as a medium for stilling pain or exciting pleasure find themselves with no means of understanding this immense force that has taken them in hand."

COTTON COUNTRY SINGERS

With the cotton crop laid by, the Carolinaians will now engage in "singings" with more than 60 singing festivals to be given in the foothill counties of South Carolina.

These farmers and cotton-mill workers have spent the Sundays of August at singing conventions during their whole lives, as their parents and grandparents did before them.

C. F. Adams, a 'tombstone-laundry" man of Seneca, S. C., president of the South Carolina Singing Convention, says on his visits to local congregations, "I was born a poor boy on a farm and I know what singing means to the folks."

E. B. F.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 11 1939

Second Series Of Concerts Begun At 'Tanglewood'

By **CARL E. LINDSTROM**

Special to The Hartford Times

Lenox, Mass.—When the history of the Stockbridge Symphonic Festival is written, 1939 will go down as the year when success, having looked interestedly around, decided to settle permanently at "Tanglewood."

Everybody knows about it now. This season, for the first time, all seats are reserved, and if there are any empty ones, even on a Thursday night, you have to look for them. At almost any concert you are likely to hear about a new gift to the Festival. Last night box holders took their places in new, comfortable-looking armchairs of three different colors for each of the three tiers of boxes—blue, green and orange—the donation at a cost in four figures of John Shepard Jr., Boston merchant and former mayor of Palm Beach. Response to the Academy plans for next year has been quick and enthusiastic. On all sides is the feeling of prestige and security. "Tanglewood" has arrived.

Care in Program

Koussevitzky knows this. That he is fully cognizant of the special problem which arises when great popularity and great art travel together is evidenced by the care with which he has chosen his programs, for all of them this season have been unusual.

Thursday night he companioned Beethoven's Second Symphony with Strauss' "Thus Spake Zarathustra" before the intermission and finished with Ravel's vivid orchestration of Moussorgsky's "Pictures at an Exhibition." That Beethoven's relatively uneventful, bucolic Symphony was a foil for Strauss' incandescent philosophy goes without saying.

It is easy to think that the revered Doctor one day last February looked out upon the wintry bleakness of Huntington Ave. and, remembering his idyll in the Berkshires, said to himself: "Having already given the Pastoral Symphony up there twice, next summer I shall play the Second." Thereupon, humming to himself perhaps a bar or two of the songful Larghetto, "And because man's search for the ideal is realized only in music—and in 'Tanglewood,' next shall come Zarathustra. Then because people must not forget that Boston's is the most brilliant orchestra in the world—the Moussorgsky Pictures will do very well."

Pure fantasy; but the Festival is all an incredible fantasy . . . the ever restoring walk by the hemlock hedges, the peace of thousands of people with purged and sweetened minds, motors without horns, star-points overhead and Thursday night a crystalline atmosphere.

Honest Beethoven

Dr. Koussevitzky performed the Beethoven Symphony in a spirit of self-communion. It was finished, and warmed through with a fine affection, but in no degree pointed up with the startling details which Koussevitzky finds and loves to underscore so unexpectedly. The slow movement was a calm, dispassionate song and the rest of it voiced with the honest attitude that the listener must take it as it was. There was no special pleading.

"Thus Spake Zarathustra" seemed to seize hold of Koussevitzky at the very opening and he conducted as though he were being crucified with beauty. The complete mobilization of the orchestral resources touched the very limits of grandeur. The players were attuned to the taxing score and rose to it in such a way that one never wanted to hear the work again in lesser hands. The horns wavered a bit under unmerciful demands but rallied to achieve some beautiful moments. Strauss acquires great stature by such a performance as this.

Pictures Improvisatory

The Moussorgsky "Pictures" were last heard at Bushnell Memorial in the orchestration of Lucien Caillet. The writer prefers Ravel's, although Moussorgskyites will some day say that he did much the same thing that Rimsky-Korsakoff did to other Moussorgsky works and for which they were never willing to thank him.

Koussevitzky allowed himself great liberty as to tempo changes and in general gave the sketches an improvisatory character but that is the spirit of the Exhibition suite. The Catacombs episode as done last night will be long remembered and indeed the whole interpretation left indelible marks.

There is again prospect of capacity attendance for the week-end concerts to conclude the second series begun last night. Saturday night the program comprises: Haydn's Symphony in B flat, No. 102, Stravinsky's "Le Sacre du Printemps" and a Wagner group. On Sunday afternoon the series will close with Schumann's D minor Symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse" and the D major Symphony of Sibelius.

516 Chairs Presented For Festival Shed

Lenox, Mass.—When patrons of the Berkshire Symphonic Festival arrived at the Tanglewood shed Thursday night for the fourth concert by the Boston Symphony Orchestra, they found every box furnished with new, substantial armchairs, the gift of John Shepard Jr., summer resident of Lenox, former Boston merchant and former mayor of Palm Beach, Fla.

There are 86 boxes with six chairs in a box, a total of 516 chairs.

Mr. Shepard's gift follows a substantial one made by him last year to the building fund. It is the first gift of equipment for the new music shed and Festival trustees hope that Mr. Shepard's example will be followed by others so that another year will see the much needed shutters and chairs to replace the benches in the rear section. The steel chairs in the boxes, released because of Mr. Shepard's gift, will be placed in the rear section of the shed.

Contributions in any amount toward the building fund will be welcome and may be sent to the president, Berkshire Symphonic Festival Inc., Stockbridge, Mass.

127

Second Half of Festival Brings Many Familiar and New Faces to Tanglewood

Eugenie Leontovitch, well known actress, who has appeared at Berkshire Playhouse, converses with Mrs. Charles Robinson Smith, mother of Miss Gertrude Robinson Smith.

Mr. and Mrs. John Shepard Jr., of Lenox entertained two of the women participating in the Stockbridge Golf Club Ladies' Tournament last night. Left to right, front row, are Mr. Shepard, Miss Mary Jane Wilson, who was in the tournament, and Mrs. Frederick Davis, who was Berkshire County champion at the tournament four years ago. In rear, is Mr. Davis and Mrs. Shepard.

Miss Dorothy Maynor, Negro soprano hailed by Dr. Koussevitzky as "a native Flagstad" following her informal concert Wednesday, reads program notes during intermission.

Under the Music Shed

Miss Ruth Posselt (right), former child violin prodigy, who has just returned from a concert tour of Europe, poses with a friend. Miss Posselt has played with the Boston Symphony Orchestra and the New York Phil[illegible]

Hitch-Hikes to Festival and Sleeps in Jail

STOCKBRIDGE, Aug. 11.—A music lover from Ohio without an automobile, hitch-hiked to the Berkshires for the second series of Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra which opened last night at Tanglewood.

He arrived at the Red Lion Inn Wednesday night and all rooms were long since taken and there were no other rooms in town available. So Wednesday night, the Ohio man slept in a friendly hay field. Last night though it was cool, so back to the inn he went. But again he found everything at the hotel and every other room in town taken.

Finally, Police Officer Joseph Malumphy's aid was sought. He tried in vain to place the man but then found the solution. He gave the man free quarters in the town's lockup.

Festival

Continued From First Page

employing extra-full wood wind sections and the complete battery of percussion instruments, in addition to the usual entire brass and string choirs, and also an organ.

Scope Gigantic

The scope of this music is gigantic, and upon his tremendous canvas appear kaleidoscopic shades and hues of tone color. The majestic broad introduction is relieved soon by a group of solo instruments playing almost as in chamber music. There is exceptional opportunity for the principals of every section to be heard. Richard [illegible]

Cigarette Girls Get More Music Than They Do Coins

Tips This Year Lower Than During Previous Seasons— Chewing Gum Demanded

The girls who sell cigarettes at the Berkshire Symphonic Festival at Tanglewood don't make much money, but they hear a lot of good music. Their primary purpose in getting the cigarette-vending jobs before the concerts and during intermissions is to attend the concerts.

This was brought out when several interviews with the girls last night produced the general opinion that the tips they are receiving this year are less than they received in the past two seasons. "Don't get us wrong, though," warned one of them, "we didn't come up here for the tips. We came for the music."

12 Girls on Job

The 12 girls who are regularly selling cigarettes at the concerts are all from Great Barrington, working for the benefit of the Thursday Morning Club of that town. They are headed by Miss Dorothy Giddings, who is a vendor herself during the six concerts.

Though the girls make no money on what they sell except for the small tips they receive, they all enjoy donning their evening dresses and hearing the Boston Symphony Orchestra. The highest amount of tips received by any one girl at any concert this year is 70 cents, it was learned in a canvass last night at the Shed. That was last Saturday night, and all the girls agree that Saturday night audiences are the most generous. The least selling is done during the Sunday afternoon concerts, as almost everyone moves out of the Shed to view the grounds or buy food and drinks at the refreshment tent.

Sell at Regular Prices

The cigarettes sold are the four most popular brands plus two or three other 15-cent varieties. Many people are surprised that they don't cost more than the regular price, the girls said, some buyers expected to have to pay as much town[illegible] cents a package. Out-of-prised t[illegible] often pleasantly suron the cig[illegible] there is no state tax year Governor although next have them paying two [illegible] will The lack of higher-priced [illegible] was explained by the girls as due to the fact there is little demand for them, despite the glitter and show of wealth of part of the audiences.

Chewing Gum Returns

Much more plebeian is the demand for chewing gum, which the Thursday Morning Club was going to give up this year. Requests for it last Thursday and Saturday evenings convinced the group that they had to sell it, however, and last Sunday it was among the wares in the tray again.

"I guess they like to chew it in time with the music," remarked one vendor. "We tried to give it up this year, but we didn't get away with it."

Dorothy Maynor To Sing Sunday At First Church

First Church of Christ, Congregational, invites all visitors here for the Berkshire Symphonic Festival and the general public to attend the Sunday morning service at 11 when Miss Dorothy Maynor, talented Negro soprano from Norfolk, Va., will sing. Miss Maynor has caused a sensation in the music world by her appearance at the picnic given by Serge Koussevitzky, conductor of the Boston Symphony Orchestra at Tanglewood to members of the orchestra and friends Wednesday. In the pulpit Sunday will be Rev. Dr. James E. Gregg, former pastor, who was president of Hampton Institute when Miss Maynor was a student there. Arrangements for Miss Maynor's appearance were made by James C. Morton, First Church music director.

John Shepard Jr., Praised For Gift of 516 Armchairs

Prominent Lenox Summer Resident's Surprise Donation Pleases Festival Boxholders

John Shepard Jr., retired Boston merchant, Lenox summer resident and former Mayor of Palm Beach was today receiving from patrons in the box section at the Berkshire Symphonic Festival letters, telegrams and telephone messages of appreciation for his gift of 516 attractive armchairs in the 86 boxes, which came as a complete surprise to the audience at the opening of last night's concert.

Chairs in Three Colors

The chairs with their metal framework are painted in three colors, orange, blue and green. The gift had been kept a secret by Festival officials. Because of Mr. Shepard's gift it is possible to place the 516 steel chairs from the boxes in the rear section to replace some of the benches built when the Festival was established in 1934. It is the hope of the Festival trustees that the gift, the first in equipment made to the music shed at Tanglewood will be but a forerunner of others.

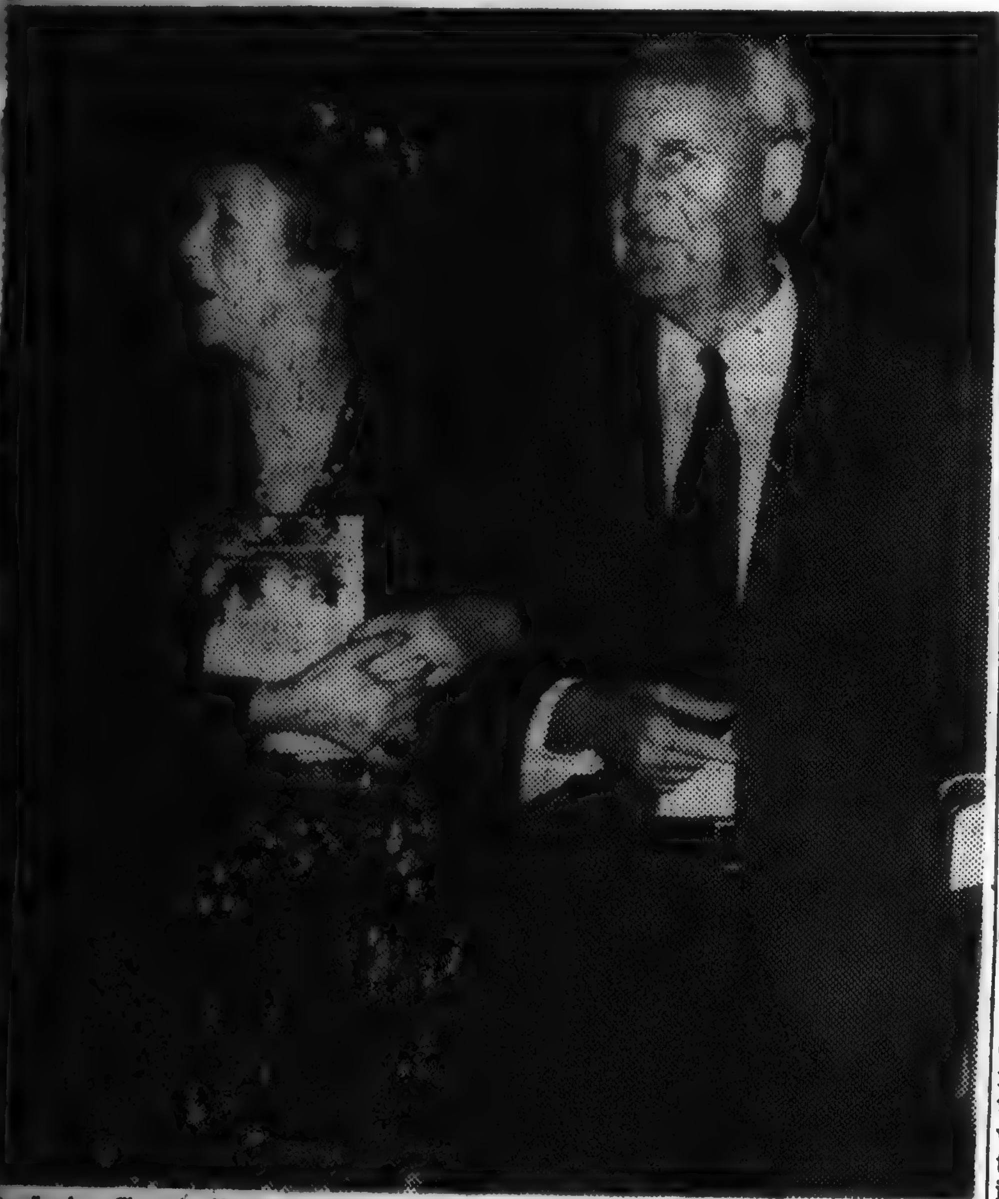
Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, who has extended the gratitude of the Board of Trustees to Mr. Shepard for his generosity, reports that the answer to her appeal had been encouraging but that the sum specified was far from being reached to date.

"Public's Festival"

"We want to keep the Festival the public's Festival and make each person who attends the concerts feel that it belongs to him," said Miss Smith. "It is not our desire to have the Festival subsidized by a few wealthy sponsors, but we want to keep it at all times a purely democratic undertaking which the public may rightly consider its own."

The idea of extending the duration of the Festival to three weeks, first brought up last year as a result of increased attendance, still remains a moot point. Though the question is still under consideration, it has not yet been passed upon by either the trustees of the Festival corporation or of the Boston Symphony Orchestra. In fact it was learned today that the matter may not be officially discussed until the annual meeting of the Festival trustees in September.

Miss Ruth Posselt (right), former child violin prodigy, who has just returned from a concert tour of Europe, poses with a friend. Miss Posselt has played with the Boston Symphony Orchestra and the New York Philharmonic.



Probate Court Judge Arthur M. Robinson and Mrs. Robinson of South Williamstown, take a stroll during intermission.

John Shepard Jr., of Lenox and Palm Beach, Fla., greets Rt. Rev. Togo Tyson of Palm Beach, Fla.

Festival

Continued From First Page

employing extra-full wood wind sections and the complete battery of percussion instruments, in addition to the usual entire brass and string choirs, and also an organ.

Scope Gigantic

The scope of this music is gigantic, and upon his tremendous canvas appear kaleidoscopic shades and hues of tone color. [illegible] iestic broad introduction is relieved [illegible] by a group of solo instrum[illegible] playing almost as in chamber m[illegible] There is exceptional opportunity for the principals of every section to be heard. Richard Burgin, the concertmaster, acquitted himself of the many solos which fall to his lot with unusual distinction, especially in the "Dance-song," a rythm of entrancing grace, with a theme reminiscent of those of the composer's namesake (but no relation) who lived in Vienna in the preceding generation.

Koussevitzky kept the intricacies of the music completely under control and the orchestra responded with unsurpassed discipline. The weather may have had some influence, for the orchestra never played with greater precision. Indeed the opening symphony seemed almost too precisely measured. The opening introduction of the Beethoven second in D major, was played with perfection of detail, and without exaggeration of dynamics. The sudden changes which Beethoven calls for were executed faithfully. Koussevitzky brings a perfection of detail to his Beethoven which establishes it as that to which all others may be compared. He works on it as a jeweler might work on precious stones, which, in fact they become in his hands.

The artistic sympathy which exists between the Boston orchestra and Dr. Koussevitzky is a continuing source of marvel.

Chose Rigid Tempo

This second symphony is still so-called "early" Beethoven. He had not entirely shaken off traces of the music of Mozart and Haydn which existed when he appeared on the scene, and yet the prophecy of immortality is already clearly discernible. Dr. Koussevitzky chose a rigid tempo for the second movement, larghetto, and the scherzo was quite like a minuet, but if he was attempting to establish a classic point of departure for the ensuing numbers, he was totally successful.

No music has a more interesting background and one so vital to the understanding of the music, as the Moussorgsky "Pictures". Victor Hartman, a painter and one of the artists of the famous Russian 60s, was an intimate friend of Moussorgsky. Hartman died in 1873 at the age of 39. His friends arranged an exposition of his work and this music, which Moussorgsky wrote for piano originally, depicts the impressions of a man entering the gallery and going from one picture to another. It is almost imperative that a listener have memorized or have visual recourse to the list of 10 sub-titles which indicate the name of the painting which is being depicted

---

are all from Great Barrington, working for the benefit of the Thursday Morning Club of that town. They are headed by Miss Dorothy Giddings, who is a vendor herself during the six concerts.

Though the girls make no money on what they sell except for the small tips they receive, they all enjoy donning their evening dresses and hearing the Boston Symphony Orchestra. The highest amount of tips received by any one girl at any concert this year is 70 cents, it was learned in a canvass last night at the Shed. That was last Saturday night, and all the girls agree that Saturday night audiences are the most generous. The least selling is to the fact for them, despite the glitter and show of wealth of part of the audiences.

Chewing Gum Returns

Much more plebeian is the demand for chewing gum, which the Thursday Morning Club was going to give up this year. Requests for it last Thursday and Saturday evenings convinced the group that they had to sell it, however, and last Sunday it was among the wares in the tray again.

"I guess they like to chew it in time with the music," remarked one vendor. "We tried to give it up this year, but we didn't get away with it."

---

in the rear section to replace some of the benches built when the Festival was established in 1934. It is the hope of the Festival trustees that the gift, the first in equipment made to the music shed at Tanglewood will be but a forerunner of others.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, who has extended the gratitude of the Board of Trus-

tion of the Festival to three weeks, first brought up last year as a result of increased attendance, still remains a moot point. Though the question is still under consideration, it has not yet been passed upon by either the trustees of the Festival corporation or of the Boston Symphony Orchestra. In fact it was learned today that the matter may not be officially discussed until the annual meeting of the Festival trustees in September.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 11 1939

Strauss Tone-poem Tops Fourth Festival Concert

Second Half of Tanglewood Series Greeted by Large and Enthusiastic Audience

By JAY C. ROSENFELD

Tanglewood was the scene of a series of ovations again last night, experiences which by now are no longer unusual, but which never lose their novelty, and which always reveal the pitch of excitement to which the huge Berkshire Symphonic Festival audiences are roused by the performances taking place at this sixth annual event. Last night was the fourth program and the first of the final trio for this year.

Strauss Tops Program

The immediate cause of the vociferous tributes was the rendition by the members of the Boston Symphony Orchestra under their renowned leader, Serge Koussevitzky, of the Richard Strauss tone-poem "Also sprach Zarathustra" and the "Pictures at an Exhibition" of Moussorgsky-Ravel.

The audience, taking advantage of the crystal-clear evening, had arrived on the Festival grounds early. It was a typical Berkshire twilight and descending sun in all its glory; the colorful costumes and the vivid greens of the enclosing trees provided a background for an evening where glamour was in the air. The flare of flash-bulbs marked the spots where personages of prominence and interest were scattered among the crowds; the eager curiosity on the faces of the leisurely-milling promenaders revealed the expectant mood of the vast assembly.

The Strauss tone-poem was the high point of the evening. The audience was transported to ecstatic enthusiasm by the superb virtuosity of the performance. In "Of Joys and Passions" the orchestra mounted to unprecedented heights of thrilling abandon. The galvanic stimulation of Strauss' wonderful score was conveyed with an elemental surge by the orchestra. What a mighty invention is the modern ensemble as exemplified by the Boston men and their leader during this piece last night. Incidentally this was the first Strauss to be heard on a Festival program.

The title of this composition was taken from Friedrich Nietzsche, but Strauss admonishes, "freely." The composer once stated that he tried "to convey by means of music an idea of the development of the human race from its origin, through the various phases, religious as well as scientific, up to Nietzsche's idea of the superman."

Strauss is the greatest living German composer. There are many who grant him that honor over a much wider expanse of territory. His life divides itself into clear-cut sections so far as his creative work is concerned. In his youth he produced some chamber music, the decade before the turn of the century saw the birth of most of his orchestral works, and after that came his operas. He uses an immense orchestra in "Zarathustra,"

Festival
Continued on Page 14

129

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
AUG 12 1939

Program for Final Concerts At Tanglewood

The Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting will play the following programs for the weekend concerts of the Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge.

Tonight at 8.30

Haydn
  Symphony in B-flat, No. 102
    I. Largo: Allegro vivace
    II. Adagio:
    III. Menuetto: Allegro: Trio
    IV. Finale: Presto
Stravinsky
  "Le Sacre du Printemps" ("The Rite of Spring") Pictures of Pagan Russia
    I. The Adoration of the Earth
      Introduction — Harbingers of Spring—Dance of the Adolescents — Abduction — Spring Rounds—Games of the Rival Towns—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.
    II. The Sacrifice.
      Introduction — Mysterious Circles of the Adolescents —Glorification of the Chosen One—Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One.

Intermission of Twenty-Five Minutes

Wagner
  Overture to "Der Fliegende Hollander"
  Prelude to "Lohengrin"
  Bacchanale from "Tannhauser"
  Prelude to "Die Meistersinger von Nurnberg"

Tomorrow at 3.30 P. M.

Schumann
  Symphony No. 4 in D minor, Op. 120
    I. Andante; Allegro
    II. Romanza
    III. Scherzo
    IV. Largo; Finale
  (III. and IV. played without pause)
Debussy
  Prelude a "L'Apres-midi d'un Faune" (Eclogue of Stephane Mallarme)
Ravel
  "La Valse," Choreographic Poem

Intermission of Twenty-Five Minutes

Sibelius
  Symphony No. 2 in D major Op. 43
    I. Allegretto
    II. Tempo andante ma rubato
    III. Vivacissimo; Lento suave
    IV. Finale: Allegro moderato

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
AUG 12 1939

Armchair Music

Berkshire Festival Gets Gift for Boxes in Shed

Special to Newark News.

STOCKBRIDGE, Mass.—Patrons of boxes in the music shed of the Berkshire Symphonic Festival will sit in arm-chairs for this, the closing week of concerts by the Boston Symphony Orchestra. Miss Gertrude Robinson Smith, festival president, has announced the gift of 516 chairs for the 86 boxes from John Shepard Jr., Summer resident of Lenox and former mayor of Palm Beach, Fla.

Serge Koussevitsky, conductor of the orchestra, tried out one of the chairs before Thursday night's concert, and announced his pleasure. The steel chairs released from the boxes because of the gift will be placed in the rear section of the shed.

Fiercely Debated Music of Past on Festival Program by Boston Symphony Tonight

Stravinsky's "Rite of Spring" Raised Controversy

By LANING HUMPHREY

The most fiercely debated piece of music of the past 25 years—or perhaps of the last 125 years—is to be played tonight by Koussevitzky and the Boston Symphony Orchestra in the music shed at Tanglewood.

It is "The Rite of Spring," by Igor Stravinsky.

To Some—Atrocity

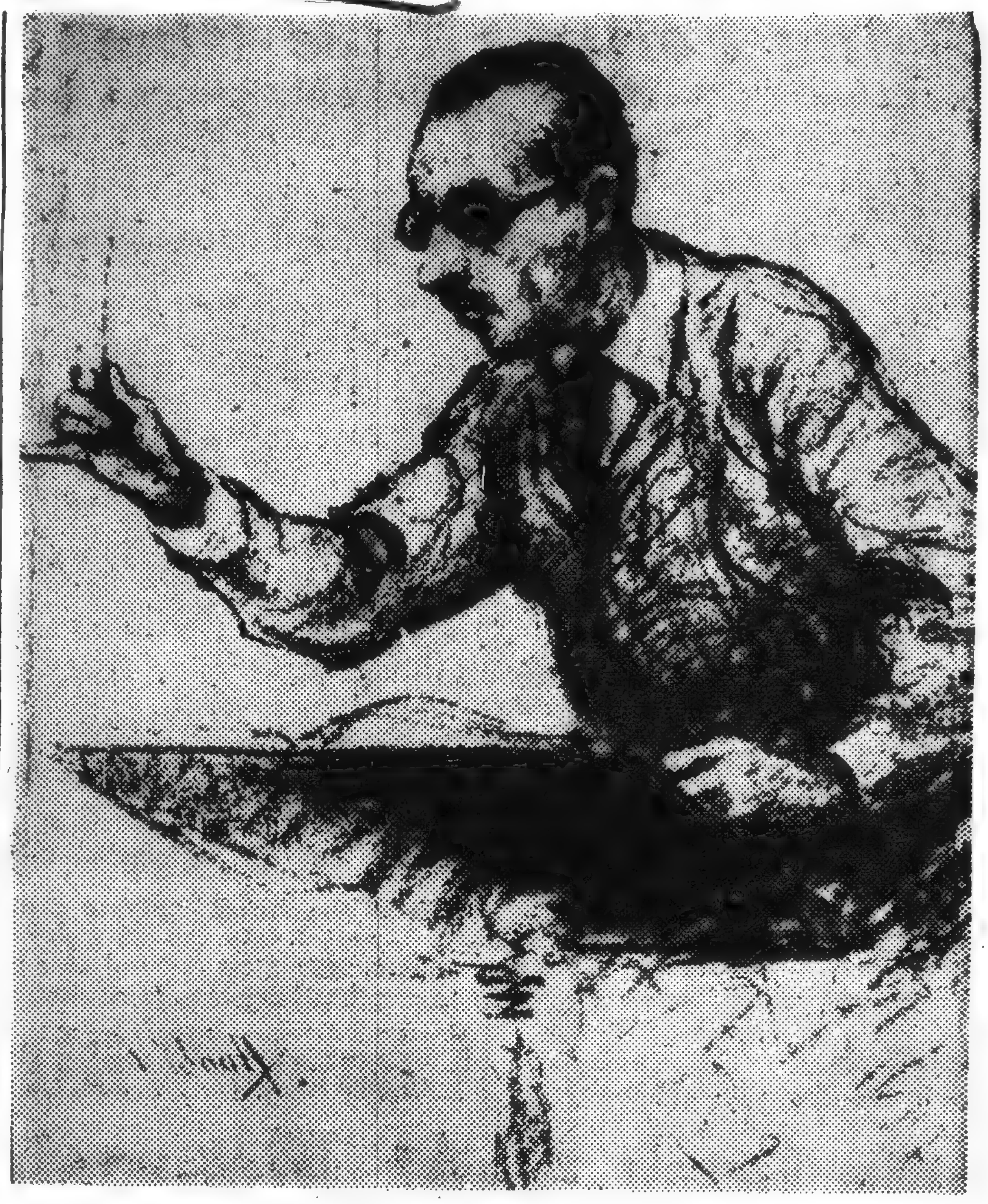
To some ears it has been an atrocity, the negation of music. To others it has been a triumph of discovery in orchestral expression, the first absolutely new musical development in generations, the most significant orchestral score of the pre-World War era, exerting a widespread influence on composition long afterward.

The subject matter is glimpsed in the complete title, "The Rite of Spring: Pictures of Pagan Russia." Among the pictures are: Dance of the Adolescents, Abduction, The Adoration of the Earth, Mysterious Circles of the Adolescents, Glorification of the Chosen One, Evocation of the Ancestors, The Sacrificial Dance of the Chosen one.

The climax is described by the critic, Edwin Evans, in these words: "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

Introduced in 1913

As may be imagined readily, when the music was enacted by Diaghilev's Ballet Russe in Paris in 1913, the first performance of the score anywhere, it was a sensation. Introduced in concert form a year later by Pierre Monteux, who had conducted the ballet performance, it still filled the Parisians with amazement and rage mingled with admiration.



STRAVINSKY AT REHEARSAL

This drawing by Woolf appeared in the New York Times 15 years ago, when Stravinsky visited this country to be guest conductor of the Boston Symphony Orchestra, at the invitation of Serge Koussevitzky. The production was made by the aid of one of the most modern adjuncts to newspaper technique, microfilm. The film is being used today to keep newspaper records instead of bound copies.

After the war, a new conductor made his mark in Paris with symphonic programs which introduced new music, and new interpretations of familiar scores. Among the latter was "Rite of Spring." Among the new music were other compositions of Stravinsky, which enhanced his reputation outside Russia. By the time Koussevitzky arrived in America in 1924 to assume the conductorship of the Boston Symphony Orchestra, "The Rite" had preceded him. But his performances in Boston and New York aroused new discussions.

Koussevitzky Comments

Following a rehearsal of "The Rite" in the Tanglewood shed, for tonight's performance, Koussevitzky was asked for a comment.

"Once, the technique of 'The Rite of Spring' was so new that it was difficult to prepare an orchestra to play it. Now, those difficulties no longer exist. The technique that was so new was so much imitated that we no longer are taken by surprise. We find it all familiar. But this composition does not depend on its technique. If it did, it would be dead, like its imitations. They had nothing besides technique. This composition had what they had not—a great spirit. Because of the spirit within it, 'The Rite of Spring' still lives, and will live. It has joined the classics."

That this controversial composition would become that rarity, a classic before the death of its composer, would have been a great surprise to some of the reviewers of early performances by Koussevitzky and Monteux. Other critics showed some prophetic prescience. What were the critics writing about the piece before it became a classic? The question is easily answered with the aid of a recent development in musical research—the microfilm reference system.

Acting on the idea that "today's news is history," the officials of the Boston Symphony Orchestra have preserved in large, thick scrapbooks thousands of columns of critical and news items about the orchestra, which have been published in newspapers and magazines.

A microfilm print dated April, 1924, reveals the following comment in "The Independent," by Pitts Sanborn:

"Only a few short months ago Igor Stravinsky was still the musical terror that walketh by night. At least in so far as we of America are concerned, he was the anti-composer, the headsman and likewise the grave-digger of music. Under his ultimate sentence, one of the seven arts, and not the oldest, had wound up its affairs and ceased to be a going concern. . . .

"If while the rites of Russian spring were raging through the Boston band, (under Monteux) a few gentle souls resolutely walked out of Carnegie Hall, their indignation was at least silent, whereas the majority of an audience that packed the hall to bursting could not refrain from cheers. And the cheers were the verdict."

The name of the late William J. Henderson, music critic of the New York Sun, appears on a microfilm print to this effect:

"Without doubt Stravinsky's tumultuous and savage delineation of pagan rites in ancient Russia amazed some of the conservative subscribers to the Boston Symphony afternoons. One was heard to remark: 'All that, and they killed only one girl!' For the scenes painted by the composer end with a dance of death by a maiden marked for sacrifice. Up to this day Stravinsky's 'Sacre du Printemps' is the supreme achievement of the modern realistic school. It beats aesthetic opposition to the ground by the sheer power of its brutal shrieking of elemental things."

A Newman Prophecy

London's famous Ernest Newman makes this prophecy on Stravinsky in a quotation printed by "H. T. P." in the Boston Transcript in January, 1925:

"Who can doubt that to posterity —supposing his career to end now —he will simply be the composer of two charming little ballets, 'The Fire-Bird' and 'Petruchka,' plus some couple of dozen great pages in 'The Rite of Spring?'"

In the first place, Stravinsky's career did not end in 1925, as attested by the new works written after that time and introduced with success by Koussevitzky—for example, "Oedipus Rex," and "The Symphony of Psalms." As for Mr. Newman's question about "who can doubt," Mr. Koussevitzky certainly doubts. When he returned from Europe two weeks ago to begin rehearsals in Symphony Hall for the Berkshire Festival, he announced that he had brought back a new and important score by Stravinsky—his first real symphony since a youthful attempt.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR
AUG 12 1939

THE BERKSHIRE FESTIVAL—

Miss Louise Schaefer left this week to attend the final concerts of the Berkshire Symphonic Festival at Tanglewood, near Stockridge, Mass., which will be brought to a close on Sunday, Aug. 13, following a series of six concerts. This famous festival with the Boston Symphony Orchestra, under Serge Koussevitzky's baton, always attracts music lovers from all parts of the country. Mrs. Howard B. Luther, who has been at Stockbridge for several weeks this summer, and the Misses Eleanor and Louise Wilby were among other Cincinnatians who enjoyed the festival.

Biddeford Pool—

Following the festival Miss Schaefer will go to Biddeford Pool, where she will join her mother, Mrs. Fred H. Schaefer, who is leaving Monday for this easern haven, accompanied by her daughter, Miss Mary. Messers. Fred H. Jr. and Wilby Schaefer have been at the pool for several weeks, the former having journeyed there from the Boston Tech at the close of his studies in July. They have enjoyed several cruises aboard their yawl, and while at Biddeford were guests of their aunt, Miss Mary Wilby.

Mrs. Schaefer and her family will be established at their cottage for the remainder of the season. It is a matter of disappointment to the family that Mr. Schaefer, owing to the illness of his mother, Mrs. Ella Schaefer, is not planning at present to go on to the Pool.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
AUG 12 1939

Fourth Concert In Berkshires Is Heard by 6,000

Koussevitzky Directs 'Also Sprach Zarathustra' for First Time at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 10.—After the usual three-day intermission, the Berkshire Symphonic Festival began its second half Thursday when Serge Koussevitzky conducted the Boston Symphony Orchestra in the music shed on the Tanglewood estate before an audience which, as in the three previous concerts of this summer's series, was estimated at more than 6,000. All the 5,700 seats seemed to be occupied and, as before, many chose to listen from the lawn within the wide radius of effective hearing.

Occupants of the boxes found a surprise in the supply of new and comfortable armchairs, 516 in all. These were the gift of John Shepard jr., of Boston, a summer resident of Lenox, who presented the chairs to the Berkshire Festival through its president, Miss Gertrude Robinson Smith. This donation, the first gift of equipment for the music shed, permitted the steel chairs hitherto placed in the boxes to be used in the rear section of the auditorium.

Dr. Koussevitzky's program, the fourth of the festival, consisted of three major works—Beethoven's Second Symphony, Richard Strauss's "Also Sprach Zarathustra" and Ravel's Transcription of Moussorgsky's "Pictures at an Exhibition."

The performance observed the high standard which marks the playing of the Boston Symphony under its noted conductor, both in the Berkshires and in its regular concerts in Symphony and Carnegie Halls.

Again there was reason for warm admiration for the clarity of detail, the instant responsiveness to the conductor's interpretive wishes, the general impression of a single, seldom-rivaled musical entity composed of musicians who are masters of their instruments. The interpretation of the Beethoven Symphony merited much praise, even if some might have desired a slightly longer lingering over the larghetto with its pervasive lyric charm.

"Zarathustra" was the first work of Strauss which has appeared in a Berkshire Festival program during the festival's association with the Boston Symphony, but Dr. Koussevitzky's intent and sympathetic interpretation of this music is well known to metropolitan music lovers and was convincingly set forth in this concert. Little can be said here about "Zarathustra" and its strong points and occasional drawbacks. Its assets, including the resplendent opening and the vertiginous climax before the quiet and questioning closing notes, were emphasized in a memorable performance, and there was ardent applause for the conductor and the orchestra.

The last two concerts of this festival, which is the sixth to be held in the region, will take place Saturday night and Sunday afternoon.

Bauer Is Soloist At Stadium

Harold Bauer was the pianist Thursday night in the "Emperor" concerto at the Lewisohn Stadium, the chief attraction of Fritz Reiner's fifth concert of the Beethoven series with the Philharmonic. Approximately 10,000 persons heard a performance notable in some respects for its clarity and unhurried grace, for a melodic charm and poetry and a perfect balance between piano and orchestra.

But there were also moments for temperate praise, when Mr. Bauer seemed almost uncertain of his way, when his technique thickened and he seemed unable to summon the full eloquence of Beethoven's musical speech. The opening movement, with its strangely moving lento and capricious dialogues of piano and orchestra, was by far the most successful as far as Mr. Bauer was concerned.

Mr. Bauer played one encore. He explained to the audience that as he had brought "no short piece by Beethoven with me," he would play a Novelette by Schumann, a substitution which the audience welcomed cordially. Just before the intermission ended, Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts Committee, told the audience that the management had decided to continue the season another week, completing the ten weeks originally announced.

J. S.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

AUG 12 1939

JOHN SHEPARD, JR., IN GIFT OF CHAIRS TO BERKSHIRE FESTIVAL

When patrons of the Berkshire Symphonic Festival arrived at the Tanglewood shed for the fourth concert by the Boston Symphony Orchestra, they were surprised to find every box furnished with new, substantial armchairs, the gift of John Shepard, Jr., summer resident of Lenox, former Boston merchant prince and former mayor of Palm Beach, Fla.

The magnitude of the gift is appreciated when it is realized that there are 86 boxes with six chairs in a box, a total of 516 chairs. The gift was made through the Festival president, Miss Gertrude Robinson Smith, who expressed the deep appreciation of the trustees to Mr. Shepard. Serge Koussevitzky, conductor of the orchestra, tried the chairs before the concert and was immensely pleased.

Mr. Shepard's gift follows a substantial one made by him last year to the building fund. It is the first gift of equipment for the new music shed, and Festival trustees hope that Mr. Shepard's example will be followed by others so that another year will see the much needed shutters and chairs to replace the benches in the rear section. The steel chairs in the boxes, released because of Mr. Shepard's gift, will be placed in the rear section of the shed.

Contributions in any amount toward the building fund will be welcome and may be sent to the president, Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

AUG 12 1939

Final Concert Series Opens at Tanglewood

By EDGAR S. VAN OLINDA

The final series of concerts by the Boston Symphony orchestra conducted by Serge Koussevitzky and sponsored by the Berkshire Symphonic festival was inaugurated auspiciously Thursday night at Tanglewood and while the audience was not quite so large as that of last Sunday afternoon, the enthusiasm was just as genuinely enthusiastic.

Thursday night's program was built up chronogically; Beethoven's Second symphony, the Richard Strauss tone-poem "Also Sprach Zarathustra" and Pictures at an Exhibition," an orchestration by Ravel of the piano numbers of Moussorgsky. The two latter works are an attempt to combine two cultural arts, that of Strauss, philosophy and music, and in the case of Moussorgsky, painting and music.

The Second symphony of Beethoven, while showing the influence of Mozart and Haydn, is all the more remarkable since it was written in the period when Beethoven was most wretched physically and mentally, his deafness just beginning to manifest itself. There is nothing to indicate any unhappiness in the music .and the second movement is familiar to many as incorporated in the hymn "Berlin." Dr. Koussevitzky gave an unconventionally brilliant performance of a conventional piece of music.

"Also Sprach Zarathustra," according to the composer, is not his attempt to write Philosophical music but to convey by means of music an idea of tthe development of the human race as expressed by Strauss' inspiration of his music, the theories of Frederick Nietzche. When it is considered solely as great music and not the extension of a philosophical theory, the true greatness of the work is apparent. The conductor and his orchestra seemed to have a similar idea in mind and the resulting exposition was one of tremendous power and beauty.

"Pictures at an Exhibition" received the greatest respect and admiration of the evening. It is program music in its strictest sense. Perhaps its appeal to the masses is its ever changing musical patterns and ideas, easier to assimilate than the more complicated development of themes as expressed in the symphonic form. Certain it is that the fascinating musical tribute of Moussorgsky to his friend, the painter-architect, Victor Hartman is one of the finest examples of pictorial art in music, and Ravel has realized every possibility in his mixing of the primary colors in music on the palet of his imaginative mind, and this coupled with the understanding reading by Dr. Koussevitzky and the superb realization by the orchestra, fully justified the almost unbridled enthusiasm at the end. Added to the colorful evening of music was the first appearance of the gift-chairs for the boxes, presented to the association by the Mayor of Palm Beach, John Shepherd, Jr. The penultimate concert of the series will take place tonight.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 12 1939

BERKSHIRE FETE TO OFFER WAGNER

Koussevitzky Also Will Give Compositions of Stravinsky and Haydn Tonight

FOURTH BILL IS REVIEWED

Beethoven Symphony, Strauss Tone Poem and Mussorgsky Work Are Considered

By NOEL STRAUS

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11.—After an interim for rest today the Berkshire Symphonic Festival here at Tanglewood will resume tomorrow night with the fifth concert of the series being presented by the Boston Symphony Orchestra, under Serge Koussevitzky. The program will be composed of Haydn's symphony in B flat major, No. 102; Stravinsky's "Le Sacre du Printemps" and a Wagner group comprising the overture to "The Flying Dutchman," the prelude to "Lohengrin," the bacchanale from "Tannhaeuser" and the prelude to "Die Meistersinger."

The mild, balmy weather prevailing here yesterday put the audience at last night's concert in a truly festal mood. Dr. Koussevitzky and his men also fell under the spell of the serene starlit evening, giving a round of performances that in its entirety made this fourth event in the series uncommonly impressive.

Dr. Koussevitzky's approach to the Second symphony of Beethoven, which opened the program, was completely different from that adopted for the same master's Seventh symphony earlier in the festival. Instead of the almost relentlessly firm outlines favored in the latter opus, a tenderer and more pliable treatment of the melodic patterning reigned throughout the earlier composition.

Two Works Contrasted

The sharp contrast in the attitude toward the two works was even officially evident. In the Seventh symphony Dr. Koussevitzky's gestures with the baton were purposely short and angular. In the Second symphony, on the contrary, the motions of the stick were always expansive and free, describing curves that had a world of tenderness and sympathy behind them.

Except in the boldest contrasting passages, a suavely caressing tone was evoked from the instruments that turned the phrases into full-throated song. Every measure throbbed with life and was filled with a meaning in a reading of the score which ranked as one of the festival's major orchestral achievements thus far.

The freshness and spontaneity of the presentation, combined with the technical brilliance that informed it, succeeded in making the work seem much less remote from the present time than usual. Especially original and striking in the opening allegro was the handling of the transitional section leading to the second theme, which sounded exceptionally vital and thrilling.

The finale went at an exceedingly rapid pace, which was justified by the effect. Never has the writer heard it sound quite so scintillating or so ecstatically joyous.

Play "Thus Spake Zarathustra"

To follow up this splendid interpretation by a reading of Strauss's "Thus Spake Zarathustra" on the same high plane of excellence was an accomplishment well worth stressing here. The gigantic tone poem received a stupendous unfoldment, seldom matched in grandeur and emotional scope.

In this offering an electric organ, known as an orgatron, was employed, with E. Power Biggs, Boston organist, at the console. The sound produced by this instrument was not quite penetrating enough to do full justice to the sustained tones of the low C pedal in the great introductory depiction of the "Sunrise," but elsewhere served its purpose satisfactorily.

Dr. Koussevitzky brought the sunrise episode to a towering climax, the first of several immense peaks of sound and feeling that reached an overwhelming intensity and magnitude in the final outburst just before the gradual descent to the B major closing division. As effective in their way were the mysterious, brooding passages such as those preceding the fugato and preparing for the start of the music leading to the "Dance Song."

After the intermission Mussorgsky's "Pictures at an Exhibition" in the Ravel version brought on almost as pronounced an ovation as was accorded the Strauss masterpiece.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

AUG 12 1939

Masterpieces of Symphony Given At Boston Orchestra Concerts

Serge Koussevitzky Offers Model Performances of Sibelius Fifth and Tschaikowsky Fourth

?

should this be "Miss."?

By THOMAS ARCHER.
(Gazette Drama and Music Critic.)

Lennoxville, Mass., August 11.—Programs at the Berkshire Symphonic Festival which comprises six concerts given on the Tanglewood Estate at Stockbridge, Mass., by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, are on an even higher level than previous years so far as the choice of music is concerned. People who attend these summer concerts in the wealthy resort in Eastern Massachusetts, are expected to concentrate without surcease upon exclusive masterpieces of symphony

The mental exercise for the earnest lover of music is a gymnastic he willingly courts. Naturally, he is only too glad of the opportunity to hear works like the Second and Fifth Symphonies of Sibelius, Ravel's orchestral transscription of Moussorgsky's "Pictures at an Exhibition," Richard Strauss's "Thus Spake Zarathustra" and Stravinsky's "Le Sacre du Printemps," all of which there is little chance of hearing in Montreal.

Then there is Dr. Koussevitzky's interpretation of Russian and near-Russian music in which, to say he is a specialist, would be putting it mildly. The distinguished conductor of the Boston Symphony is still a Kalmuck notwithstanding his long residence in the United States and his equally long incumbency as leader of the great orchestra whose history is so closely woven into the mesh of New England culture.

In respect of this the performance of Tschaikowsky's Fourth Symphony must be described. It took place at the concert last Sunday afternoon. Dr. Koussevitzky gave it to us neat, so to speak. He threw aside all restraint except to observe meticulously Tschaikowsky's musical form. He bared the intensely nervous progression of Tschaikowsky's music, its temperamental melody, its almost reckless emphasis. It was three quarters of an hour of music that no man who loves the art could easily forget.

Another highlight was the performance of the Sibelius Fifth Symphony on Saturday evening. Here the thought of Sibelius is exactly opposite from that of Tschaikowsky. The music is stark and self contained, direct, positive, grave but cheerful in the deeper sense of the latter word. It is music hewn, as it were, out of rock. It exhibited the superb tonal qualities of the Boston Symphony because Sibelius has a way of differentiating the various choirs of instruments. Dr. Koussevitzky drove the sound exactly along the straight, uncompromising line that Sibelius set for himself. The great climax furnished by the leaping theme in the last movement was perorated with uncommon magnificence.

There were blind spots in the concerts of Saturday and Sunday, as there were bound to be. Beethoven's Seventh Symphony on Saturday was so labored that it hardly reflected the genial, luminous conception which we have always read into it. The music moved too slowly, deliberately and self-consciously to be convincing.

Prokofieff's "Peter and the Wolf," listed as an orchestral fairy tale, was described on this page last Saturday. Here, at the Berkshire Festival, it afforded summer residents, to whom music is rather less than an avocation, a relief from prolonged concentration required for Beethoven, Sibelius and Tschaikowsky

The Berkshire Festival at Tanglewood takes the visitor, tourist or musical pilgrim about 45 miles southeast of Albany. The concerts take place in what is called a music shed, open at the sides to the trees and well-kept lawns of New England. Inside this so-called shed, six thousand people, an average audience, hear symphony under acoustical conditions as good as those to be found in any winter concert hall. For off moments there is the charm of the New England landscape, the exclusively good living of the colony and leisure and quiet to rest or to study the scores of the music that is to be heard.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

AUG 12 1939

Acme Photo

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is now waving his baton under the trees of the Berkshire Festival at "Tanglewood," outside Stockbridge, Mass.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 12 1939

Violet Brooks To Attend Academy At Tanglewood

One of the early applicants for the academy to be opened next July by the Boston Symphony Orchestra at Tanglewood is Miss Violet Brooks of Brookline. Miss Brooks's mother, Mrs. Gorham Brooks and the latter's aunt, Miss Mary Aspinwall Tappan, gave Tanglewood to the orchestra as a permanent home for the Berkshire Symphonic Festival. As a child, Miss Brooks romped about the Tanglewood fields, woods and along the shore of Lake Mahkeenac.

130

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

AUG 12 1939

JOHN SHEPARD, JR., IN GIFT OF CHAIRS TO BERKSHIRE FESTIVAL

When patrons of the Berkshire Symphonic Festival arrived at the Tanglewood shed for the fourth concert by the Boston Symphony Orchestra, they were surprised to find every box furnished with new, substantial armchairs, the gift of John Shepard, Jr., summer resident of Lenox, former Boston merchant prince and former mayor of Palm Beach, Fla.

The magnitude of the gift is appreciated when it is realized that there are 86 boxes with six chairs in a box, a total of 516 chairs. The gift was made through the Festival president, Miss Gertrude Robinson Smith, who expressed the deep appreciation of the trustees to Mr. Shepard. Serge Koussevitzky, conductor of the orchestra, tried the chairs before the concert and was immensely pleased.

Mr. Shepard's gift follows a substantial one made by him last year to the building fund. It is the first gift of equipment for the new music shed, and Festival trustees hope that Mr. Shepard's example will be followed by others so that another year will see the much needed shutters and chairs to replace the benches in the rear section. The steel chairs in the boxes, released because of Mr. Shepard's gift, will be placed in the rear section of the shed.

Contributions in any amount toward the building fund will be welcome and may be sent to the president, Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

AUG 12 1939

Final Concert Series Opens at Tanglewood

By EDGAR S. VAN OLINDA

The final series of concerts by the Boston Symphony orchestra conducted by Serge Koussevitzky and sponsored by the Berkshire Symphonic festival was inaugurated auspiciously Thursday night at Tanglewood and while the audience was not quite so large as that of last Sunday afternoon, the enthusiasm was just as genuinely enthusiastic.

Thursday night's program was built up chronogically; Beethoven's Second symphony, the Richard Strauss tone-poem "Also Sprach Zarathustra" and Pictures at an Exhibition," an orchestration by Ravel of the piano numbers of Moussorgsky. The two latter works are an attempt to combine two cultural arts, that of Strauss, philosophy and music, and in the case of Moussorgsky, painting and music.

The Second symphony of Beethoven, while showing the influence of Mozart and Haydn, is all the more remarkable since it was written in the period when Beethoven was most wretched physically and mentally, his deafness just beginning to manifest itself. There is nothing to indicate any unhappiness in the music and the second movement is familiar to many as incorporated in the hymn "Berlin." Dr. Koussevitzky gave an unconventionally brilliant performance of a conventional piece of music.

"Also Sprach Zarathustra," according to the composer, is not his attempt to write Philosophical music but to convey by means of music an idea of tthe development of the human race as expressed by Strauss' inspiration of his music, the theories of Frederick Nietzche. When it is considered solely as great music and not the extension of a philosophical theory, the true greatness of the work is apparent. The conductor and his orchestra seemed to have a similar idea in mind and the resulting exposition was one of tremendous power and beauty.

"Pictures at an Exhibition" received the greatest respect and admiration of the evening. It is program music in its strictest sense. Perhaps its appeal to the masses is its ever changing musical patterns and ideas, easier to assimilate than the more complicated development of themes as expressed in the symphonic form. Certain it is that the fascinating musical tribute of Moussorgsky to his friend, the painter-architect, Victor Hartman is one of the finest examples of pictorial art in music, and Ravel has realized every possibility in his mixing of the primary colors in music on the palet of his imaginative mind, and this coupled with the understanding reading by Dr. Koussevitzky and the superb realization by the orchestra, fully justified the almost unbridled enthusiasm at the end. Added to the colorful evening of music was the first appearance of the gift-chairs for the boxes, presented to the association by the Mayor of Palm Beach, John Shepherd, Jr. The penultimate concert of the series will take place tonight.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 12 1939

BERKSHIRE FETE TO OFFER WAGNER

Koussevitzky Also Will Give Compositions of Stravinsky and Haydn Tonight

FOURTH BILL IS REVIEWED

Beethoven Symphony, Strauss Tone Poem and Mussorgsky Work Are Considered

By NOEL STRAUS

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11.—After an interim for rest today the Berkshire Symphonic Festival here at Tanglewood will resume tomorrow night with the fifth concert of the series being presented by the Boston Symphony Orchestra, under Serge Koussevitzky. The program will be composed of Haydn's symphony in B flat major, No. 102; Stravinsky's "Le Sacre du Printemps" and a Wagner group comprising the overture to "The Flying Dutchman," the prelude to "Lohengrin," the bacchanale from "Tannhaeuser" and the prelude to "Die Meistersinger."

The mild, balmy weather prevailing here yesterday put the audience at last night's concert in a truly festal mood. Dr. Koussevitzky and his men also fell under the spell of the serene starlit evening, giving a round of performances that in its entirety made this fourth event in the series uncommonly impressive.

Dr. Koussevitzky's approach to the Second symphony of Beethoven, which opened the program, was completely different from that adopted for the same master's Seventh symphony earlier in the festival. Instead of the almost relentlessly firm outlines favored in the latter opus, a tenderer and more pliable treatment of the melodic patterning reigned throughout the earlier composition.

Two Works Contrasted

The sharp contrast in the attitude toward the two works was even officially evident. In the Seventh symphony Dr. Koussevitzky's gestures with the baton were purposely short and angular. In the Second symphony, on the contrary, the motions of the stick were always expansive and free, describing curves that had a world of tenderness and sympathy behind them.

Except in the boldest contrasting passages, a suavely caressing tone was evoked from the instruments that turned the phrases into full-throated song. Every measure throbbed with life and was filled with a meaning in a reading of the score which ranked as one of the festival's major orchestral achievements thus far.

The freshness and spontaneity of the presentation, combined with the technical brilliance that informed it, succeeded in making the work seem much less remote from the present time than usual. Especially original and striking in the opening allegro was the handling of the transitional section leading to the second theme, which sounded exceptionally vital and thrilling.

The finale went at an exceedingly rapid pace, which was justified by the effect. Never has the writer heard it sound quite so scintillating or so ecstatically joyous.

Play "Thus Spake Zarathustra"

To follow up this splendid interpretation by a reading of Strauss's "Thus Spake Zarathustra" on the same high plane of excellence was an accomplishment well worth stressing here. The gigantic tone poem received a stupendous unfoldment, seldom matched in grandeur and emotional scope.

In this offering an electric organ, known as an orgatron, was employed, with E. Power Biggs, Boston organist, at the console. The sound produced by this instrument was not quite penetrating enough to do full justice to the sustained tones of the low C pedal in the great introductory depiction of the "Sunrise," but elsewhere served its purpose satisfactorily.

Dr. Koussevitzky brought the sunrise episode to a towering climax, the first of several immense peaks of sound and feeling that reached an overwhelming intensity and magnitude in the final outburst just before the gradual descent to the B major closing division. As effective in their way were the mysterious, brooding passages [illegible] those preceding the fugue [illegible] preparing for the start of the [illegible] leading to the "Dance Song."

After the intermission Mussorgsky's "Pictures at an Exhibition" in the Ravel version brought on almost as pronounced an ovation as was accorded the Strauss masterpiece.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

AUG 12 1939

Masterpieces of Symphony Given At Boston Orchestra Concerts

Serge Koussevitzky Offers Model Performances of Sibelius Fifth and Tschaikowsky Fourth

? should this be "Miss."?

By THOMAS ARCHER.
(Gazette Drama and Music Critic.)

Lennoxville, Mass., August 11.—Programs at the Berkshire Symphonic Festival which comprises six concerts given on the Tanglewood Estate at Stockbridge, Mass., by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, are on an even higher level than previous years so far as the choice of music is concerned. People who attend these summer concerts in the wealthy resort in Eastern Massachusetts, are expected to concentrate without surcease upon exclusive masterpieces of symphony.

The mental exercise for the earnest lover of music is a gymnastic he willingly courts. Naturally, he is only too glad of the opportunity to hear works like the Second and Fifth Symphonies of Sibelius, Ravel's orchestral transcription of Moussorgsky's "Pictures at an Exhibition," Richard Strauss's "Thus Spake Zarathustra" and Stravinsky's "Le Sacre du Printemps," all of which there is little chance of hearing in Montreal.

Then there is Dr. Koussevitzky's interpretation of Russian and near-Russian music in which, to say he is a specialist, would be putting it mildly. The distinguished conductor of the Boston Symphony is still a Kalmuck notwithstanding his long residence in the United States and his equally long incumbency as leader of the great orchestra whose history is so closely woven into the mesh of New England culture.

In respect of this the performance of Tschaikowsky's Fourth Symphony must be described. It took place at the concert last Sunday afternoon. Dr. Koussevitzky gave it to us neat, so to speak. He threw aside all restraint except to observe meticulously Tschaikowsky's musical form. He bared the intensely nervous progression of Tschaikowaky's music, its temperamental melody, its almost reckless emphasis. It was three quarters of an hour of music that no man who loves the art could easily forget.

Another highlight was the performance of the Sibelius Fifth Symphony on Saturday evening. Here the thought of Sibelius is exactly opposite from that of Tschaikowsky. The music is stark and self contained, direct, positive, grave but cheerful in the deeper sense of the latter word. It is music hewn, as it were, out of rock. It exhibited the superb tonal qualities of the Boston Symphony because Sibelius has a way of differentiating the various choirs of instruments. Dr. Koussevitzky drove the sound exactly along the straight, uncompromising line that Sibelius set for himself. The great climax furnished by the leaping theme in the last movement was perorated with uncommon magnificence.

There were blind spots in the concerts of Saturday and Sunday, as there were bound to be. Beethoven's Seventh Symphony on Saturday was so labored that it hardly reflected the genial, luminous conception which we have always read into it. The music moved too slowly, deliberately and self-consciously to be convincing.

Prokofieff's "Peter and the Wolf," listed as an orchestral fairy tale, was described on this page last Saturday. Here, at the Berkshire Festival, it afforded summer residents, to whom music is rather less than an avocation, a relief from prolonged concentration required for Beethoven, Sibelius and Tschaikowsky.

The Berkshire Festival at Tanglewood takes the visitor, tourist or musical pilgrim about 46 miles southeast of Albany. The concerts take place in what is called a music shed, open at the sides to the trees and well-kept lawns of New England. Inside this so-called shed, six thousand people, an average audience, hear symphony under acoustical conditions as good as those to be found in any winter concert hall. For off moments there is the charm of the New England landscape, the exclusively good living of the colony and leisure and quiet to rest or to study the scores of the music that is to be heard.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

AUG 12 1939

Acme Photo

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is now waving his baton under the trees of the Berkshire Festival at "Tanglewood," outside Stockbridge, Mass.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 12 1939

Violet Brooks To Attend Academy At Tanglewood

One of the early applicants for the academy to be opened next July by the Boston Symphony Orchestra at Tanglewood is Miss Violet Brooks of Brookline. Miss Brooks's mother, Mrs. Gorham Brooks and the latter's aunt, Miss Mary Aspinwall Tappan, gave Tanglewood to the orchestra as a permanent home for the Berkshire Symphonic Festival. As a child, Miss Brooks romped about the Tanglewood fields, woods and along the shore of Lake Mahkeenac.

131

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican

AUG 13 1939

Record Crowd of 6800 Gladdens Sponsors of Berkshire 'Salzburg'

Tanglewood, Aug. 12 — Another Berkshire Music festival attendance record was made tonight when 6800 persons assembled for the fifth concert of the season. Every seat in the great music shed was disposed of and the gate sale tonight was 800, exceeding that of any previous festival concert. Hundreds occupied settees and camp chairs or sat upon the lawn, for the weather was superb in every way, clear, warm with a slight breeze from the south.

Eight state policemen under Sergt Warner F. Eaton of Northampton handled the great crowd with dispatch on the road and the parking areas were cared for by Sheriff D. Bruce McIntyre. With pleasant weather forecast, it was predicted by the festival management tonight that 7000 will be here tomorrow as only a few scattering seats remain unsold.

Accommodations Overtaxed

Hotels and tavern keepers report an even greater demand for accommodations than a week ago during the first series. Unable to get rooms in this immediate vicinity a number of parties from the Midwest who had expected to remain here tonight motored on to Springfield after the concert.

The public response to the Berkshire Music festival idea in this sixth season has surpassed all expectations and the officers are jubilant over the prospects of making Tanglewood an important musical center for America.

Audience Cheers Repeatedly

Tonight's assemblage again was highly demonstrative, and Dr Koussevitzky responded repeatedly to salvos of applause and cheers. Many in the fashionable audience who were present for the first time literally "went wild" with enthusiasm. J. Olcutt Sandrews called at press headquarters to say that he had hitchhiked here from Fort Worth, Tex., to attend the festival. He is a graduate of the University of Texas and was a music critic while in college.

It was reported tonight that Joseph Franz of Stockbridge, the engineer and architect who supervised the construction of Tanglewood music shed, has been asked by a group of leading musicians and businessmen of Cincinnati, O., to design a shed for that city.

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

AUG 13 1939

'Just as a Ma

EMIL SAUER, pianist, and Felix Weingartner, conductor, are teamed in one of Columbia's August albums to prove that a couple of oldsters still have plenty of the stuff that makes good musicians. Playing Liszt's celebrated Concerto No. 1 in E Flat Major, Mr. Sauer cleaves to a flowing melodic line and a breathtaking technic that many a younger artist might well be proud of. Mr. Weingartner and the Paris Conservatory Orchestra provide a perfect background. There are three 12-inch records in the album.

Prokofieff's charming fairy tale, "Peter and the Wolf," is featured prominently on Victor's August list. To the telling of the tale the combined talents of Serge Koussevitsky, the Boston Symphony Orchestra and Richard Hale, as the narrator, are devoted. The Boston Symphony has had great success with the composition, and the album is likely to share the honors. It's great for the kinder. The album contains three 12-inch records.

Jascha Heifetz, violinist, and Emmanuel Bay, pianst, turn in an exceedingly fine performance of Beethoven virile Sonata in G Major for Victor. This album also contains three 12-inch records.

* * *

On the Popular Sides

A FEW new platters made their appearance last week on the best-seller lists. And without more ado, they are as follows:

Bluebird: "Moonlight Serenade," "Stairway to the Stars" and "Oh, You Crazy Moon," all by Glenn Miller.

Brunswick: "In an Eighteenth Century Drawing Room," Raymond Scott; "Moon Love," Horace Heidt, and "Comes Love," Eddie Duchin.

Decca: "El Rancho Grande," Bing Crosby; "Moon Love," Paul Whiteman, and "Its Funny to Everyone but Me," the Ink Spots.

Victor: "Too You," Tommy Dorsey; "In a Persian Market," Larry Clinton, an "Go Fly a Kite," also by Dorsey.

Vocalion: "My Last Goodby," Dick

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

AUG 13 1939

NORTHWESTERN

. . . University has announced its plans for the entire 39-40 season, its fifth in the series of history and enjoyment of music. The season opens with a concert by the Philadelphia Symphony on Oct. 31. The Catherine Littlefield Ballet performs on Nov. 19; Heifetz plays on Dec. 3; Rachmaninoff on Jan. 14; Marion Anderson in her fifth consecutive appearance on the course Jan. 28; Platoff Cossack choir Feb. 4 and Helen Jepson soprano closes the series on Feb. 18. A special number on the series will be the Boston Symphony orchestra directed by Serge Koussevitsky on Dec. 13.

THIS CLIPPING FROM
PEORIA, ILL.
Morning Journal Transcript

AUG 13 1939

Music As You Desire It

H. G. DEWEES

NOTE: The purpose of this and subsequent articles shall be to give the reader up to the minute news on new recordings of interest to the lover of good music, and as occasion demands, to review outstanding recordings not so recently released. H. G. DEWEES.

PETER AND THE WOLF (Orchestral Fairy Tale) (Prokofieff, Op. 67) Boston Symphony Orchestra, Serge Koussevitzky directing. Victor album number M-566.

This "Orchestral Fairy Tale" is as unique, different, and as absorbingly interesting for all ages of people and degrees of musical training, as anything that has ever come to the writer's attention. As the sub-title suggests, it is a fairy tale, but the unique feature of it is that it is unfolded to us by both a full symphony orchestra and a narrator. The narrator is Richard Hale. To quote from the opening portion of the first record, we hear,

"My dear children—Each character of this tale is represented by a corresponding instrument in the orchestra: the bird by the flute, the duck by an oboe, the cat by a clarinet staccato in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet."

As each is named, the theme of the character is played by its particular instrument, or group of instruments. After this introduction, narrator and orchestra launch out on a most absorbing story involving the characters thus introduced. To sight a few unusually interesting scenes, there is the quarrel between the duck and the bird over the respective merits of swimming without flying, or flying without swimming. Then there is the stealth of the cat in its unsuccessful attempt to catch the bird while it is engaged in the argument with the duck. Later the stupid but loveable duck is swallowed alive by the wolf, when in a moment of tense excitement he leaves the safety of the pond. Space will not permit more detail. Suffice it to say that aside from the sheer pleasure that this symphony will give to all ages of listeners, it has decided possibilities from the music appreciation standpoint.

"I Love Life," (Irwin M. Cassel-Manna-Zucca); "My Homeland," (Oley Speaks-Dana Burnett) John Charles Thomas, Baritone with piano. Carroll Hollister, accompanist. Victor record number 1986.

The song titles and the artist should be enough to mention regarding this record. Both numbers are popular concert numbers, and Mr. Thomas sings and records both numbers just the way we like most to hear them.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 13 1939

NEW SINGER INTERVIEWED

LENOX, Mass.

AS a result of her extraordinary acclaim as soloist at the picnic given by Dr. Koussevitzky for his musicians of the Boston Symphony Orchestra last Wednesday in the music shed at Tanglewood, Dorothy Maynor, the youthful Negro soprano, might have been pardoned a certain amount of self-congratulation. Nothing was further removed from her reaction to a sudden success that could easily have turned the head of a less sensitive and serious person.

"I suppose your ambition is to make an even greater success with your New York recital this Fall," said her questioner. The surmise was a total mistake.

"My work has nothing to do with that kind of success," was Miss Maynor's rejoinder. "I hope to represent this art of song as well as I can. That's about all I can say. To accomplish that, to be a worthy representative of the best music"—tears filled her eyes as she finished the sentence—"one feels so very small when one thinks of it."

A few words with Miss Maynor make it clear that music is her entire life. She was born in Norfolk twenty-eight years ago and from the start there was always music in her home.

"My father, John J. Maynor, was a minister," she said, "was very fond of music, though he wasn't a trained musician. My sister played the piano. It was a rare day when we weren't singing in the house to her accompaniment. But it was just the sort of thing you might find in almost any home anywhere.

"I always sang in my father's church. But it was while in a public grammar school that I was first encouraged in my singing. That was by the school's woman principal. I was 14 when I went to Hampton Institute, near Norfolk. Two years later I sang with the Hampton Choir in Carnegie Hall in New York as a member of the soprano section. While I was in the high school of the institute I was one of the choir on a European tour, again in the soprano section."

The next year Miss Maynor entered the Music Department of Hampton as a student of R. Nathaniel Dett. She planned to become a teacher of public school music at that time. Then John Finley Williamson encouraged her to become a choir director. Several persons had advised her to make a career as a soloist, but as she explained, "there were no means for study."

"My benefactress has been Miss Harriet S. Curtis of Boston, who was dean of women at Hampton when I was there and had followed my work with some interest," Miss Maynor said. "For the last three years she had made studying in New York possible for me. When I first went to that city I went to Wilfred Klamroth. I am particularly interested in German Lieder—Brahms, those of Schubert and Wolf—and I devoted all my time to them while with him. Then I was sent to Alan Haughton this last year to train in the operatic repertoire. I learned the entire part of Aïda from him and it has been under his guidance that I have acquired my knowledge of the Mozart operas, of which I am so fond."

Miss Maynor declared that she was equally interested in coloratur, lyric and dramatic singing, and hoped to be able to conquer each of these fields of the art. She had proved the preceding day that she already had done so to an exceptional degree.

"I would like to master all colors of tone and give each type of work what it demands. I am working hard for that," she said, in the simple, direct way possible only to the fundamentally innocent of heart.

N. S.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 13 1939

Music Festival In Berkshires To Close Today

Koussevitzky Uses Ballet by Ivor Stravinsky for Last Evening Program

Special to the Herald Tribune

LENOX, Mass., Aug. 12.—The final evening concert in the Sixth Berkshire Music Festival at Tanglewood drew a capacity audience to the Music Shed tonight. Dr. Serge Koussevitzy will conduct the Boston Symphony Orchestra in the [redacted] tomorrow afternoon.

The festival this year has been notable for its programs, which have yielded not a jot to the supposed demand of outdoor audiences for lighter and more rhythmic items in the repertoire than are usually supplied during the indoor season.

Dr. Koussevitzky's program tonight was built around the music from Igor Stravinsky's ballet, "Le Sacre du Printemps" (The Rite of Spring), further described as "Pictures of Pagan Russia." It is a score of vast complexity, of savage and bizarre intensity and tremendous force, an expression of elemental and barbaric strength.

Although the performance of this work by the Boston orchestra long has been celebrated as one of peculiar authenticity, it is scarcely to be wondered that most of the orchestra rehearsal this morning was devoted to "Le Sacre." And the Shed itself is set in what might be likened to a forest glade, thus supplying an appropriate background for these endeavors.

"Le Sacre," commissioned by Diaghilev for the Ballet Russe, was first performed at the Theatre Des Champs-Elysees in Paris on May 29, 1913, and was greeted with riotous disorder. The incident still is famous in the history of the ballet.

The present concert version, first conducted by Pierre Monteux at the Casino in Paris on May 29, 1914, was introduced to the United States by the Philadelphia Orchestra, in Philadelphia, on March 3, 1922.

Dr. Koussevitzky began his program with the Haydn symphony in B flat (No. 102), one of the six composed for Haydn's second visit to London in 1794 and 1795. The final half of the program was devoted entirely to Wagner—the overture to "The Flying Dutchman," the prelude to "Lohengrin," the Bacchanale from "Tannhaeuser" and the prelude to "Die Meistersinger."

It was revealed today that Violet Brooks, daughter of Mrs. Gorham Brooks, of Brookline, Mass., who donated Tanglewood to the Boston Symphony Orchestra for the festival, had enrolled in the Musical Academy, which will begin its first session at Tanglewood in July, 1940.

J. S.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican

AUG 13 1939

Berkshire's Festival

An English poet, resentfully surveying the wild flowers and fresh vegetables on sale in London, wrote: "They have taken the spring from 'the country to the town!" The country, at any rate, is getting back the summer, and the sixth Berkshire Symphonic festival, which closes today, marks a culminating point in an amazing transformation. Much courage was needed to project a series of concerts by a great orchestra at a point deep in the country and remote from urban conveniences and facilities—previously the only comparable enterprise had been the traveling circus, and it was not easy to think of Beethoven symphonies as a tent show.

The popular response, however, showed that support would not be lacking, and, when the concert-giving four years ago was turned over to the Boston Symphony orchestra, the festival soon began to take on a solid and permanent aspect. The beautiful and historic Tanglewood estate was given to it as a summer home for the orchestra, the big tent was replaced by a substantial roofed building holding nearly 6000 people. and now the overflow is raising the question whether the festival ought not to be expanded by a third of the elongated weekends, taking in Thursdays, in which the festival timetable has been cast.

Even more striking evidence of the evolution of the festival as a Berkshire institution is given by the creation of a school of music in connection with it which will hold its first session next summer. It is not just another music school, because it has been carefully planned to meet almost unique conditions. On the one hand, the personnel of the Boston Symphony orchestra will be available for highly expert instruction in the use of instruments, in conducting, in orchestrating and arranging music, and so on. This should appeal to many professional musicians and advanced students who can arrange to be in or near Berkshire in July and August.

Parallel with this specialized technical instruction will be courses for music lovers who desire to know music better and to appreciate it more fully. For admission to these courses no technical skill or theoretical knowledge is required, the one requirement being sufficient sustained interest to make such study worth while. From these students a chorus will be recruited which will prepare an important choral work for presentation with the orchestra at the festival.

The intense interest with which the concerts of the past two weeks have been followed by the great audience is a vindication of Dr Koussevitzky's considered policy of constructing the festival programs in the main out of symphonies and other major works by the greatest masters of the orchestra. Contemporary music is not excluded, and a place is left for music of a lighter sort like "Peter and the Wolf." But the main concern of the symphonic festival is the production in the grand style of the greatest music composed for the orchestra, and this is as it should be. At Tanglewood the conditions are such as to give to old symphonies a new thrill.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 13 1939

BERKSHIRE FESTIVAL

By **FRANCIS D. PERKINS**

THE closing concert of the sixth annual Berkshire Symphonic Festival will be held in the Music Shed on the Tanglewood estate at Lenox, Mass., this afternoon at 3:30, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in Schumann's fourth symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse" and the second symphony of Sibelius.

Judging by its first three concerts, the 1939 Berkshire Festival has continued the notable record of success made by its recent predecessors, both in its artistic standards and in constantly increasing public interest, and, so far as anything can be predicted in an unpredictable age, can be regarded as an institution of assured permanence. It has developed to an extent which its founders might well have considered unduly optimistic to hope for in five years when they held their first three concerts in 1934. The first important step in converting a hopeful experiment into one of the major summer musical events of the northeastern United States was the engagement of the Boston Symphony under its regular conductor. The second was the donation of Tanglewood for these concerts by Mrs. Gorham Brooks, and the third was the construction of the Music Shed, which housed its first audiences last summer. A prudent but far-sighted economic policy has been an important factor in maintaining and expanding this festival during its formative years.

* * *

A Record Attendance

WITH crowds ranging between 5,700 and 6,500, the average attendance this summer has been the highest so far in the festival's history. This includes, as before, both permanent and summer residents in the neighborhood and visitors, many of these traveling for considerable distances, who have come especially for these concerts. The schedule was similar in extent and character to that of 1938, but this summer the Boston Symphony brought its full complement of 108 men, as compared with a contingent of ninety-three last summer. A valuable innovation was the opening of the two Saturday morning rehearsals not only to festival members, but also to public and parochial high school pupils of Berkshire County who had attended the Layman's Music Course presented in six Berkshire schools last spring by Miss Harriet Johnson and her assistant, Miss Katharine Philbrick.

Festival visitors profited substantially by marked improvement in the arrangements for arrival, parking and departure, which were no longer handicapped by the mud which proved a drawback last year. After the opening night, considering the large number of cars involved, these were accomplished with notable speed and smoothness. Getting away, indeed, still called for a certain amount of waiting, but, since both main exits open on Route 183, between Lenox and Stockbridge, a swift departure for all will probably be unfeasible until it proves possible to effect a connection with other roads.

* * *

The Music Shed and Improvement Program

FURTHER improvements in the parking fields and grounds are included in the general program for which the festival trustees are inviting contributions from their patrons and music lovers in general, to meet an estimated cost of slightly over $60,000. In the Music Shed the program calls for the provision of roll curtains to close in the building in the case of storms, such as the one which attended the opening concerts on Aug. 3; for new chairs, for further work upon the stage and orchestra shell, and for covering, paneling and painting the inside walls. Acoustic conditions in the Shed, in the two concerts heard by this reviewer, confirmed the excellent initial impression made last summer. The only time when the instrumental tone seemed to be imperfectly balanced was in Beethoven's seventh symphony, in which the sound of the brass instruments was slightly overemphasized and set apart from the general sonorous medium. But this was an exception in an impression of general satisfaction, and the advantageous acoustic conditions of the building also prevailed for a considerable radius outside it.

In regard to the planning and construction of the Music Shed, whose dimensions are hardly suggested by its unassuming title, the part played by Joseph Franz, engineer for the festival and a member of its board of trustees, has been inadvertently underrated in previous announcements and comments in these columns. Eliel Saarinen, who drew up preliminary plans for the Shed in 1937, resigned in November of that year. The work of designing the building within the limits of a budget considerably lower than the figure required for the original plans and of supervising its construction was then taken over by Mr. Franz, who, while he incorporated some of Mr. Saarinen's ideas in the new design, had to make substantial changes in the original scheme for the financial reasons cited above. The revised design increased the seating capacity from 4,300 to the present figure of 5,700. With the new seats called for by the improvement program, this figure can be raised to nearly 6,000, while probably at least one or two thousand more can be accommodated within effective earshot outside.

* * *

Academy Opens Next Summer

THE musical academy suggested by Dr. Koussevitzky last summer as the next step in a plan for the further development of Tanglewood as a significant artistic center is to begin its first session next July. This is to be six weeks long, culminating with the festival concerts next August. The general features have already been made public, including a school orchestra and a festival chorus which will prepare Bach's B minor Mass for one of the 1940 concerts, general sessions including choral singing and lectures dealing broadly with music through the study of its development, form and style and underlying esthetic principles, individual vocal and instrumental instruction with Boston Symphony musicians among the teachers, and a special class in conducting under Dr. Koussevitzky. What is projected, it has been announced, is neither a conservatory nor summer school in the accepted sense; a large student body is to have "the opportunity for a life in music."

The importance of the cultural contribution to be made by such an academy will depend particularly on what it can offer in atmosphere and inspiration, as well as in opportunity for musical participation, beyond what is possible in a first-class music school or conservatory, that is, as a complement to existing music schools rather than as an addition to their number. Meanwhile the 1940 festival itself is to consist of six concerts, as before, but it has been said that the addition of extra concerts to the regular subscription series is quite probable.

* * *

Conservative Programs

THUS far Dr. Koussevitzky's Berkshire programs have not been of what might be called an extracurricular character, but have usually constituted a cross-section of the standard classic, romantic and modern repertoire presented in Boston. In the fifteen concerts of the last four festivals, including this summer's, sixty-six works or excerpts have been presented by twenty-five composers. Wagner has been represented by thirteen works or excerpts, Beethoven by seven, Brahms by five, Sibelius by four and Bach, Haydn, Ravel and Tchaikovsky by three. The orchestra has played two works apiece by Debussy, Moussorgsky, Mozart, Prokofieff, Rimsky-Korsakoff, Schubert, Schumann and Stravinsky. The list of composers represented by single works includes four Americans: Henry Hadley, the first conductor of these festivals; Aaron Copland, Edward Burlingame Hill and Walter Piston, in addition to C. P. E. Bach, Franck, Handel, Mendelssohn and Richard Strauss.

Although works which most of us would consider modern in character rather than in actual date of composition form a very small proportion of these programs, which have included no absolute novelties or imported works new to this country, Dr. Koussevitzky has presented one or more American compositions in each festival. Eleven works, the sixth and seventh symphonies of Beethoven, the first two symphonies of Brahms, Debussy's "Afternoon of a Faun," Ravel's second Daphnis et Chloe" suite, Rimsky-Korsakoff's "Scheherazade," Sibelius's second symphony, Tchaikovsky's fourth symphony and Wagner's preludes to "Lohengrin" and "Die Meistersinger" have figured in two festivals since the beginning of the Boston Symphony's association with the Berkshires.

* * *

Possibilities for Expansion

THERE has been occasional criticism of the prevalence of familiar music in the programs, but no doubt many festival patrons, both those who hear much orchestral music in the winter and those who hear little of it outside of this series, would be pleased with a continuance of such a policy, which could be carried on for several further summers without the risk of undue repetition. Still, especially if the number of performances should be increased, expansion of their scope in regard to repertoire should be in order, both in the tactful and discreet inclusion of new or seldom-heard music and in ventures into fields beyond that of the strictly symphonic list.

One already announced step in this direction is the annual inclusion of a major choral work, beginning next summer. At some later date—probably a fairly late one, owing to physical requirements—we may hope for opera performances of a standard corresponding to that which is associated with the festival symphony concerts. Meanwhile Miss Robinson Smith, president of this festival, and her colleagues in its direction, along with the Boston Symphony's conductor, management and trustees, merit congratulations on what has been accomplished in the festival's relatively short history. It has reached a position in which it is regarded not as a substitute for one of the noted European summer festivals, but as an institution which is important on its own account.

THIS CLIPPING FROM
TOLEDO, O.
TIMES

AUG 13 1939

Music Series Is Announced

Noted Artists To Appear In Ann Arbor

SERGEI RACHMANINOFF, pianist, will give a concert in Hill auditorium, Ann Arbor, Oct. 24, when he will inaugurate the 60th annual series of Choral Union concerts.

Other artists to be heard include Fritz Kreisler, violinist, Nov. 6; Jussi Bjorreling, Norwegian tenor, Nov. 16; the New York Philharmonic Symphony orchestra, John Barbirolli, conductor, Nov. 27; Alexander Kipnis, Russian bass, Dec. 7; Boston Symphony orchestra, Serge Koussevitzky, conductor, Dec. 14.

After the Christmas holidays, there will be Kirsten Flagstad, soprano, Jan. 15; Robert Virovai, sensational Hungarian violinist, Jan. 25; Bartlett and Robertson, two-pianists, Feb. 14, and Artur Rubinstein, pianist, March 6.

The University Musical society also announces that the Philadelphia orchestra, Eugene Ormandy, conductor, has been engaged for the 47th annual May festival of six concerts, May 8, 9, 10 and 11.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

AUG 13 1939

New York, Aug. 12.—Pretentious enterprises often grow out of modest beginnings. The Berkshire Festival is one in music which promises achievements other than of a concert-giving character. For now comes word of plans to establish an "academy" wherein the teaching of orchestra-instruments playing and choral singing is to be attended by the teaaching of singing as applied to solo endeavors.

The first concerts of the Festival, in the Tanglewood Massachusetts setting got off to a fine start last week. There was an enlarged space adjoining the "shed" auditorium for the audience, and a parking-space for visitors from distances; and with the Boston Symphony Orchestra and ~~Conductor Serge~~ Koussevitzky in excellent fettle the programs started in the presence of the largest possible to accommodate, in which some personalities (musical, social, and otherwise) were conspicuous.

It will be interesting to observe the outcome of the Berkshire "Academy" undertaking . . . which can scarcely be forthcoming short of several years. Superior teaching, I have discovered, demands for its utmost effectiveness superior pupil-material with which to work . . . a fact that is too often overlooked in the estimation of Mr. Z's teaching ability or the efficiency of Miss X.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 13 1939

BERKSHIRES HEAR HAYDN SYMPHONY

Koussevitzky Conducts Boston Orchestra Before Audience of 7,000 at Fifth Concert

WAGNERIAN GROUP GIVEN

Stravinsky Music Is Played—Schumann and Sibelius Are on Today's Program

By **NOEL STRAUS**

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12.—The fifth concert of the Berkshire Symphonic Festival, given here tonight at Tanglewood, attracted the largest audience of this year's series to date, those in attendance numbering nearly 7,000. An even larger crowd is expected at the final concert tomorrow afternoon. Every seat in the music shed already has been sold for the closing event.

Tonight's program of the Boston Symphony Orchestra, under ~~Serge~~ Koussevitzky, was received with unbounded enthusiasm. Dr. Koussevitzky and his forces were in a particularly inspired mood with results in consequence difficult to appraise without piling up superlatives.

The first half of the program was given over to the Hadyn Symphony in B flat major, No. 102, and Stravinsky's "Le Sacré du Printemps." After the intermission a Wagnerian group completed the offerings. These Wagnerian selections comprised the overture to "The Flying Dutchman," the prelude to "Lohengrin," the Bacchanale from "Tannhaeuser" and the prelude to "Die Meistersinger."

Morning Rehearsal Held

This morning the orchestra gave the second of its open rehearsals, which as a rule only members and patrons of the festival organization are privileged to attend. As last Saturday, however, an exception again was made, in favor of pupils of the Berkshire County public and parochial high schools, who had taken the music appreciation course offered this Spring by the layman's music course, under the auspices of the festival organization. More than 1,000 of these eager young music lovers were in the audience.

Before the conductor began his activities Olin Downes gave a lecture on works about to undergo finishing touches on the part of the orchestra, namely the Haydn and Stravinsky compositions mentioned above and also Schumann's Fourth Symphony, figuring on tomorrow's list. Thereafter the musicians began their morning's duties with a detailed consideration of the Stravinsky "Sacre du Printemps." Because the provocative and revolutionary work was given practically in its entirety, those fortunate enough to be present virtually heard an extra performance of it, played in an incomparable manner.

Following an intermission the rehearsal continued with a brief refurbishing of parts of Schumann's Fourth Symphony, including the introduction of the first movement, most of the romanza, and various passages of the scherzo and the finale.

The rest of the rehearsal was devoted to Sibelius's Second symphony.

Final Concert Today

Now that the festival is nearing its close and a sold-out house is assured for the final concert tomorrow, the great success of the venture this year is beyond question. Naturally Dr. Koussevitzky, Miss Gertrude Robinson Smith, the festival organization's president, and all the other festival authorities are elated. Miss Smith said today that even larger audiences are expected next Summer. She reported that already 100 reservations have been made for the 1940 festival. It is the first time in the festival's history that membership tickets have been taken and paid for so far in advance. At present the festival office is busy preparing 10,000 circulars, which will be sent out to prospective members for next season within a few days.

At the closing concert tomorrow a program will be given containing Schumann's Fourth symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse" and the Second symphony of Sibelius.

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL
AUG 13 1939

133

Koussevitzky Plans School of Music

By PIERRE KEY

NEW YORK, Aug. 12.—Pretentious enterprises often grow out of modest beginnings. The Berkshire festival is one in music which promises achievements other than of a concert-giving character. For now comes word of plans to establish an "academy" wherein the teaching of orchestra-instruments playing and choral singing is to be attended by the teaching of singing as applied to solo endeavors.

The first concerts of the festival in the Tanglewood, Massachusetts, setting got off to a fine start last week. There was an enlarged space adjoining the "shed" auditorium for the audience, and a parking-space for visitors from distances; and with the Boston Symphony orchestra and Conductor Serge Koussevitzky in excellent fettle, the programs started in the presence of the largest possible to accommodate, in which some personalities (musical, social and otherwise) were conspicuous.

It will be interesting to observe the outcome of the Berkshire "academy" undertaking . . . which can scarcely be forthcoming short of several years. Superior teaching, I have discovered, demands for its utmost effectiveness superior pupil-material with which to work . . . a fact that is too often overlooked in the estimation of Mr. Z's teaching ability or the efficiency of Miss X.

Chicago Opera's Loss

The Chicago City Opera company has just experienced a loss in the death of its artistic director, Paul Longone, who succumbed in Cannes last week of an ailment of long standing. President Jason Whitney states that the plans for the eight weeks of performances scheduled to begin next October will be carried out—but the selection of the artistic director has not, naturally, yet been made.

Mr. Longone, a native of Naples, has been an active figure in operatic doings for a quarter of a century. Stepping from the role of a pianoforte accompanist to opera singers, he negotiated the contract with Paramount which gave Caruso his only motion-picture engagement, and went on, from there, to giving opera performances in European cities . . . finally settling down in Chicago when Samuel Insull's Chicago Civic opera expired for lack of funds.

Mr. Longone fired an interest among a group of opera-minded Chicagoans in 1935 again in giving their city some performances. The result has been a gradual improvement of the general level of accomplishment and, for the past two seasons, a lengthening of the number of performances. Mr. Longone's death will be regarded as a loss to the organization of which he was artistic head; for even though a competent successor will be found, Mr. Longone had progressed operatically in his most recent activities, as his record in Chicago shows.

Summer Music Studies

We hear very little nowadays about the music "master class." It still thrives, though use of that appellation seems to have worn out. I think it began as a sort of slogan to instill in prospective students the feeling that they were offered something extraordinary. Sometimes, in those earlier years which began some 30 years ago, a "master" class turned out to be that. During more recent summers the number of such endeavors has multiplied. Now they are to be found in all parts of the land, with opportunities so numerous for the student that the term "master" has outgrown its original connotation.

New York, which used to disgorge its large music student population with the advent of June (partly, it is believed, because several of its most widely known teachers hied to their far-distant master classes) now has undergone a change. Highly desirable instruction in every branch of the music arts is available for from six to eight weeks every summer . . . which is attracting plenty of out-of-town teachers, bent on brushing up or adding to their resources.

With summer music study pursued this year by more persons [illegible] we have an indication of the nation's progress in approaching the need, as well as the many values, which music provides in our lives.

Lines-o'-News

Radio's broadcasting station owners are chafing under the millions of dollars they must pay A. S. C. A. P. for using the music composed by A. S. C. A. P. members. So they suggest finding new tunes elsewhere. Looks like a difficult task. So much so that we may anticipate an adjustment which will continue to give us the necessary "standbys."

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD
AUG 13 1939

Berkshire Festival and All That Goes With It Is Stupendous, Writes Syracuse Music Authority

Music School Settlement Director Turns Attention to Concerts in East

Each August there is an increased number of Central New York musicians and music lovers in attendance at the Berkshire Festival at Tanglewood, where the Boston Symphony Orchestra plays under the direction of Dr. Serge Koussevitzky.

Mrs. Harry L. Vibbard, director of Syracuse Music School Settlement, organist of the Fourth Presbyterian Church, and president of the Syracuse Home Garden Club, in the Berkshires for a fortnight, is combining visits to notable gardens and attendance at several music events in the vicinity of the Housatonic River Valley.

Following a fortnight's stay at the Wendell Hotel, Pittsfield, Mass., Mrs. Vibbard will motor to Vermont. She will return to Syracuse early in September with her impressions of events at Tanglewood, at South Mountain, and at Music Mountain Falls Village, Conn.

Aside from the scheduled six concerts by the Symphony, I have attended so far, three of the three-hour rehearsals when Dr. Koussevitzky puts into shape (I think to suit him) his marvelous group of 100 highly trained technicians. This morning for instance, he spent one hour and 15 minutes on the Stravinsky "Sacre" to be played Saturday evening.

I've never seen such rehearsing—it is rehearsing. He himself, however, gives what he demands. He slaves for perfection, and he dramatizes conducting. Surely he and Toscaninni are alone—just my opinion. Dr. Koussevitzky is staying here, as guest of Dr. Arthur Rodzinski, who has a place south of Stockbridge—named "White Goat Farm;" and for diversion I assume Dr. Rodzinski raises white goats. I've seen lots of them elsewhere. I watched some in an enclosure and they were playful as puppies.

Then there is my trip down to Music Mountain in Falls Village, Connecticut, to hear the Gordon String Quartet. They played very beautifully and it was so restful—the cool Berkshire air blowing through the Music Hall—while listening to them play the Ravel Quartet. There are long screen doors of Music Hall (other side the same—it's really a made over barn). I may go again on Saturday afternoon. Olin Downes gives a short lecture before the Saturday morning rehearsal. The Festival so far is bringing audiences of about 6,500 each concert and the whole thing is a tremendous education. Many very young people are at all the concerts and for the special public rehearsals, arrangements are made for groups of school children.

Overhead on Sunday afternoon before the concert was a pompous gentleman, who told everybody within possible ear shot of his having flown in from somewhere, and he asked his immediate circle "Now this Tschaikowsky Symphony No. 4—is it any good?" Believe it or not, I heard that. Far more hope musically was a group of five little colored girls—hair in pigtails tied with white ribbons, and how their little heads bobbed with the rhythms which they heard.

'Busy All I Have to Be'

Mrs. Harry L. Vibbard, 204 Comstock Avenue.

An all time record audience was at Mrs. Coolidges Quartet concert on South Mountain when Harold Bauer played piano with them in the Brahms quartet. Bauer still is the master. Such reverential attention to music is very impressive. The audience flowed over the small hall and under the trees all benches filled outside, etc. My place was on the steps (where I heard perfectly and was grateful). Maybe I can get inside next Friday, but I'm satisfied with the back steps.

Music is going on in America, surely. Even to the settlement orchestra in San Francisco, which gave a splendid supporting accompainment to Heifetz in the last movement of the Mendelssohn Concerto. In some spare time I drove to Great Barrington, where the Heifetz film, "They Shall Have Music," was being shown. It's true, "They shall have music."

I went also to Williamstown, Mass., to the Flower Show put on by their Garden Club. It was a good show and the women in charge most happy to have me there as I was a president of a garden club. We talked just as spiritedly as the music groups. I learned several excellent new tricks and as for marvelous speciments of lilies and gladioli, I've never seen anything to equal those from Mrs. Parmelee Prentice's gardens—but then, a Rockefeller daughter should have perfection.

Also, I am seeing some of these Estate Gardens. Today went with a group of 10 through the modeled after Versailles gardens of Giraud Foster, at Lenox. I expect to see two other famous estates and hope to see the one-time Andrew Carnegie estate "Shadow Brook," now the property of the Jesuit Novitiate. "Shadow

President of Home Garden Club Visits Several Notable Estate Gardens

Brook" was the country home of Mrs. Margaret Emerson when she was married to the late Raymond Baker, who was Director of the Mint. Their daughter is Mrs. Henry J. Topping, Jr. ("Mimi" Baker), a so-called glamor girl in New York and Palm Beach last year.

On Sunday evening as soon as the last concert is over, I am going to the estate of Mrs. Carlos M. de Heredia, "Wheatleigh," to hear the full service of evening prayer of the Trinity Episcopal Church, given on the lawn, which runs down to the water's edge. Full service vested choir and all. Should it rain, the service will be on the porches. This has been a yearly custom, so I am told.

In order for me to be at the prayer service on time Officer 3 made arrangements for me to ask for him that he may place my car first in the line for that exit. I'm not forgetting that, for that is a favor capitalized, when one thinks of the thousands of cars in that parking field. Maybe this all sounds "busy." "Busy" is all I have to be. I'm also reading, between times, "Reaching for the Stars." And, incidentally, finding marvelous places for food served superbly and oh! so good. Really, the Berkshire Festival and all that goes under that title simply is stupendous.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
AUG 13 1939

Symphony Orchestra under the direction of Serge Koussevitsky has given fine programs. This year for a second time a great Music Shed has sheltered them in inclement weather, of which there has been singularly little. Acoustics are marvelous. To many the different choirs of strings and the various instrumental sections have a carrying power and timbre equal to or even greater than in Boston's Symphony Hall, their Winter home.

Colorful and unlike any other music festival in the country, with its own traditons growing up with a Boston background, but reaching out to the internationalism of music and musicians everywhere, the festival throng produced a thousand and one types, in infinite variety and changing moods. In every inn and restaurant fascinating scraps of conversation were overheard, in any one of America's manifold dialects and the piquant European tongues. Intent on the concerts during the all too brief hours that the great shed re-echoed with celestial harmonies, these people wholeheartedly played with carefree enjoyment that gave a sharper pleasure in the concerts. This year flowers were an additional aesthetic touch, jars of yellow and apricot gladiolus on either end of the stage.

Reunions of old friends and the making of new was a constant process and while one might not see a neighbor who attended all concerts, it was no surprise to run into many from distant places, necessarily out of touch through the years and the barrier of distance.

Informal entertaining goes on through the concert weekends. One of the largest of these affairs was the Saturday afternoon cocktail party of the George Edmans on Wendell street in Pittsfield, at 5 o'clock. Here I found, as I expected to, Mrs. Lawrence K. Miller) (Amy Bess Williams) with her publisher-husband of the Berkshire Eagle, looking exceedingly unlike the mother of two! They live in Pittsfield and are

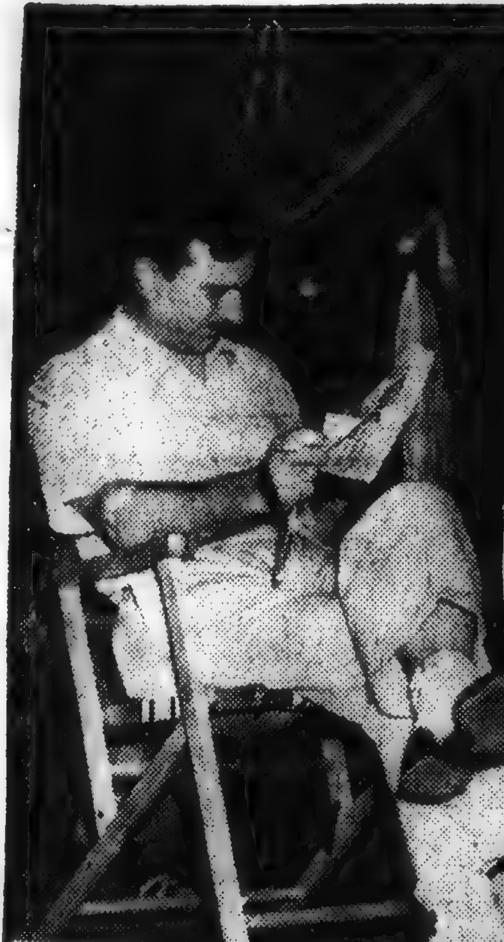
active members of the Festival since its earlier days. There too was Scribe Wells, relative of the Rufus S. Frosts, being entertaining in the midst of repertorial responsibilities for his Northampton paper. Many of the critics were at the home of the festival clerk whose gracious wife reminds one of a diplomatic circle hostess with her remarkable memory for names.

There is a big bronze bell at the left of the shed entrance from the back that can be heard over in the Tanglewood gardens where many stroll during the long intermission. It also clangs the warning that concert time is at hand, an innovation appreciated by festival goers this year. Program making is a more or less personal thing, but there was unanimous agreement by everyone in hearing at all concerts of last week that Mr. Koussevitsky had outdone himself. The Saturday evening formal program had this formal content, the exciting Walter Piston concerto for orchestra, and the beautiful Sibelius Symphony No. 5 in E flat, major op. 32 before the intermission, then the Beethoven Symphony No. 7 in A major to end an evening of rare enjoyment.

Sunday afternoon with its diversity in audience and music brought the Bach concerto in D major for stringed instruments, and Prokolieff's droll and typically Russian "Peter and the Wolf," with its vivid narrator Richard Hale who seems to keep a pristine interest in the whimsical tale no matter how many times he reads it. This, like Mr. Koussevitzky's conducting on Saturday night, was hailed with shouts of "bravo" and "bis" and prolonged applause. An ovation was given orchestra and conductor at simultaneous close of concert and first festival weekend when the final staccato notes of Tchaikowsky's Symphony No. 4 in F Minor, op. 36 brought the audience to its feet in a wave of enthusiasm.

Boston Symphony Orchestra Members Get Back to Nature in the Berkshires

Musicians "Rough It" Between Rehearsals and Concerts With Pit-Cooked Meals and Primitive Camp Equipment—Some, Who Don't Dare Risk Their Precious Fingers, Live in Hotels, But Visit Tents


TAKING IT EASY. JEAN CAUHAPE OF THE SYMPHONY READING ON THE "PIAZZA" OF HIS TENT

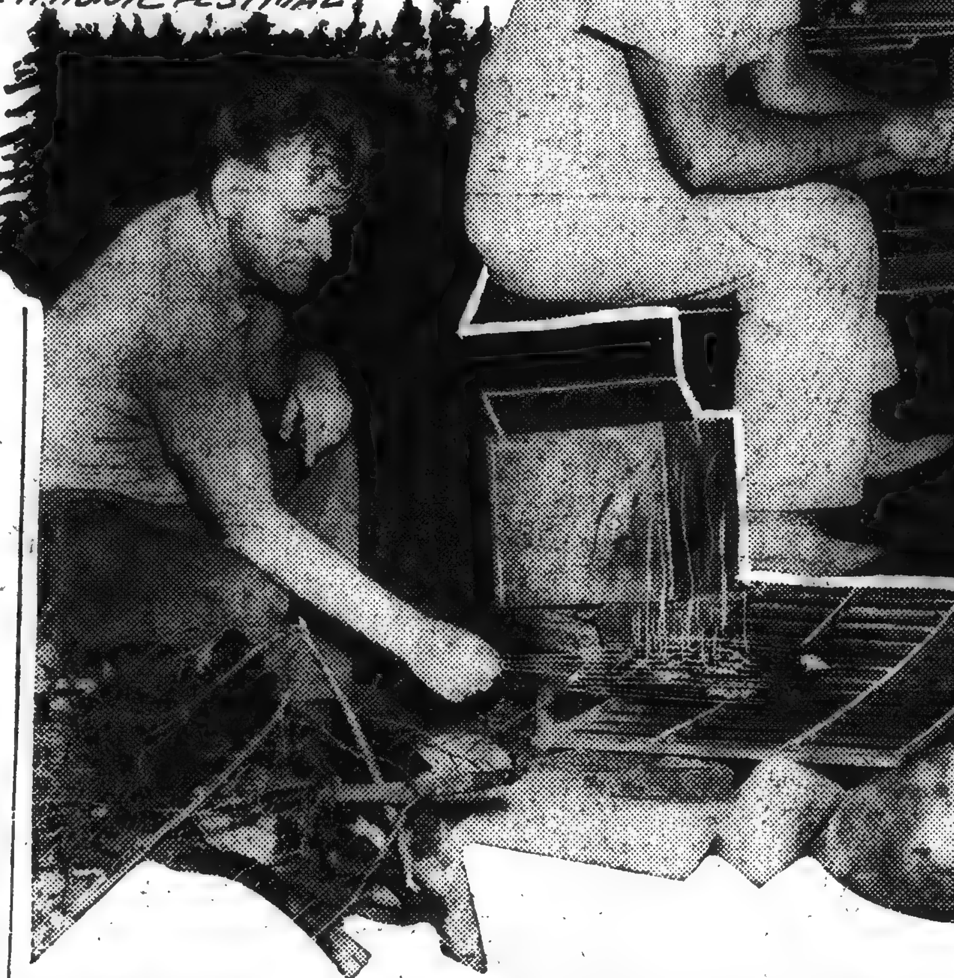
TUNING UP FOR THE REHEARSAL IN THE "MUSIC SHED" AT TANGLEWOOD

RENE VOISIN OF THE ORCHESTRA WASHES UP FOR LUNCH WHILE THE FAMILY DOG TRUMPETER LOOKS ON

SUMMERTIME FINDS DR SERGE KOUSSEVITZKY OF THE BOSTON SYMPHONY ORCHESTRA READY TO LEAD THE MUSICIANS IN REHEARSAL FOR THE BERKSHIRE SYMPHONIC FESTIVAL

THREE BOSTON SYMPHONY ORCHESTRA PLAYERS LUNCH IN THE WOODS AT LAKE MAKHEENAC L TO R HIPPOLYTE DROEGHMANS, ROGER VOISIN RENE VOISIN AND MRS RENE VOISIN

A LITTLE WOODLAND CARPENTRY GEORGE HUMPHREY, VINCENT MARIOTTI, PASQUALE CARDILLO OF BOSTON SYMPHONY DOING SOME TINKERING


COOKING A LA DEEP WOODS SIEGFRIED GERHARDT OF THE BOSTON SYMPHONY ORCHESTRA IS A VETERAN CAMPER AND KNOWS ALL THE TRICKS

By K. S. BARTLETT

Under the great trees which rimmed the cloud-dulled waters of Lake Makheenac stood a row of canvas tents kept from the damp ground by ancient wooden platforms. Outside were the familiar devices of fairly primitive camp economy, an improvised work bench, a wash stand with "running" water and a mirror nailed to a tree, a woodland fireplace with an iron grate, a few camp chairs. Here a drawn-back tent flap showed low cots or a little gasoline stove set on a folding table. There was disclosed an ingenious cabinet made from discarded apple crates.

Instruments Out of Sight

Tucked carefully away in some of the tents could be seen heavy black leather cases of odd shapes. Out of sight in the cases were instruments, trumpets, a viola, a violin, for these were the tents of a little group of members of the Boston Symphony Orchestra who have chosen to rough it a bit while playing with the rest of the world-famous orchestra in Berkshire Symphonic Festival. Only an hour before the full orchestra had been rehearsing in the huge "Music Shed" at Tanglewood for the last half of the annual festival.

Most of the orchestra members choose hotels, or cottages for the 12 to 14 days' stay up here in the heart of the Berkshires. A few prefer tents and a bit of that "back to nature" which is often popular with people who live most of the year in cities. So the green or khaki-colored tents are set up in a band of trees on the lake shore of the great Tanglewood estate which was presented to the Boston Symphony in 1937 by Mrs. Gorman Brooks and Miss Mary A. Toppan as a permanent site for the festival.

Here during mid-afternoon a Globe reporter and photographer found a dozen members of the orchestra, getting ready for lunch. By the first of the tents a sturdily-built man with a mass of gray-white hair was kneeling over an outdoor fire cooking steaks. On one side was a small patent broiler and on the other a deep pit dug in the ground and walled with stones.

"Pit Best for Real Feed"

The pit, explained Siegfried Gerhardt, who has played the viola with the Symphony for years, was the best for cooking a real feed with a wood fire going at just the right height in the pit and a great iron grill laid across the stones. He was, he said, planning a big dinner for that night.

Beside the tent with hammers and other tools three other members of the orchestra were doing a repair job on a battered automobile seat. They agreed that the springs looked dubious. One of them was Vincent Mariotti, violinist, Mr. Gerhardt's tent mate, and George Humphrey, viola, and Pasquale Cardillo, clarinet. The last two aren't tenting this year, but like a good camp dinner.

Mr. Gerhardt is a veteran of many camping trips in the woods of Maine and Canada.

"I like outdoor life," he told the reporter, "and down here by the lake it's always cool, even when it's hot uptown."

At first a bit reluctantly, but later with a touch of pride, he showed the reporter the inside setup. The clean, green canvas, newly painted with some moisture-resisting paint, was drying off in drops from the morning's downpour, and inside was the almost incredible neatness and order which sometimes characterizes the "housekeeping" of woodsmen, circus people, yachtsmen and others who live in cramped quarters.

In front of the tent under a fly was the indoor "dining room" with a folding table, two folding chairs, a folding gasoline stove, cooking utensils, shelves, and a large gasoline lantern and other articles. Inside was the same spic and span order. Between the two neatly-made low beds was a cabinet improvised from an empty peach crate with each article laid out meticulously in its place. An electric lantern hung from the tent pole, its metal sides polished to the semblance of silver.

Too Much Work to Cook

Next door to the Gerhardt-Mariotti camp was another small green tent placed in the middle of the platform so that the wood formed a sort of piazza. Seated in a camp chair with a newspaper and cigarette was Jean Cauhape, another Symphony viola player. Like his neighbors he is "batching it," but he explained he was only furnishing himself with lodgings. He preferred to eat in town or with friends.

He admitted that he thought it was altogether too much work to come down after a long rehearsal and get your own meals. He'd tried it. If your wife was in camp to have your lunch or dinner hot and waiting for you, now that was different. Still he liked living in a tent and had decided to compromise this Summer, by sleeping in the tent and eating elsewhere of food cooked by others.

That seemed to be the opinion of most of the orchestra members except those like Mr. Gerhardt who had learned on deep woods camping trips to cook and like it.

Farther down the line was the most ambitious of the camping outfits, three tents belonging to a single family, with a big wooden table and benches out in front. Here lived the Voisins, Mr. and Mrs. Rene Voisin and their son, Roger. Both the Voison men are trumpeters with the orchestra. One of the tents, a huge affair, like an old-fashioned army wall tent, was for Rene Voisin and his wife, one of the smaller ones for Roger and the third for guests.

When the Globe reporter reached the Voisin encampment, Mrs. Voisin was cooking vegetables on a gasoline stove inside the large tent, and her son was setting the outdoor table. On one bench sat a visiting orchestra member, Hippolyte Droeghmans, who smoked and watched with interest.

Yes, he thought camping must be pleasant, but he didn't think a 'cellist should risk his fingers in any sort of rough work. The smallest injury, which the ordinary person would hardly notice and which wouldn't, for instance, bother a trumpeter, might end a 'cellist's career, he pointed out.

Roger Voison on his way down to the lake for a couple of buckets of water grinned cheerfully and remarked that a trumpeter who cut a finger could use a bit of sticking plaster and manage pretty well if he had to. Still, he conceded, there were drawbacks about trumpets, too. You simply couldn't eat salted peanuts.

Nearby a small and highly reserved Scottie wandered about eyeing the visitors with canny Scottish doubt. No good, he seemed to say, could come of having strangers about. This was Trumpeter, who, Roger Voisin explained, likes camping, too, but doesn't approve of having his picture taken.

Later, when Rene Voisin, big, ruddy-faced and smiling, arrived, Trumpeter looked on while his master washed up in the camp "washbasin." This was a rough wooden bowl holding perhaps half a gallon, with a hollow wooden spout at one side. Fill the bowl with water and it runs out slowly through the spout and you can wash your hands and face nicely. It came, Mrs. Voisin said, from France, and would be an asset at many camps. Drinking water at the camp comes from a nearby spring; other water from the lake.

Life at the camp is simple enough during the festival. There are morning rehearsals, three hours or more daily, for the Symphony insists on the same standard of excellence for the Berkshires that it gives Boston. There are six performances, three in each week, coming on Thursday and Saturday evenings and Sunday afternoons.

Swim Before Breakfast

Mornings at the camps almost every one goes swimming before breakfast. In the afternoon there may be more swimming, canoeing or just loafing. More of the same in the evening. Visitors come and sometimes the campers themselves go visiting.

It all sounds pretty easy, but before going to the camp the reporter had learned just a little of the strenuousness of a Symphony player's life. The "Music Shed" where rehearsals are held and the concerts given is in itself an extraordinary bit of construction. In 1936 and 1937 the Boston Symphony, which had been unwilling to give concerts with the full orchestra out of doors, played in a large tent. While the acoustics were reasonably satisfactory there were many objections to the canvas hall.

Last year the music shed, on the large and very beautiful Tanglewood estate, then owned by the Symphony, was completed. A huge steel and concrete structure, seating several thousand, with the whole vast auditorium narrowing down to the stage, it has acoustics which are said to be as good as those of Symphony Hall. The sides are open, but it is hoped that next year money will be available for steel shutters which can be lowered in case of storm.

The setting is as picturesque as any festival group could ask for. To one side is the old Tappan house and ground sloping down through trees to Lake Makheenac. Screening the parking place near the main road is an avenue of towering pines and on the other sides are massed walls of many varieties of trees in a thick and inimitable natural backdrop.

Wives Attend Rehearsals

Most of the orchestra members were tuning up on the stage when the reporter and photographer arrived just before 10 o'clock. Down front in one corner was a group, mostly wives of the performers, who are allowed to listen to the rehearsals. In the background of the colonnade a few men were moving some supplies. Joseph Franz, the Pittsfield engineer, who after tentative plans had been drafted worked out the detailed drawings for the shed and supervised its construction, moved about keeping an eye on everything. Mr. Franz is chairman of the Tanglewood committee and responsible for many details, among them seeing that 200 volunteer police and 150 volunteer ushers are on hand to handle crowds which last Sunday totaled 6500.

There was a sound of a car coming around from behind the shed—most cars must be left parked at the entrance—and a moment later Dr. Serge Koussevitzky, conductor, was stepping out of his car in front of his dressing room. Conductor of one of the greatest, if not the greatest, of the world's symphony orchestras, considered by many musicians to be the most eminent in his peculiarly exacting field, Dr. Koussevitzky is a man who impresses even the quite unmusical with the charm and force of his personality.

He is a man of intense enthusiasms and Tanglewood is among them. He, as well as others active in the Berkshire Symphonic Festival organization, wants to see more than concerts there. He visualizes Tanglewood as widening its scope to become a significant center of the arts in America and he thinks the success of the festival suggests the next step toward what has been called "an academy for living and working in music" to be developed along with the yearly concerts.

Boon to Fine Arts

"A center of music" he says, "would be a boon for those who want to study the fine arts in their relationship to culture, who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture and for those who long for a creative rest in the Summer."

Definite steps are being taken to realize his plan for an academy next year. If the hope is realized there will be a six-week term beginning in July and culminating with the concerts of the festival in August. One section will be for advanced instruction to a limited number of students qualified by ability and training, the other will be a general session for a large school. A feature of the first section will be a special class in orchestral conducting under Dr. Koussevitzky.

There have been few men in musical history so well qualified to give that special class as the Boston Symphony leader. To all the other qualifications of a great conductor he adds a remarkable grace of movement, which even for a person to whom such music as the Symphony plays is mostly meaningless, can enjoy the actual physical beauty of his conducting. No highly-trained dancer uses his hands with greater expressiveness than Dr. Koussevitzky. There is drama in the twitch of a shoulder, eloquence in the sudden downward sweep of a lifted arm. If he had not been a musician he might very well have been a dancer of the top rank.

Watching him at the rehearsal, it was amazing to see how those scores of musicians playing most conceivable instruments were welded by his direction into a single music-producing unit, perfectly coordinated. This was the Boston Symphony Orchestra, not merely a huge group of fine individual musicians.

Setting Impressive

And the rehearsal was in a setting which was impressive even to the non-musical. The vast, strangely shaped building, the beauty of the grounds, the informality of Summer-time rehearsals, most of the orchestra in shirt-sleeves, the few privileged spectators, all gave atmosphere. Once or twice even the weather man contributed effects.

During the rehearsal of Strauss' "Zarathustra," of which the music experts seem to speak with reverence, the rain came down as if some apprentice rain-maker up above had decided to end the drought in a single shower. Hissing, falling as if thrown down in great drops which sometimes shimmered like snow, the rain beat down the grass, hammered on the high roof. The heavily-leaved branches of the encircling trees moved softly under the downpour, murmuring and whispering an unarranged accompaniment.

Then, turned off like a shower bath, the rain stopped. Uncertainly the sun came through and in the woods beyond some birds essayed a few tentative notes. Perhaps they also wished to join the festival.

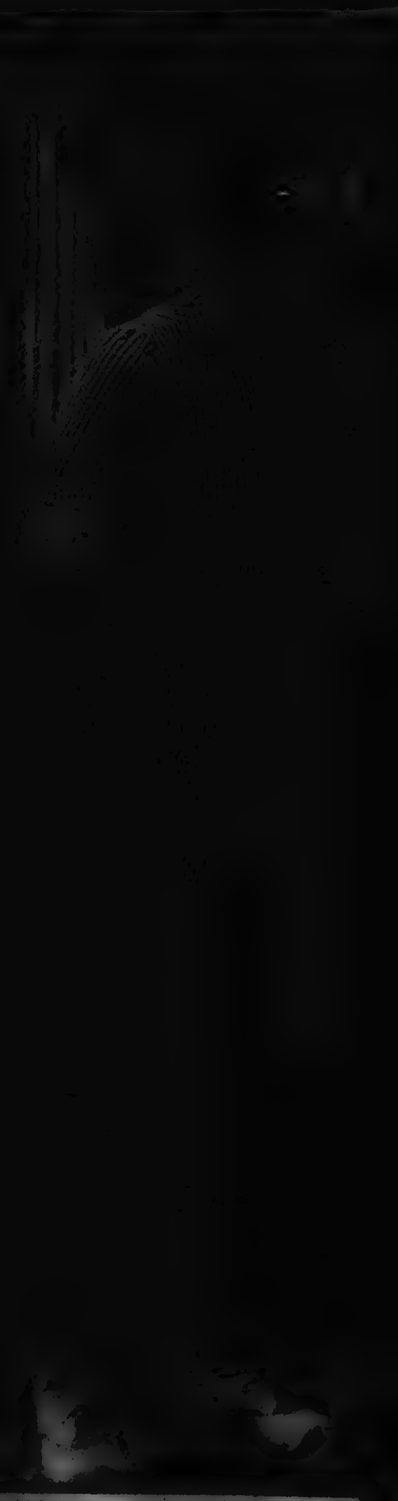
THIS CLIPPING FROM
SPRINGFIELD, MASS.
Sunday
Union & Republican
AUG 13 1939

135

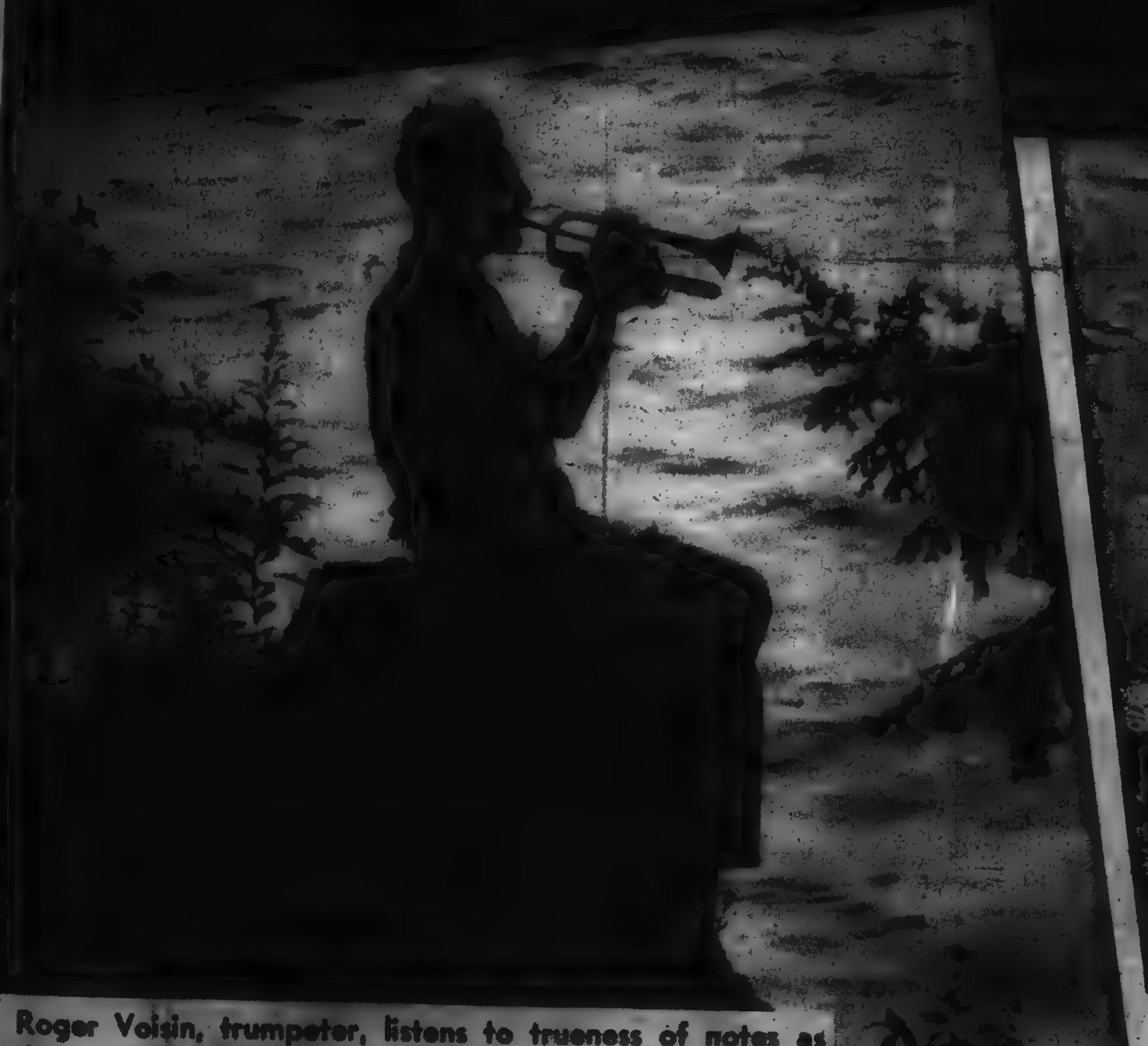
Rotogravure
Section

THE SPRINGFIELD UNION
Springfield Sunday Republican

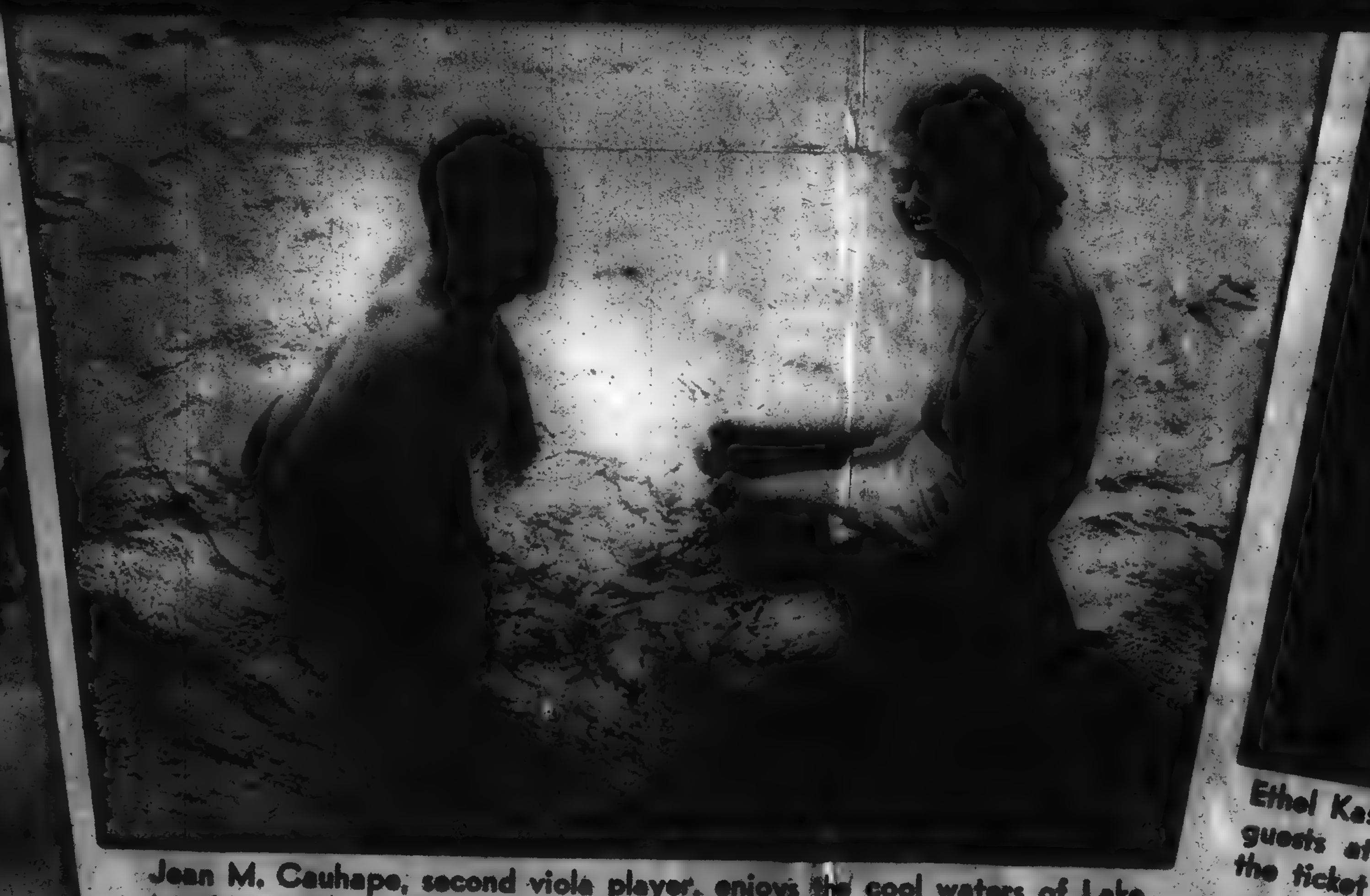
Music Festival



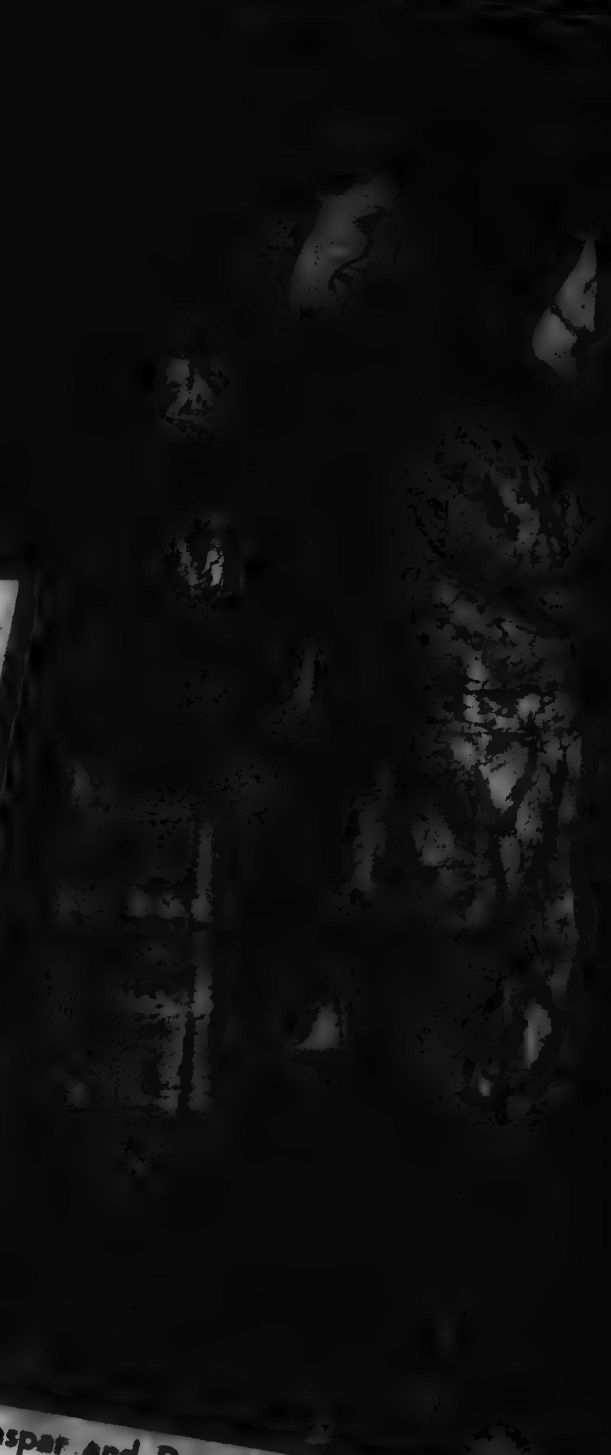
Candid
ch



Roger Voisin, trumpeter, listens to trueness of notes as they reverberate over Lake Mackeenack below Tanglewood.



Jean M. Cauhape, second viola player, enjoys the cool waters of Lake Mackeenack and the company of Jean Gundacker, Berkshire vacationist from Laurelton, L. I., between rehearsal sessions.



Ethel Kaspar and Dorothy Ward, both of
guests at this year's opening concert. Ch
the ticket taker.

—Browning
Photos

UNION
publican

August 13,
1939

Candid cameraman lurks in background as Koussevitsky chats with Mrs Whittemore, Boston socialite.

Boston
sixth

Ethel Kaspar and Dorothy Ward, both of Iowa City, Ia., who were first guests at this year's opening concert. Charles Weeks of Pittsfield is the ticket taker.

—Browning
Photos

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 14 1939

Crowds Establish Two Records For Berkshire Music Festival

By CARL E. LINDSTROM

Special to The Hartford Times

Lenox, Mass.—Concerts Saturday evening and Sunday afternoon closed the Berkshire Symphonic Festival at the pinnacle of a musical success which it would be difficult to duplicate in American annals.

The record breaking crowd of the first Sunday was exceeded Saturday night when 1,000 persons beyond seating capacity passed through the gates and heard the concert on benches at the auditorium's rim or found places on the grass beyond. This figure in turn was topped yesterday afternoon with over 7,000 paid admissions. Every seat in the pavilion was sold 24 hours in advance of the concert and the box office is already receiving reservations for next year.

No Program Compromise

But mass attendance is not the whole story. The character of the programs, as has been remarked before, has shown no compromise with popular taste. They have been chosen over a wide base of musical interest, but gallery items have been conspicuously absent. There has been showmanship, yes, but that grows out of the Koussevitzky style; not in a meretricious sense, but because of his keen faculty for dramatic effect.

He glories in his Boston Symphony Orchestra and with good reason. He keeps it at white heat of perfection and its malleability is a challenge to the conductor. Herein lies one of the factors which makes the Festival unique. The regular roster of the orchestra is maintained for the "Tanglewood" series. The Boston Orchestra has no summer time style or personnel, and no interim conductor. It is significant that more than once has been heard a reference not to the Boston Symphony concerts but to the Koussevitzky concerts.

Soloists Unnecessary

A realization of the tremendous appeal of the Festival comes with the reminder that these concerts have been built up without the employment of glamorous soloists. In fact, the nearest approach to solo attractions was last year for the performance of Beethoven's Ninth and a long excerpt from Die Walkure and the result fell considerably short of the purely symphonic events.

These general observations are made at this time because the last two concerts went quite to the heart of the whole matter. Saturday night Haydn and Stravinsky were posed together and both attended by a long Wagner group. Sunday there were symphonies by Schumann and Sibelius, Debussy's Faun and Ravel's La Valse.

La Valse was an intoxicating experience. The mephistofelian craft of the poem, its hectic pulse and enameled sophistication were invoked by Koussevitzky with a relentless mesmerism that pulled its victims up on chair-edge. It was stimulating and exhausting. There was a storm of applause, although the real ovation came at the concert's close and the Festival's close when the cheering crowd kept Koussevitzky returning again and again.

The conductor has chosen a great deal of music with an eye to the lovely natural setting. The Sibelius D major Symphony was one of these. Its beauties are scenic rather than philosophical; it is an outdoor composition in contrast with the conventional romantic contours of Schumann's D minor with which the concert opened and which was considerably less effective although given a graceful performance.

Debussy's Afternoon of a Faun was a shimmering picture, delicately tinted and was made to float upon the atmosphere rather than to sound. It was played to the accompaniment of a sussurrant breeze which sprang up in the heat of the afternoon and began to stir the leaves outside. There was a threat of storm in the air but it held off until most of the thousands were safely off the grounds.

Saturday's Concert

It is difficult to pick favorites, and pointless too perhaps, but no finer playing has been heard this season than in the Haydn B flat symphony No. 102 on Saturday night. The tones of the opening Largo were so exquisitely moulded that one felt here was such a promise as could never be fulfilled.

But Koussevitzky held the composition in the palm of his hand like a connoisseur bending over a rare jewel, as though it were to be his sole concern and pleasure of the evening. To the last bar it was a succession of exquisitely chiselled moments each lovingly matched to the other.

Commands Respect

Le Sacre du Printemps produced a great demonstration, as it always has of one kind or another, for it is music about which one can't be indifferent. Certainly no one has slept through it yet. The work is old enough now so that one can speak frankly without being accused of Philistinism. Mainly an historical document, it is now somewhat out of date, obstreperous, peevish, egotistical and at times dull but of sufficient dynamism to command respect if not affection.

The orchestra performed it so conscientiously that Dr. Koussevitzky seized the hand of his concert master, Richard Burgin, when it was all over and seemed genuinely pleased that a clamorous audience called him back so many times.

Baton Technique

The chief point of interest about the whole affair was the dazzling baton technique of Dr. Koussevitzky. Becoming for the occasion a time beater, as any conductor must who essays it, he kept the most scrupulous account of its labyrinthine rhythms and cross rhythms.

Of the Wagner group, the Lohengrin Prelude was most moving. Done previously at these concerts, its gradual climax and recession as fashioned by the Bostonians is an event that stays with you. The Tannhauser Bacchanale seemed to make more of an impression, however. The Meistersinger Prelude was notable for Koussevitzky's absorption with the inner voices. There are always new ones to be found. The Overture to the Flying Dutchman became a very formidable composition, so built that it could have been imagined as a product of Wagner's maturity rather than of the period when he was just beginning to shape his thought and language.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

AUG 14 1939

MUSIC FESTIVAL IN BERKSHIRES TO BE EXTENDED

Stockbridge Mass., Aug. 14.—(AP)—Persons close to the management said today that the now famous Berkshire symphonic festival, in addition to including an academy of music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This summer, according to Gertrude Robinson Smith and George Edman, of the festival board, 38,000 persons attended the six programs, although capacity for six concerts is only 34,200.

Yesterday's audience ran over 7,000 persons, making the spacious lawns around the "shed" seem almost as populous, and considerably more colorful, than the "shed" itself. The loungers heard quite as well as those in the seats and, incidentally, were little bothered with insects and other annoyances.

Dr. Serge Koussevitzky played two of his favorite symphonies on the concluding program, Schumann's in D Minor, Nor. Four, and the second Sibelius.

At the end he and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also DeBussy's "L Apres Midi D Un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

AUG 14 1939

Berkshire Music Festival Proves Very Popular

Stockbridge, Mass., Aug. 14 (AP)—Persons close to the management said today the now famous Berkshire Symphonic festival, in addition to including an academy of music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This summer, according to Gertrude Robinson Smith and George Edman, of the festival board, 38,000 persons attended the six programs, although capacity for six concerts is only 32,200.

Yesterday's audience ran over 7,000 persons, making the spacious lawns around the "Shed" seem almost as populous, and considerably more colorful, than the "Shed" itself. The loungers heard quite as well as those in the seats and, incidentally, were little bothered with insects and other annoyances.

Dr. Serge Koussevitzky played two of his favorite symphonies on the concluding program, Schumann's in D minor, No. Four, and the second Sibelius.

At the end he and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also Debussy's "L Apres Midi D Un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 14 1939

Three-Week Music Festival May Come As Records Fall

Special to The Hartford Times

Lenox, Mass. — The Berkshire Symphonic Festival, which closed yesterday with more than 7,000 persons cheering in football stadium fashion for Dr. Serge Koussevitzky and the Boston Symphony Orchestra, may become a three-weeks' affair next season.

Records were set and broken three times this season when a total of 38,000 persons attended six programs, although the aggregate capacity for the series was only 34,200. Sunday afternoon the ticket supply ran out and officials hurriedly stamped makeshift admission slips and sold them to 1,500 people who knew they wouldn't get seats but were perfectly satisfied to find places on the grass outside the great pavilion, the acoustics of which are so extraordinary that the music can be clearly heard at a distance of hundreds of yards.

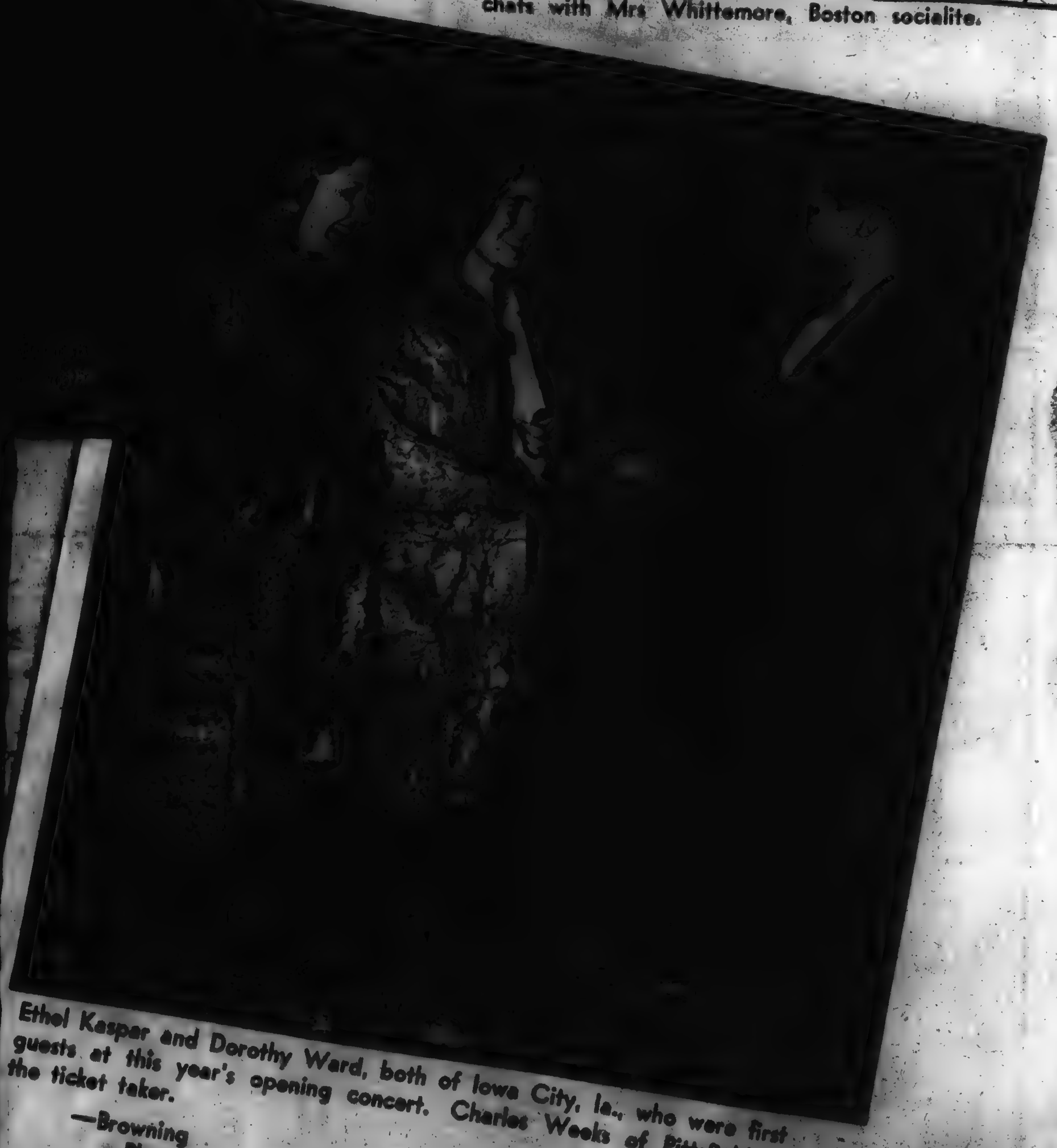
A high mark for attendance was set a week ago Sunday with an audience of 6,500; Saturday night this was broken with paid admissions at 6,700; yesterday's went to 7,200.

The Festival which has always paid its way has operated on a budget in the neighborhood of $50,000. Its success this year has outdistanced the most sanguine hopes of the management and they consequently feel encouraged to consider a three-week season.

UNION
publican

August 13, 1939

Candid cameraman lurks in background as Koussevitsky chats with Mrs Whittemore, Boston socialite.



Ethel Kasper and Dorothy Ward, both of Iowa City, Ia., who were first guests at this year's opening concert. Charles Weeks of Pittsfield is the ticket taker.

—Browning Photos

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 14 1939

Crowds Establish Two Records For Berkshire Music Festival

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—Concerts Saturday evening and Sunday afternoon closed the Berkshire Symphonic Festival at the pinnacle of a musical success which it would be difficult to duplicate in American annals.

The record breaking crowd of the first Sunday was exceeded Saturday night when 1,000 persons beyond seating capacity passed through the gates and heard the concert on benches at the auditorium's rim or found places on the grass beyond. This figure in turn was topped yesterday afternoon with over 7,000 paid admissions. Every seat in the pavilion was sold 24 hours in advance of the concert and the box office is already receiving reservations for next year.

No Program Compromise

But mass attendance is not the whole story. The character of the programs, as has been remarked before, has shown no compromise with popular taste. They have been chosen over a wide base of musical interest, but gallery items have been conspicuously absent. There has been showmanship, yes, but that grows out of the Koussevitzky style; not in a meretricious sense, but because of his keen faculty for dramatic effect.

He glories in his Boston Symphony Orchestra and with good reason. He keeps it at white heat of perfection and its malleability is a challenge to the conductor. Herein lies one of the factors which makes the Festival unique. The regular roster of the orchestra is maintained for the "Tanglewood" series. The Boston Orchestra has no summer time style or personnel, and no interim conductor. It is significant that more than once has been heard a reference not to the Boston Symphony concerts but to the Koussevitsky concerts.

Soloists Unnecessary

A realization of the tremendous appeal of the Festival comes with the reminder that these concerts have been built up without the employment of glamorous soloists. In fact, the nearest approach to solo attractions was last year for the performance of Beethoven's Ninth and a long excerpt from Die Walkure and the result fell considerably short of the purely symphonic events.

These general observations are made at this time because the last two concerts went quite to the heart of the whole matter. Saturday night Haydn and Stravinsky were posed together and both attended by a long Wagner group. Sunday there were symphonies by Schumann and Sibelius, Debussy's Faun and Ravel's La Valse.

La Valse was an intoxicating experience. The mephistofelian craft of the poem, its hectic pulse and enameled sophistication were invoked by Koussevitzky with a relentless mesmerism that pulled its victims up on chair-edge. It was stimulating and exhausting. There was a storm of applause, although the real ovation came at the concert's close and the Festival's close when the cheering crowd kept Koussevitzky returning again and again.

The conductor has chosen a great deal of music with an eye to the lovely natural setting. The Sibelius D major Symphony was one of these. Its beauties are scenic rather than philosophical; it is an outdoor composition in contrast with the conventional romantic contours of Schumann's D minor with which the concert opened and which was considerably less effective although given a graceful performance.

Debussy's Afternoon of a Faun was a shimmering picture, delicately tinted and was made to float upon the atmosphere rather than to sound. It was played to the accompaniment of a susurrant breeze which sprang up in the heat of the afternoon and began to stir the leaves outside. There was a threat of storm in the air but it held off until most of the thousands were safely off the grounds.

Saturday's Concert

It is difficult to pick favorites, and pointless too perhaps, but no finer playing has been heard this season than in the Haydn B flat symphony No. 102 on Saturday night. The tones of the opening Largo were so exquisitely moulded that one felt here was such a promise as could never be fulfilled.

But Koussevitzky held the composition in the palm of his hand like a connoisseur bending over a rare jewel, as though it were to be his sole concern and pleasure of the evening. To the last bar it was a succession of exquisitely chiselled moments each lovingly matched to the other.

Commands Respect

Le Sacre du Printemps produced a great demonstration, as it always has of one kind or another, for it is music about which one can't be indifferent. Certainly no one has slept through it yet. The work is old enough now so that one can speak frankly without being accused of Philistinism. Mainly an historical document, it is now somewhat out of date, obstreperous, peevish, egotistical and at times dull but of sufficient dynamism to command respect if not affection.

The orchestra performed it so conscientiously that Dr. Koussevitzky seized the hand of his concert master, Richard Burgin, when it was all over and seemed genuinely pleased that a clamorous audience called him back so many times.

Baton Technique

The chief point of interest about the whole affair was the dazzling baton technique of Dr. Koussevitzky. Becoming for the occasion a time beater, as any conductor must who essays it, he kept the most scrupulous account of its labyrinthine rhythms and cross rhythms.

Of the Wagner group, the Lohengrin Prelude was most moving. Done previously at these concerts, its gradual climax and recession as fashioned by the Bostonians is an event that stays with you. The Tannhauser Bacchanale seemed to make more of an impression, however. The Meistersinger Prelude was notable for Koussevitzky's absorption with the inner voices. There are always new ones to be found. The Overture to the Flying Dutchman became a very formidable composition, so built that it could have been imagined as a product of Wagner's maturity rather than of the period when he was just beginning to shape his thought and language.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

AUG 14 1939

MUSIC FESTIVAL IN BERKSHIRES TO BE EXTENDED

Stockbridge Mass., Aug. 14.—(AP)—Persons close to the management said today that the now famous Berkshire symphonic festival, in addition to including an academy of music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This summer, according to Gertrude Robinson Smith and Ge[illegible] Edman, of the festival board, 3[illegible] persons attended the six programs, although capacity for six concerts is only 34,200.

Yesterday's audience ran over 7,000 persons, making the spacious lawns around the "shed" seem almost as populous, and considerably more colorful, than the "shed" itself. The loungers heard quite as well as those in the seats and, incidentally, were little bothered with insects and other annoyances.

Dr. Serge Koussevitzky played two of his favorite symphonies on the concluding program, Schumann's in D Minor, Nor. Four, and the second Sibelius.

At the end he and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also Debussy's "L Apres Midi D Un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

AUG 14 1939

Berkshire Music Festival Proves Very Popular

Stockbridge, Mass., Aug. 14 (AP)—Persons close to the management said today the now famous Berkshire Symphonic festival, in addition to including an academy of music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This summer, according to Gertrude Robinson Smith and Georg Edman, of the festival board, 38,000 persons attended the six programs, although capacity for six concerts is only 32,200.

Yesterday's audience ran over 7,000 persons, making the spacious lawns around the "Shed" seem almost as populous and considerably more colorful, than the "Shed" itself. The loungers heard quite as well as those in the seats and, incidentally, were little bothered with insects and other annoyances.

Dr. Serge Koussevitzky played two of his favorite symphonies on the concluding program, Schumann's in D minor, No. Four, and the second Sibelius.

At the end he and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also Debussy's "L Apres Midi D Un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 14 1939

Three-Week Music Festival May Come As Records Fall

Special to The Hartford Times

Lenox, Mass. — The Berkshire Symphonic Festival, which closed yesterday with more than 7,000 persons cheering in football stadium fashion for Dr. Serge Koussevitzky and the Boston Symphony Orchestra, may become a three-weeks' affair next season.

Records were set and broken three times this season when a total of 38,000 persons attended six programs, although the aggregate capacity for the series was only 34,200. Sunday afternoon the ticket supply ran out and officials hurriedly stamped makeshift admission slips and sold them to [illegible] who knew they [illegible] seats but were perfectly satisfied to find places on the grass outside the great pavilion, the acoustics of which are so extraordinary that the music can be clearly heard at a distance of hundreds of yards.

A high mark for attendance was set a week ago Sunday with an audience of 6,500; Saturday night this was broken with paid admissions at 6,700; yesterday's went to 7,200.

The Festival which has always paid its way has operated on a budget in the neighborhood of $50,000. Its success this year has outdistanced the most sanguine hopes of the management and they consequently feel encouraged to consider a [illegible] season.

137

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
AUG 14 1939

7000 at Berkshire Concert; Bigger '40 Program Looms

Stockbridge, Mass., Aug. 14.—(AP)—Persons close to the management said today the famous Berkshire Symphonic Festival, in addition to including an academy of music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This summer, according to Gertrude Robinson Smith and George Edman, of the festival board, 38,000 persons attended the six programs, although capacity for six concerts is only 34,200.

Yesterday's audience ran over 7000 persons, making the spacious lawns around the "shed" seem almost as populous, and considerably more colorful, than the "shed" itself. The loungers heard quite as well as those in the seats and, incidentally, were little bothered with insects and other annoyances.

Dr. Serge Koussevitzky played two of his favorite symphonies on the concluding program, Schumann's in D Minor, Nor. Four, and the Second Sibelius.

At the end he and the Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also Debussy's "L Apres Midi d Un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
AUG 14 1939

RECORD AUDIENCE PRESENT AT LAST FESTIVAL EVENT

Sibelius, Debussy, Ravel on Closing Program at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 13—The sixth annual Berkshire Symphonic Festival came to a close this afternoon with an electrifying performance of the Second Symphony of Sibelius. Such performances have marked the current festival and one will not soon forget Dr. Koussevitzky's superb readings of such works as the first symphony of Brahms, the second symphony of Beethoven or Strauss' "Thus Spake Zarathustra." Seven thousand persons heard the program, the largest audience in the history of the festival.

Sure of Appeal

With uncanny skill the conductor of the Boston Symphony has arranged his programs so that they will include something which would be sure to appeal to those who made up the large audiences. It is known that more than 30,000 persons attended the six concerts, by far the largest audiences in the history of the festival. Programs have followed conservative paths, but there have been exciting works, both old and new, to lend variety.

The festival authorities now look forward to next season when the new school will be inaugurated and it is rumored that the season next summer may include additional concerts. Whether an extension of the series is wise or not remains to be seen.

The festival has prospered thus far because it has gone slowly. Every move has been carefully considered with the result that the festival has paid its way, a historic achievement in American music annals. It also remains to be seen whether or not students will flock to the new school. Economic conditions will have much to do with the success or failure of the new enterprise. Tuition costs are quoted as $100 for the season and then there will be the little matter of additional living expenses and such expenses come high in the vicinity of Lenox and Stockbridge.

Dr. Koussevitzky chose today to interpret works with which his name has become closely associated. He has an affinity for the works of Ravel and Debussy and no conductor in America has done more than he has to make the symphonies of Sibelius known here.

Great Performances

This afternoon the Boston Symphony players gave virtuoso performances, with virility, color and expressiveness. Especially was this true of the Ravel "Valse" and Debussy's "Afternoon of a Faun." The valse glowed with color and the sweeping, compelling rhythms of the music were a marvelous evocation of the orchestra's powers. To the "Afternoon of a Faun," Dr. Koussevitzky brought a lovely and imaginative reading, rich in exquisite languors and estatic melody.

The Boston conductor's reading of the Second Symphony of Sibelius is legendary. It is terse, powerful and convincing. The music itself is enormously vital. Listening this afternoon one wondered anew at the amazing economy and effectiveness of the orchestration. Dr. Koussevitzky's reading was all that could be desired. There were blazing proclamations with climax piled upon climax in the final movement, played with an intensity that will not soon be forgotten. It was a magnificent achievement for both conductor and players.

The program opened with the fourth symphony of Schumann. It was a clever opening for this type of program. The symphony is the most aggressive of the Schumann symphonies, yet it does not lack the romantic or melodic qualities of the others.

Dr. Koussevitzky read it with great care, yet there was a certain tense quality to the reading which robbed the work of some of its innate charm. The scherzo was played with fine spirit and the romance was lovely in its tenderness. The first and final portions of the work were notable for their virility.

The large audience seemed loth to leave after this final concert. There was prolonged cheering and not until conductor and players had acknowledged applause many times would the people leave the music shed.

THIS CLIPPING FROM
WATERBURY, CONN.
AMERICAN
AUG 14 1939

Boston Symphony Thrills Crowd

Final Berkshire Symphonic Festival Attracts 7,000

Despite the continual threat of rain yesterday a crowd of 7,000 music lovers attended the final concert of the Berkshire Symphonic festival by the Boston Symphony orchestra under the direction of Serge Koussevitzky. Never before has the crowd been as large, or the applause so tremendous.

The program opened with Robert Schumann's "Symphony No. 4", which seemed colorless in comparison with the very lyrical "Prelude a L'Apres-Midi D'Un Eaune" by Debussy, which followed. Debussy's work stood out in sharp contrast to "La Valse" of Ravel, which brought the first half of the concert to a close. The first part of "La Valse" was reminiscent of the old Viennese waltz, while the conclusion, filled with the clashing of cymbals, was most modernistic in rhythm, although basically still a waltz.

Dr. Koussevitzky proved his ability to interpret Sibelius when he concluded the concert with that composer's second symphony. Before the last fiery notes had died away the crowd rose, and with thunderous applause honored the orchestra and its leaders, all of whom had played in their shirt sleeves to escape the oppressing heat.

The total attendance at the series of six concerts this season was more than 38,000 persons, and it is possible that next year in an effort to accommodate even more music-lovers the festival will be spread over three weekends instead of two.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
AUG 14 1939

Miss Maynor Sings At Church Service

Music Lovers Throng to Hear Negro Soprano

PITTSFIELD, Aug. 13—The First Congregational Church was stormed this morning by a great throng of music lovers bent on hearing the Negro sporano, Dorothy Maynor, whose singing at the recent Boston Symphony Orchestra's picnic created something of a national furore. Miss Maynor was invited to sing at the church by James C. Morton, choir director.

Doors of the church were thrown open at 10.30 for the 11 o'clock service, and the auditorium was immediately filled. A large crowd waited outside for the doors to open. Miss Maynor sang Gounod's "Oh Divine Redeemer" and two spirituals. Miss Maynor shared the platform with a former president of Hampton Institute, where she was educated, the Rev. James E. Gregg of Waterbury, former pastor of the First Congregational Church.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
AUG 14 1939

NEGRO SOPRANO FILLS FIRST CONGREGATIONAL

Rev Dr J. E. Gregg Preaches as Dorothy Maynor Sings at Morning Service

Pittsfield, Aug. 13—The First Congregational church including galleries was filled to capacity today and many were standing for the morning service at which Rev Dr James E. Gregg of Waterbury, Ct., former principal of Hampton institute, Hampton, Va., was the preacher and Miss Dorothy Maynor, Negro soprano, was the soloist. Her selections were Gounod's "O Divine Redeemer" and two spirituals, "By and By" and "Were You There?"

A private audition was given Miss Maynor on Friday at Tanglewood by Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, who praised her voice highly. Miss Maynor is visiting at Stockbridge. In the choir with her today were James C. Morton, leader, and his daughter, Miss Natalie Morton. Herbert C. Dunkley was organist. Miss Maynor was at Hampton institute when Dr Gregg was principal.

THIS CLIPPING FROM
STAMFORD, CONN.
ADVOCATE
AUG 14 1939

BERKSHIRE FESTIVAL PLANS EXTENSION OF ACTIVITIES IN 1940

Stockbridge, Mass., Aug. 14. (AP)—Persons close to the management said today the now famous Berkshire Symphonic Festival, in addition to including an Academy of Music next Summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This Summer, according to Gertrude Robinson Smith and George Edman of the festival board, 38,000 persons attended the six programs, although capacity for six concerts is only 34,200.

Dr. Serge Koussevitzsky played two of his favorite symphonies on the concluding program, Schumann's in D minor, No. Four, and the second Sibelius.

At the end he and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also Debussy's "L'apresmidid D'un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
AUG 14 1939

BERKSHIRE MUSIC FESTIVAL ENDED

Dr. Koussevitsky's Concert Is Heard by 7000.

By IRVING KOLODIN
Special Dispatch to THE SUN.

STOCKBRIDGE, Mass., Aug. 14—The sixth Berkshire Symphonic festival, and an eminently successful one, ended here yesterday in the presence of the largest audience that has yet heard one of these concerts. From the Berkshires, the surrounding countryside and many more distant points, nearly 7,000 music lovers assembled in the sun-streaked afternoon to hear Serge Koussevitzky and the Boston Symphony Orchestra in a program of Schumann, Debussy, Ravel and Sibelius. This brought the gross attendance to nearly 38,000 for the six concerts, or well in excess of last year's total, which had been the record.

It is hardly remarkable, then, that the sponsors of the festival are listening with interest to the suggestion that next summer's schedule be extended by another week end of three concerts.

If such a plan is adopted it would amplify Tanglewood's music season to nearly two months, inasmuch as the new academy of music for conductors and choral leaders will convene early in July.

Whatever the length of future seasons, however, they are unlikely to offer a more satisfying session of music-making than that Dr. Koussevitzky tendered to his listeners yesterday. One was prepared for familiar miracles in Debussy's "L'Apres-Midi" and Ravel's "La Valse," nor was one disappointed. But the strength and the gentleness of the Schumann Fourth Symphony, a less usual item of the Koussevitzky repertory, were recreated with a felicity that was as stimulating as it was unexpected. The genuine interest in this audience was attested by its absorption in the second symphony of the program (the Sibelius No. 2) which followed a lengthy intermission that saw few defections from the festival grounds. There was an audience of almost equal size at the Saturday evening concert, for which the program was Haydn, Stravinsky and Wagner.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR
AUG 14 1939

Tanglewood's Six Concerts Draw 38,000

7,000 Hear Boston Symphony Sunday In Final Program

LENOX, Mass., Aug. 14—The Boston Symphony Orchestra in shirtsleeves, and even Dr. Serge Koussevitzky himself in that state of informal attire, did not faze an audience of crushing proportions which gathered in the shed of Tanglewood here Sunday afternoon for the closing concert of the sixth Berkshire Musical Festival.

The attendance record seems to have been reached yesterday afternoon. The box office reported that more than 7,000 persons heard this final concert. The rows of unsheltered seats had expanded and the scattered groups reclining on rugs and blankets were so thick that one could scarcely step between them.

The Sunday crowd brought the total attendance for the six concerts of the Boston Symphony Orchestra, to 38,000, a gain of 2,000 above those present at last Summer's festival.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
AUG 14 1939

Berkshire Symphonic Series Ends

Six Programs Heard By 38,000 Persons; Koussevitzky and Orchestra Applauded

Stockbridge, Mass., Aug. 13.—(AP.)—The sixth Berkshire Symphonic Festival closed today at its permanent home, Tanglewood, with two outbursts of applause as noisy and as heartfelt as any heard this summer outside a baseball park.

These came after the "halves" of an especially well chosen program and honored Serge Koussevitzky, the conductor, and the unsurpassed Boston Symphony Orchestra, which played all six programs with a brilliance and responsiveness not often associated with summer symphonic music.

On the financial side, some records also were set. At the last minute the crowd, exceeding the 5700 capacity of the new music shed by some 1500 persons, exhausted the printed ticket supply. Officials hurriedly stamped empty envelopes, which served to get the eager crowds past the wicket.

The six programs were heard by 38,000 persons, whereas six capacity "houses" would total only 34,200. The others disposed themselves about the ground, secure in the knowledge that even though they were hundreds of feet from the orchestra they would be able to hear perfectly.

This was in spite of the fact that no amplification is used.

Partly by luck and partly because of shrewd planning, the Tanglewood music shed has proved a modern miracle of acoustics, far better than most enclosed concert halls.

This, the last of the Berkshire festivals to be devoted solely to symphonic music, due to the fact that Dr. Koussevitzky's new academy of music will begin functioning next summer, has turned up two or three wholly unexpected features.

Singer Discovered.

One has been the discovery of Dorothy Maynor, 28-years-old Negro soprano originally from Norfolk, Va. This discovery was made outside the regular programs, when Miss Maynor sang early this week at the annual picnic given by Dr. Koussevitzky for his orchestra and its friends. The new soprano reduced a large share of her audience and several visiting music critics to the verge of incoherence.

A second extra curricular event of importance was the discovery last Thursday night that between halves of the festival each one of the 86 boxes had been furnished with six new and substantial armchairs, replacing the steel chairs with which the rest of the house is supplied.

These turned out to be a surprise gift from John Shepard, Jr., of Lenox. Shepard formerly was a Boston merchant, and has been mayor of Palm Beach, Fla., where he winters. The gift was announced by Miss Gertrude Robinson Smith, president of the festival.

In addition to next summer's school of music, it is possible that then there will be a third festival week, inasmuch as two weeks have proved inadequate to care for the thousands who would like to attend.

Musically the festival closed with performances of two of Koussevitzky's "War Horses." These were Schumann's Fourth Symphony, and Sibelius's magnificent Second Symphony in D Major.

138

SPRINGFIELD, MASS.
REPUBLICAN

AUG 14 1939

Music at Tanglewood Wins Over Meteorology

1939 Festival Made Notable In Several Ways

By JOHN SELBY
Associated Press Arts Editor

Stockbridge, Aug. 13—The sixth Berkshire Symphonic festival closed today at its permanent home, Tanglewood, with two outbursts of applause as noisy and as heartfelt as any heard this summer outside a baseball park.

These came after the "halves" of an especially well chosen program and honored Serge Koussevitzky, the conductor, and ~~the unsurpassed~~ Boston Symphony orchestra, which played all six programs with a brilliance and responsiveness not often associated with summer symphonic music.

On the financial side, some records also were set. At the last minute the crowd, exceeding the 5700 capacity of the new music shed by some 1500 persons, exhausted the printed ticket supply. Officials hurriedly stamped empty envelopes, which served to get the eager crowds past the wicket.

The six programs were heard by 38,000 persons, whereas six capacity "houses" would total only 34,200. The others disposed themselves about the ground, secure in the knowledge that even though they were hundreds of feet from the orchestra they would be able to hear perfectly.

This was in spite of the fact that no amplification is used.

Partly by luck and partly because of shrewd planning, the Tanglewood music shed has proven a modern miracle of acoustics, far better than most inclosed concert halls.

This, the last of the Berkshire festivals to be devoted solely to symphonic music, due to the fact that Dr Koussevitzky's new academy of music will begin functioning next summer, has turned up two or three wholly unexpected features.

One has been the discovery of Dorothy Maynor, 28-year-old Negro ~~soprano originally~~ from Norfolk, Va. This discovery was made outside the regular programs, when Miss Maynor sang early this week at the annual picnic given by Dr Koussevitzky for his orchestra and its friends. The new soprano reduced a large share of her audience and several visiting music critics to the verge of incoherence.

A second extracurricular event of importance was the discovery last Thursday night that between halves of the festival each one of the 86 boxes had been furnished with six new and substantial armchairs, replacing the steel chairs with which the rest of the house is supplied.

These turned out to be a surprise gift from John Shepard, Jr., of Lenox. Shepard formerly was a Boston merchant, and has been mayor of Palm Beach, Fla., where he winters. The gift was announced by Miss Gertrude Robinson Smith, president of the festival.

In addition to next summer's school of music, it is probable that then there will be a third festival week, inasmuch as two weeks have proven inadequate to care for the thousands who would like to attend.

Heavy Shower Comes Soon After Concert

Tanglewood, Aug. 13—Still another Berkshire Music Festival attendance record went to smash this afternoon when 7000 persons, according to official figures, were present for the final concert. It was a complete sellout for the music shed with a general admission "gate" sale of approximately 1000 at $1.50 each. Showers threatened, but not a drop fell during the superb program. It looked so much like rain that settees for holders of special tickets were moved into the colonnade on the north side.

Within half an hour after the final notes of the Sibelius symphony had died out a terrific shower passed over central Berkshire accompanied by a high wind, lightning and thunder.

While no official estimate of aggregate receipts was available it is certain the $62,000 budget of the festival corporation was passed by a wide margin. Henry W. Dwight, president of the Housatonic National bank of Stockbridge and treasurer of the festival, said final figures would not be available for several weeks. The annual meeting of the corporation will be held in October when plans for the 1940 festival will be discussed.

Miss Gertrude Robinson Smith, president of the festival corporation, was kept busy in Box No 1 for some time after the conclusion of the final number receiving congratulations on the unexpected attendance at the six concerts and the great success of the festival from every standpoint. As at the other recent concerts traffic control by state police and parking arrangements today were all that could be desired. The Thursday Morning club of Great Barrington which had the refreshment concession is said to have profited well. On a recent morning following a concert 850 soda bottles were collected from the Tanglewood lawn.

◆

Final Concert's Splendor Leaves Heat Forgotten

By FRANCIS REGAL

Lenox, Aug. 13—"Music and Meteorology" might make a good title when the time comes for a history of the Berkshire Symphonic festival, and the closing concert this afternoon gave another instance of the gamble with the elements which makes each concert a sporting event. This year the festival has won handsomely, for today's storm held off until most of the people at the concert had got safely home, and the downpour during the first concert held off until auditors were safely in their seats.

In general the conditions have been almost perfect, and today's humidity did not dull the splendor of the Boston Symphony orchestra's music nor do any harm beyond a slight discomfort, forgotten when the music began. Incidentally, the invasion of the shed by a few flies merely called attention to the remarkable freedom of the festival this summer from insect pests of all kinds, including the noise-making kinds whose musical offerings are unacceptable at a symphony concert. The audience was the largest in the history of the festival, and the sultry heat did not distract the listening thousands from absorbed attention to every note of the music.

Concert Typical

This festival is fortunate in not having to provide "heavy" and "light" programs, and also in not having to make the last concert a grand finale. The six concerts have been as nearly equal in merit as they could be made, and the favorite symphonies have been fairly divided between the two series for which subscriptions are taken separately. Today's concert was typical in every way except that instead of three works the program offered four, "La Valse" by Ravel compensating for the comparative brevity of Debussy's "The Afternoon of a Faun."

The program conformed to type, however, in containing two important symphonies, opening with Schumann's No 4, in D minor, and closing with the one in D-major, No 2, by Jean Sibelius. It followed pattern also in providing contrast, for the music of Schumann and the music of Sibelius contain few points in common. The Finish composer, whose star is still rising is preeminently a symphonist, which is far from having been the case with Schumann, whose genius was perhaps greater, but who in general lacked ability to convert his inspiration into monumental works.

Sibelius Imposing

Of the two symphonies heard today the one by Sibelius is obviously by far the more imposing, and the music of this composer, in a degree comparable with that of Tschaikowsky and Richard Strauss, lends itself to the grand orchestra led by a conductor of power and personality. In striving to make America familiar with these symphonies written in a new idiom Dr Koussevitzky has won praise for himself as well as for the composer, and today's performance was magnificent.

The power of Sibelius in the symphonic form lies most of all in his architectonic gift—the ability to rear a great and majestic edifice of tone. The materials may not always be first rate, if they are compared with the precious stuff used by Haydn, Mozart, Beethoven and Schubert, but they are always serviceable, and the whole is incomparably greater than the sum of the parts. No performance during the festival has appeared to impress the listeners more deeply than the sustained and tremendous building up of the linked last-two movements of the D major symphony.

Robert Schumann by comparison was hardly a symphonist at all, and he himself had so much doubt of his powers that this beautiful work, composed at the age of 41, immediately after his first symphony, was not published until 12 years later, when it became No 4. He was not fully a master of orchestration, and his musical development, unlike that of Sibelius, had not been mainly in the larger forms. When mood and subject-matter worked together happily, as in the famous quintet in E flat major, the outcome was a great work of ineffable beauty. But in general his symphonies are loved for the beautiful music they contain rather than as masterpieces of the symphonic form.

Schumann's Second Important

Yet in the history of that form Schumann's second symphony holds an important place because of the fuller integration which he gave to that form by the use of material from the first movement in the later parts of the symphony, and by the innovation of marking the movements to be played without pause, thus calling attention to the continuity of the musical ideas. This point need not be overstressed, since the symphonic form was created synthetically, and the division into movements has been no more incompatible with the utmost grandeur than the division of a picture into a triptyon.

But the romantic spirit of the age was running in the direction of increasing flow and intricate interlockings, as in the Wagner music dramas and in the tone poems Berlioz Liszt and Richard Strauss, and this symphony, first projected by Schumann as a symphonic fantasia, had its place in this important 19th century development. The idea of "integration" has so fully prevailed that custom now forbids applause between the movements even of classical symphonies, whose composers would have been astonished at any such interdiction.

Schumann's Symphony was as finely interpreted as the one by Sibelius and in its more intimate way gave no less pleasure, but it may be remembered that the robustness probably needed for impressing an audience of 7000 brought out some of the defects in Schumann's orchestral writing, including excursion dependence on the kettle-drums, which had to be much louder than in Symphony hall. Even so they were not noisy in comparison with the terrific barrage laid down in Stravinsky's "Rites of Spring," last evening.

Of the shorter works played today it is only necessary to say that "The Afternoon of a Faun," at the close of which the flute soloist came in for warm applause, was as delicately and atmospherically beautiful as Ravel's "choreographic poem" was wild, extravagant and even vulgar—if not listened to with reference to the wild and exciting ballet for which it was presumably designed. Sultry heat did not interfere with universal enjoyment of the music, yet it is a pity that "The Afternoon of a Faun" could not have had the background of Tanglewoods trees and glades in such fascinating sunshine as has prevailed on most days during the festival, weather that might well tempt a faun to take an afternoon off.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 14 1939

BOSTON SYMPHONY HAS FINAL CONCERT

Festival Performance Is Given Under Baton of Koussevitzky Before Record Audience

'LE SACRE' WORK PLAYED

Sibelius, Debussy and Ravel Compositions Are Presented in Program at Lenox

By NOEL STRAUS
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13.—Before a record-breaking audience numbering more than 7,000 persons the Berkshire Symphonic Festival came to a close here this afternoon at Tanglewood. The crowd today brought the total attendance for the six concerts of the Boston Symphony Orchestra, under Serge Koussevitzky, to 38,000, a gain of 2,000 above those present at last Summer's festival.

The final program, which was received with marked enthusiasm, began with Schumann's Fourth Symphony and closed with the Second Symphony by Sibelius. Between these were placed a brace of representative works of the modern French school—Debussy's L'Après-Midi d'un Faune" and Ravel's "La Valse."

A magesterial performance of the Sibelius symphony, and a poetically romantic account of the Schumann opus formed the backbone of the concert. But nowhere was the playing put forth more amazing in its virtuosity than in the Debussy prelude or Ravel's choreographic poem. Dr. Koussevitzky has a special sympathy for these Gallic compositions and an ability to express the uttermost that is in their pages.

Tempo of Debussy Prelude

Never is one likely to encounter a more atmospheric, voluptuous account of the Debussy prelude. Dr. Koussevitzky took all of it at a deliberate pace that increased the lassitude and sensuousness of the music to a striking degree. One might term his tempo the "absolute" one, and after it no other would seem correct. As for the Ravel selection it became the very apotheosis of the waltz.

Last night's concert began with a sparkling and spirited performance of Haydn's splendid symphony in B flat major, the meticulous care expended on every detail of the presentation was immediately evidenced in the introductory largo.

All that followed in the symphony revealed to the core the genial, carefree nature of this music, in which erudition hides itself behind a mask of simplicity. This simplicity of approach was finely caught by Dr. Koussevitzky and never abandoned, even in the most complicated parts of the score.

Give Stravinsky Work

No sharper contrast was possible to this offering than was afforded by the ensuing number, Stravinsky's "Le Sacre du Printemps." Each time one listens to this work it seems to make a different impression. More than most compositions, its values change for the hearer according to the particular interpretation granted it by its conductor.

"Le Sacre" was obviously a heroic attempt to attain a new strength of expression by a return to the barbaric and primitive. The composer was led to this goal by the same impulse that caused painters to study and ape the prehistoric depictions made by the cave-men, or that egged on sculptors to follow a similar course in regard to ancient African wood-carvings. It is the same impulse that led the Romans in an age of great sophistication to take a sudden violent interest in archaic Greek sculpture, a phenomenon considered by many to be a sure indication of decadence, not of progress.

The savage, almost static rhythms, the blazing color and the stunning use of oft-repeated scraps of folk-like melody in the tremendously difficult score were never more fully set forth than throughout the bravura reading heard last night. But Dr. Koussevitzky has on occasion endowed the composition as a whole with a more convincing general outline.

That he failed to do so on this occasion was probably the result of the long wait made between the two big divisions. At this point the sudden silence after the hecticly excited termination of the opening half can be supremely effective. But by laying down the baton and not beginning the second half for several minutes, the marvelous spell wrought in the superb performance of the first part was snapped and could not be revived, so that a feeling of anticlimax resulted as the music approached its close. Considering the magnificence of the rendition in all other respects, one wondered whether the real root of the matter did not lie in the music itself.

Wagner Group Presented

The program was completed by a Wagner group made up of the overture to "The Flying Dutchman," the prelude to "Lohengrin," the bacchanale from "Tannhaeuser" and prelude to "Die Meistersinger."

The festival came to its termination on a note of triumph for all concerned. Although the attendance has been the largest in the six-year history of the festival, all indications point to a still greater attendance next Summer. There is a possibility that the season henceforth will be at least a week longer than in the past to meet the growing demand for seats. That 100 persons have already made reservations for the next festival is a most encouraging sign for the festival authorities, since nothing of the kind happened during the previous seasons.

With Dr. Koussevitzky holding his new music academy here for six weeks next Summer, a completely new aspect will be given the festival activities. It will mean, for one thing, a far larger number of young music students at the concerts. The festival will reach its height with a performance of Bach's Mass in B Minor, when for the first time here a choral work will be presented. With promise of this sort in view, the present festival has proved even more of a success than was anticipated.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 14 1939

Berkshire Festival Closes Rapturously

By C. R. ROSEBERRY

The sixth annual Berkshire Symphonic Festival came to a rapturous close at Tanglewood yesterday, and Serge Koussevitzky, the Boston Symphony conductor who had led his splendid orchestra in the six triumphal concerts of the season, was fairly lionized at the end.

An audience wild with enthusiasm applauded and huzzaed for five minutes or more, calling the ruddy, white-haired conductor back a half dozen times to his podium for bows. Koussevitzky, however, clug to the rule of no encores which he had maintained throughout the series.

Indeed, an encour would have been superfluous after those two invigorating symphonies of a memorable Sunday afternoon — the Schumann Fourth and the Sibelius Second—not to mention the singularly poetic interpreations given two examples of the modern French chool, Debussy's "L'Apres-midi d'un Faune" and Ravel's "La Valse."

In the second year the Tnglewood Music Shed (a modest name for such an imposing structure) has been in use, it becomes increasingly apparent the accommodations have already been outgrown. Total attendance at the six concerts was announced as 38,000. Reckoning the official seating capacity at 5,700, this means that the capacity was over-sold by 3,800.

Saturday night's program had been easily the most acutely variegated of the series—ranging from the pure simplicity of Haydn's Symphony No. 102, through the wild discord and primitive rhythm of Stravinsky's "Rite of Spring," to the rich sensuality of Wagner.

There were conflicting reactions among that vast audience, to be sure, when the frequently hideous distortions of sound in the Stravinsky ballet assaulted the ear. But Koussevitzky approached it with the same conscience he would apply to Beethoven or Brahms, so that, musically as it might appear to those who believe music to be synonymous with beauty, it was at least interesting.

At any rate, Koussevitzky this year has answered those complainants who felt that he was making his programs too conventional, that he should include music not so traditionally heard in the concert hall.

This season we have heard not only the horrendous Stravinsky, but Walter Piston's Concerto for Orchestra, Prokofieff's "Peter and the Wolf," the Richard Strauss tone poem, "Thus Spake Zarathustra," and Moussorgsky's "Pictures at an Exhibition"—none of which can exactly be called repetitions.

Koussevitzky's Wagnerian offerings this year were somewhat abbreviated, but played with the same colorful abandon that he habitually lavishes upon Wagner. The selections Saturday night were the overture to "Der Fliegende Holländer," the prelude to "Lohengrin," the Bacchanale from "Tannhauser" and the prelude to "Die Meisterhinger."

With the exception of the opening night, when a furious thunderstorm interrupted the program in mid-course, the Berkshire Festival enpoyed ideal weather throughout. As if by prearrangement with the elements, a gathering storm yesterday withheld its assault until the concert was over and the audience well dispersed.

139

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

AUG 14 1939

Thousands Attend Closing Stockbridge Programs

Modern Offerings Feature Sunday Night's Bill

By EDGAR S. VAN OLINDA

"The song is ended but the memory lingers on" may be the popular song's validictory to a popular season of the world's greatest symphonic music held during the last two weeks at Tanglewood, near Stockbridge, Mass., in the shadow of the Berkshires. The word, popular is used advisedly when it is considered that Saturday night and yesterday afternoon, between 7,000 and 8,000 people attended each of the week-end offerings.

Last night's concert was the most controversial of the series, including as it did, the "World of Tomorrow" as expressed in music by Stravinsky's "The Rite of Spring." From the refined and brocaded melodies of "Papa" Hayden, father of the symphony, whose 102nd child was the grateful offering which opened the concert last night, Dr. Serge Koussevitzy then went off the deep end from the musical springboard into the swirling waters of modernism, with a capital M, in music. While the conductor never got beyond his depth, musically during the playing of the contemporary composer's problem-child, we gathered from bits of conversation heard during the intermission that the majority of members of the audience were way over their heads and swimming valiently to keep afloat. The montage of sound pictures, superimposing bizzare and unorthodox melodies on the framework of barbarous, aboriginal rhythms is exciting, if not soul-satisfying, and while it expresses the unrest of the world today, it is not the therapeutical solution of those problems. Duke Ellington and Benny Goodman can produce the same result playing different "hot-cha" tunes simultaneously. The young people approved it last night with the same degree of enthusiasm with which their elders expressed their disapproval.

WAGNER OPERATIC EXCERPTS

The glorious orchestrations and melodic grandeur of the group of four Wagner operatic excerpts which closed the concert still will be played when Stracinsky, musical meteor of the moment, is dust. When a musical critic like Olin Downes, lecturing in the morning on the music of the "Rite" professes ignorance of what it is all about we feel we are not hopelessly lost in a maze of atonal under undergrowth.

One of the most unusual experiences of the series was the absorption of the Wagner group from the lawns back of the shed, sitting propped up against a tree with the nebulous forms of the real music lovers lying prone on the ground with nothing between them and the stars but a blanket spread under and over them as protection from the night air, like a bivouacked army, casting strange shadowy silhouettes against the illuminated orchestra shell, listening breathlessly to the clearly, defined music, undisturbed by the gesticulations of the conductor, or the distraction of outside influences.

STRICTLY MELODIC PROGRAM

Sunday's program hewed strictly to the melodic musical line. Starting with the noble Fourth Symphony of Schumann, Dr. Koussevitzky directed his men through the languorous cadences of Debussy's "Afternoon of a Faun" in an atmosphere of mid-summer haze with a gentle breeze blowing through the nearby cedars much as the imaginative French composer originally conceived the work. Ravel's "Valse" followed and emerged as a Strauss Waltz in sport clothes. The final work was the monumental second symphony of the Finnish nationalist, Sibelius who has incorporated into his

---

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

AUG 1 4 1939

StraussTonePoem Heard at Berkshire

"Thus Spake Zarathustra" Dominates Second Festival Series

By THOMAS ARCHER.
(Gazette Drama and Music Critic.)

Stockbridge, Mass.—It would be difficult to wish for a more interesting and more balanced program than that given last Thursday night by the Boston Symphony Orchestra at the first of the second series of concerts of the Berkshire Symphonic Festival in the music shed at Tanglewood. Dr. Serge Koussevitzky's combination of an early Beethoven symphony, one of Richard Strauss's most ambitious tone poems and Ravel's colorful transcription of Moussorgsky's "Pictures at an Exhibition" was a tribute to his taste and skill as a maker of programs. Here, if anywhere, was an instance of a bold and imaginative sense of contrast.

The audience, as large as ever in numbers and as quiet and attentive during performance, evidently thought so for conductor and musicians received unlimited applause at the conclusion of each item. And from here and there all over the shed came shouts of "bravo!" Due to perfect weather this applause extended from the sheds across the lawns of the Tanglewood estate.

Richard Strauss's "Thus Spake Zarathustra" stands out in perspective like a high tower. This mighty score, of course, is one of the exhibition pieces of the Boston Symphony Orchestra and after hearing it, one can well understand why. There are still those who claim that Strauss knew nothing of the spirit which inspired Nietzsche. But it is safe to say that had the laughing philosopher heard last Thursday night's performance he would have seen at least a part of himself in the tremendous sweep of this proud music and in the atmosphere, half nostalgic, half sardonic and invariably defiant which Dr. Koussevitzky and his men infused into it.

As a demonstration of sheer orchestral virtuosity, it is doubtful if the Boston Symphony's "Zarathustra" [redacted] surpassed. The texture of Strauss's music is pretty complex and the detail seemingly inexhaustible. Motive is piled upon motive and Strauss demands that each individual member of the orchestra shall be to all practical purposes a virtuoso.

Yet the huge work proceeded with the easy precision of an exquisitely adjusted, well-oiled machine. The music sounded in turn loud and commanding, soft and wooing, strong and passionate, and again full of good, broad Bavarian humor. By his gesture alone the conductor showed how well he understands that Strauss is never so happy nor so certain as when he is moving through great, sweeping lyrical moods and taking his audience with him whether they will or not.

The performance of Beethoven's Symphony No 2 in D major which preceded the "Zarathustra" was equally a demonstration of the virtuosity of the Boston Symphony Orchestra but in a different way. Here Dr. Koussevitzky played down fullness of tone in favor of meticulous detail. The conductor managed some method known to himself to maintain a sense of the majesty of Beethoven's genius and at the same time give a performance which was of a lightness unexcelled. The opening allegro was delivered in exactly the lithe, springy way the spirit of the music demands. The slow movement was like a subdued, but penetrating song. Each poetic nuance was brought out with never an undue emphasis, yet was made abundantly clear to those who listened with care and understanding. The scherzo was a dance, and the finale a full-blooded peroration on what had gone before. Throughout the symphony the flow of the music was conveyed with perfect logic and feeling.

It would be expected that Dr. Koussevitzky's interpretation of the Moussorgsky - Ravel score would be a very personal one. As a master of the orchestra he was also able to persuade you that Ravel did, as an authority has claimed, make the best orchestral transcription in musical literature when he reworked this uncommonly picturesque fantasy which the Russian composer sat down and wrote after seeing an exhibition of paintings by a second-rate painter of the 1870's.

Dr. Koussevitzky and his musicians captured and held for the listeners the vision of that funny, naive Russian, whose theme always makes you think he was bow-legged, and his abrupt, astoundingly imaginative views of the various pictures in the gallery. It is an astonishing score and it should be heard in Ravel's version as played by the Boston Symphony before its rough and sometimes startling beauties can be appreciated.

As it were in preparation for the Moussorgsky score Dr. Koussevitzky held an impromptu picnic for the orchestra on the previous afternoon and introduced Carleton Smith who lectured on his recent visit to Soviet Russia in search of folk songs. Mr. Smith brought back enough specimens from the Caucasus, Siberia and Lapland to show that music is still practised in the natural in those parts of the world. Even a modern electrical gramophone could not dis[redacted]act that these songs were meant for nowhere else but where Beethoven, Brahms and even Moussorgsky had not yet penetrated.

As a surprise, Dr. Koussevitzky introduced Dorothy Mayner, a young and quite unknown colored soprano of whom the conductor evidently expects much. It is whispered that the conductor even quoted the greater names from the Metropolitan Opera lists to make comparisons.

Miss Mayner possesses a high lyric soprano of unquestioned beauty of tone and she is able to manage her voice with a skill not always common in these days. Her program included songs by Handel, Mozart, and she sang the "Ho-jo-to-ho" from "Die Walkuere" as well as "Depuis le jour" from "Louise" and some Negro spirituals. "Depuis le jour," as a French member of the orchestra claimed, was a piece of singing perfectly French in style. The Mozart was lovely and the Handel a model of subdued singing. There was no need, however, even

---

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 1 4 1939

Sixth Music Festival Ends In Great Ovation

Audience of 7,000, Establishing New Record for Single Concert, Pays Great Tribute to Boston Symphony Orchestra and Dr. Serge Koussevitzky—Schumann and Sibelius Symphonies Feature Concluding Program—Attendance for Series of Six Concerts Estimated at 38,300—Trustees May Vote to Extend 1940 Season.

A tremendous ovation for Dr. Serge Koussevitzky and the Boston Symphony orchestra brought to a close last night the sixth and most successful Berkshire symphonic festival at Tanglewood in Lenox.

Total Attendance 38,300

A record crowd of 7,000, which used up the available printed tickets and had the box office attendants stamping empty envelopes for substitutes, brought attendance figures for the second concert series to 19,-800. Audiences for the entire festival numbered 38,300.

Although the seating capacity of the shed itself is only 5,700, many persons have discovered the delights of listening to the music from the spacious lawn, where the music can be heard almost as perfectly as from within the shed.

Rain Holds Off to End

Even yesterday's sticky heat did not detract unduly from enjoyment of the concert. Rain considerately held off until the entire audience were safely in their cars.

Although there were some delays in leaving yesterday, and a few minor collisions occurred, traffic was, on the whole, remarkably well handled.

Yesterday's record attendance was anticipated in view of the fact previous records had been broken the night before when an estimated 6,800 persons crowded the shed and grounds.

Fine Program Performed

Musically, the entire festival was on the high level which has distinguished it from most summer symphonic efforts. With works of two modern French composers providing an interlude, two familiar and generally appreciated symphonies formed the substance of the closing program yesterday.

The exuberant happiness of Robert Schumann's life at the time he wrote his Symphony in D minor, was well reflected in the Boston orchestra's interpretation. Though the music makes no pretense to the stature of the works of the greater symphonists, it is overflowing with beautiful melodies. The occasional halts when the composer seems searching for instruments to express his next thought are soon forgotten when he finds his voices.

Sibelius Work Ends Festival

In great contrast was the compelling music of Sibelius, whose Symphony No. 2 in D major concluded the program. In this music there is no let down in the steady building up of a mood which finally finds its complete expression in the climactic splendor of the third and fourth movements, played without interruption. The music has a satisfying architectural completeness which characterizes the greatest symphonic woks.

Always a delight, and never more so than in the romantic Tanglewood setting, is the languid and enchanting "Afternoon of a Faun" by Debussy. In view of present conditions, it seemed that Ravel was almost prophetic when he composed his "La Valse" in 1920, with ~~its snatches~~ of superbly beautiful Viennese waltz melodies obscured by ominous undertones, occasionally breaking out in anguished dissonance.

Saturday Evening Program

The audience accepted either with enjoyment, tolerance or forbearance the performance of Stravinsky's "Rites of Spring" Saturday night. Many who were hearing the work for the first time were frank in professing their distaste, but even those who found no enjoyment in the savage music "stuck it out," while a large part of the audience found the performance, if not pleasing, at least thrilling.

No one, however, could complain at the delicate perfection of Haydn's Symphony in B-flat minor, No. 102, which opened the program, and those who had found the Stravinsky music arduous and tiring found compensation in the Wagnerian selections which concluded the concert.

Extended Program in 1940?

Speculations as to the future of the festival center around rumors that next year concerts will be extended to three weeks instead of two. Those close to the management are quite positive in their belief that the trustees will adopt this course when they meet at the end of the month, in view of the outstanding success of this summer's festival.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 14 1939

Final Concert Of FestivalHeld In Berkshires

Dr. Koussevitzky and Boston Symphony Play in Shirtsleeves for Large Crowd

Special to the Herald Tribune

LENOX, Mass., Aug. 13. — The Boston Symphony Orchestra in shirtsleeves, and even Dr. Serge Koussevitzky himself in that state of informal attire, did not faze an audience of crushing proportions which gathered in the shed of Tanglewood here this afternoon for the closing concert of the sixth Berkshire Musical Festival.

Dr. Koussevitzky began these matinee proceedings, as an ominous cloudiness outside threatened a downpour, with the Schumann Symphony in D minor, which is really the second in order of composition, but was published as No. 4.

There were several points in this interpretation which might occasion some comment, such as accelerated tempi in the horn fugue of the last movement, a lack of lyric color in the first statement of the secondary theme of the second, and a few other matters unnecessary to mention in detail.

But if one could cavil in such minutiae, there was nothing but praise to greet the succeeding efforts of conductor and orchestra in Debussy's "L'Apres Midi d'un Faune" and Ravel's "La Valse." Dr. Koussevitzky engenders a vision of the Mallarme-Debussy faun, "a simple, sensuous creature," belonging to some far-off other time, beyond the veil of odious reality, yet very much within the scope of human frailty.

The attendance record seems to have been reached this afternoon. The box office reported that more than 7,000 persons heard this final concert. The rows of unsheltered seats had expanded and the scattered groups reclining on rugs and blankets were so thick that one could scarcely step between them.

Certainly the acclamation for conductor and orchestra which came at the conclusion of the Sibelius Symphony in D could be described as thunderous, for it lasted during the better part of half an hour, and the departure of the audience was reluctant.

In this work Dr. Koussevitzky attained new heights of tonal veracity and dramatic climax. It was a performance of stunning effort and glittering precision. Especially in the last movement, with its fragmentary hint of the tremendous coda, the glowing and intense development and the glorious fulfillment of a promised splendor, did this great orchestra write a final and indelible record of achievement. J. S.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

AUG 14 1939

Mrs. Bok Congratulates Negro Singer

[Don Jose Browning Photo

"Congratulations!" Thus spoke Mrs. Curtis Bok, of Philadelphia, as she met Dorothy Maynor, the young Negro soprano hailed by Dr. Serge Koussevitzky, conductor of the Berkshire Symphonic Festival, as the "native Kirsten Flagsted."

Miss Maynor gave an impromptu recital for Mrs. Bok at the close of the festival at Tanglewood Sunday afternoon. It was supposed to have been private but when the notes of the arias she sang from the musician's tuning shed carried out over the rapidly emptying grounds there soon was an audience.

The audience, composed of Boston and New York music lovers, thought nothing of being seated atop the trunks, boxes and instrument cases of the musicians, in contrast to the expensive boxes they had just vacated at the close of the Festival. Herbert Graf, stage manager of the Metropolitan Opera Company, is shown with Mrs. Bok.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

AUG 1 4 1939

The fifth concert of the Berkshire Symphonic Festival, given here tonight at Tanglewood, in Lenox, attracted the largest audience of this year's series to date, those in attendance numbering nearly 7,000, writes Noel Straus in the New York Times.

Tonight's program of the Boston Symphony Orchestra, under Serge Koussevitzky, was received with unbounded enthusiasm. Dr. Koussevitzky and his forces were in a particularly inspired mood with results in consequence difficult to appraise without piling up superlatives.

The first part of the program was given over to the Haydn Symphony in B flat major, No. 102, and Stravinsky's "Le Sacre du Printemps." After the intermission a Wagnerian group completed the offerings. These Wagnerian selections comprised the overture to "The Flying Dutchman," the prelude to "Lohengrin," the Bacchanale from "Tannhaeuser' and the prelude to "Die Meistersinger."

This morning the orchestra gave the second of its open rehearsals, which as a rule only members and patrons of the festival organization are privileged to attend. As last Saturday, however, an exception again was made, in favor of pupils of the Berkshire County public and parochial high schools, who had taken the music appreciation course offered this Spring by the layman's music course, under the auspices of the festival organization. More than 1,000 of these eager young music lovers were in the audience as Dr. Koussevitzky came on the stage to put the finishing touches on certain of the offerings on the final schedule.

Before the conductor began his activities Olin Downes gave a lecture on works about to undergo finishing touches on the part of the orchestra, namely the Haydn and Stravinsky compositions mentioned above and also Schumann's Fourth Symphony, figuring on tomorrow's list. Thereafter the musicians began their morning's duties with a detailed consideration of the Stravinsky "Sacre du Printemps." Because the provocative and revolutionary work was given particularly in its entirety, those fortunate enough to be present virtually heard an extra performance of it, played in an incomparable manner, and projected with all the intensity and brilliance of tonight's concert presentation.

Following an intermission the rehearsal continued with a brief refurbishing of parts of Schumann's Fourth Symphony, including the introduction of the first movement, most of the romanza, and various passages of the scherzo and the finale. Evidently the leader felt it unnecessary to put the players through their paces in the Haydn Symphony, save for the last half of the concluding presto.

The rest of the rehearsal was devoted to Sibelius' Second Symphony in preparation for tomorrow afternoon's concert. The scherzo of this masterpiece was given in its entirety, but only passages here and there from the other movements received attention.

To be present at one of Dr. Koussevitzky's rehearsals of his orchestra is a rare privilege, for which plenty of serious musicians would give their eye teeth. Almost all of the director's comments and admonitions to the men were given in such a low tone of voice that only an occasional word here and there became audible to the 3,000 persons in the audience. Nevertheless the gist of what he had to say nearly always became obvious from the immediate effect his remarks invariably had in the improvement of a given passage in one way or another.

In the slow movement of the Sibelius, for instance, where the chief melody is intoned by the bassoon to rolling of tympan, it became evident that Dr. Koussevitzky desired much greater delicacy and shaping of phrase by the accompanying low strings from the amazing response of the players. The men at once heeded his whispered orders by completely transfiguring their pizzicato measures into a music of unbelievable beauty of texture with a message of eerie import quite unlike the initial attempt in all essential respects.

Now that the festival is nearing its close and a sold-out house is assured for the final concert tomorrow, the great success of the venture this year is beyond question. Naturally Dr. Koussevitzky, Miss Gertrude Robinson Smith, the festival organization's president, and all the other festival authorities are elated. Miss Smith said today that even larger audiences are expected next Summer. She reported that already 100 rseervations have been made for the 1940 festival. It is the first time in the festival's history that membership tickets have been taken and paid for so far in advance. At present the festival office is busy preparing 10,000 circulars, which will be sent out to prospective members for next season within a few days.

RECORD AUDIENCE PRESENT AT LAST FESTIVAL EVENT

Sibelius, Debussy, Ravel on Closing Program at Tanglewood

By Willard M. Clark

STOCKBRIDBE, Aug. 14—The sixth annual Berkshire Symphonic Festival came to a close yesterday with an electrifying performance of the Second Symphony of Sibelius. Such performances have marked the current festival and one will not soon forget Dr. Koussevitzky's superb readings of such works as the first symphony of Brahms, the second symphony of Beethoven or Strauss' "Thus Spake Zarathustra." Seven thousand persons heard the program, the largest audience in the history of the festival.

Sure of Appeal

With uncanny skill the conductor of the Boston Symphony has arranged his programs so that they will include something which would be sure to appeal to those who made up the large audiences. It was announced that more than 35,000 persons attended the six concerts, by far the largest audiences in the history of the festival. Programs have followed conservative paths, but there have been exciting works, both old and new, to lend variety.

The festival authorities now look forward to next season when the new school will be inaugurated and it is rumored that the season next summer may include additional concerts. Whether an extension of the series is wise or not remains to be seen.

The festival has prospered thus far because it has gone slowly. Every move has been carefully considered with the result that the festival has paid its way, a historic achievement in American music annals. It also remains to be seen whether or not students will flock to the new school. Economic conditions will have much to do with the success or failure of the new enterprise. Tuition costs are quoted as $100 for the season and then there will be the little matter of additional living expenses and such expenses come high in the vicinity of Lenox and Stockbridge.

Dr. Koussevitzky chose yesterday to interpret works with which his name has become closely associated. He has an affinity for the works of Ravel and Debussy and no conductor in America has done more than he has to make the symphonies of Sibelius known here.

Great Performances

Yesterday the Boston Symphony players gave virtuoso performances, with virility, color and expressiveness. Especially was this true of the Ravel "Valse" and Debussy's "Afternoon of a Faun." The valse glowed with color and the sweeping, compelling rhythms of the music were a marvelous evocation of the orchestra's powers. To the "Afternoon of a Faun," Dr. Koussevitzky brought a lovely and imaginative reading, rich in exquisite languors and estatic melody.

The Boston conductor's reading of the Second Symphony of Sibelius is legendary. It is terse, powerful and convincing. The music itself is enormously vital. Listening this afternoon one wondered anew at the amazing economy and effectiveness of the orchestration. Dr. Koussevitzky's reading was all that could be desired. There were blazing proclamations with climax piled upon climax in the final movement, played with an intensity that will not soon be forgotten. It was a magnificent achievement for both conductor and players.

The program opened with the fourth symphony of Schumann. It was a clever opening for this type of program. The symphony is the most aggressive of the Schumann symphonies, yet it does not lack the romantic or melodic qualities of the others.

Dr. Koussevitzky read it with great care, yet there was a certain tense quality to the reading which robbed the work of some of its innate charm. The scherzo was played with fine spirit and the romance was lovely in its tenderness. The first and final portions of the work were notable for their virility.

The large audience seemed loth to leave after this final concert. There was prolonged cheering and not until conductor and players had acknowledged applause many times would the people leave the music shed.

No. Adams News

Cardillo Wins Koussevitzky's Compliments On Festival Work

Pasquale Cardillo of 102 Francis street, local clarinetist who realized a life-long ambition when he took his place in the membership of the Boston Symphony orchestra during the Berkshire Symphonic Festival which ended yesterday, played in all but one of the series of six concerts which made up the Festival program this year.

When an unexpected vacancy occurred in the clarinet section of the orchestra the day before the opening of the Festival, Mr. Cardillo, who is well acquainted among the membership of the orchestra, having met a number of them during his four years of study at the New England Conservatory of Music at Boston, was called in and given a personal audition by Dr. Serge Koussevitzky, director of the orchestra. His musical ability met with the approval of Dr. Koussevitzky and he took his place in the orchestra, playing in every concert but that of Sunday, Aug. 6, when none of the selections played called for his instrument.

In the programs given Thursday evening, Aug. 10, and Saturday, Aug. 12, the scores included a number of difficult solo passages for the E-flat clarinet, Mr. Cardillo's instrument. He was personally complimented by Dr. Koussevitzky at rehearsals on his handling of these passages.

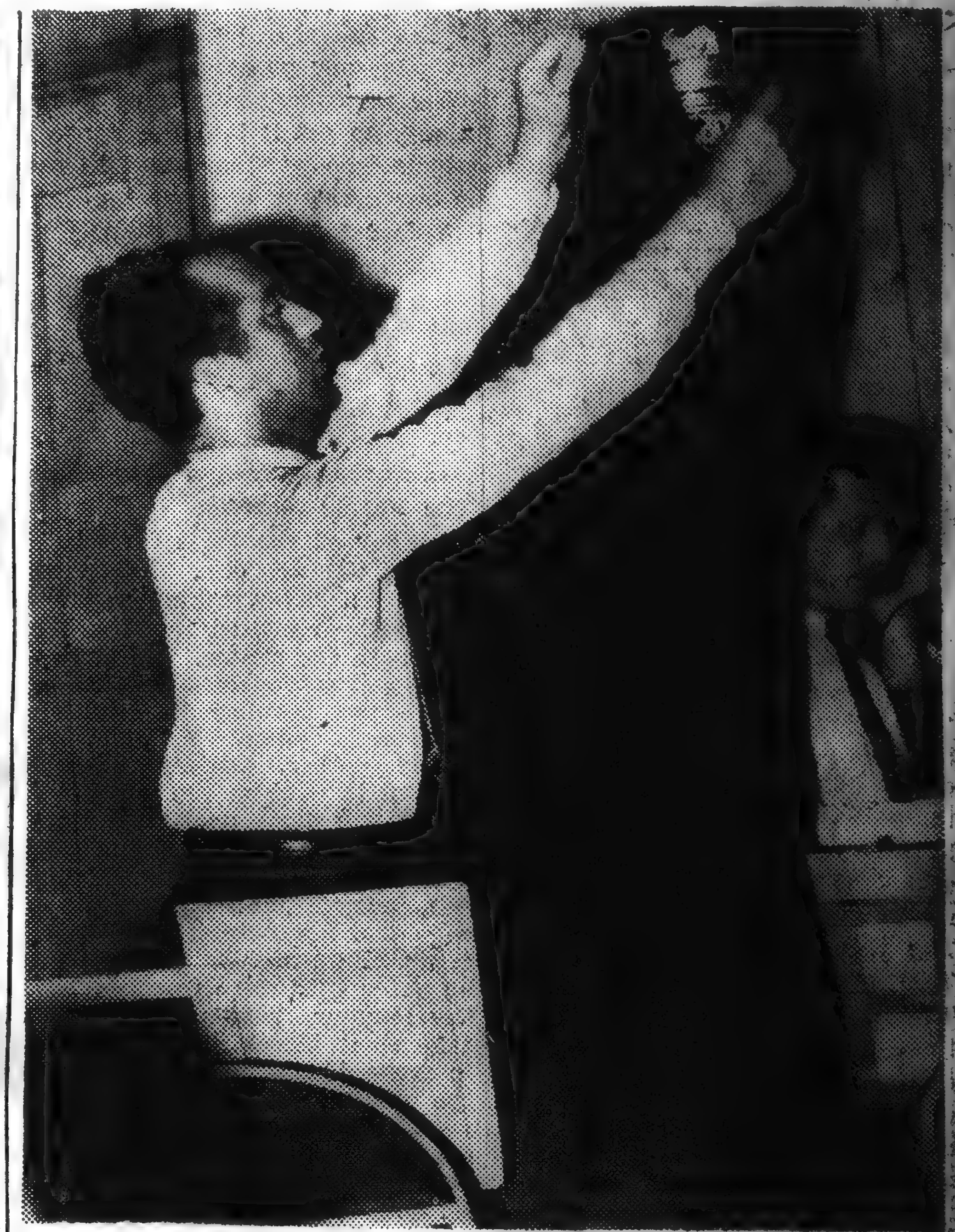
Mr. Cardillo graduated from Drury high school in 1935. His remarkable musical ability won him a small scholarship at the New England Conservatory, which he attended for four years, working at various jobs in order to help himself in his musical education. For many years it has been his ambition to become a member of the Boston Symphony orchestra, but he never dreamed that fate would allow him to take his place in its ranks, even if for a few days, so soon. His friends in this city are delighted with the opportunity given him and feel that his success during the Festival may mean that he will take his place permanently under Dr. Koussevitzky's baton much sooner than had he not had this opportunity to demonstrate his ability.

Mr. Cardillo appeared with two other musicians in one of several informal photographs of the activities of the members of the orchestra at Tanglewood which appeared in the Boston Globe yesterday, accompanying a feature story on the famous orchestra's "back to nature" movement during the Festival series. It showed the local boy and the two other players engaged in a little woodcraft at a camp which some of the musicians occupied for the two weeks of their Berkshire season.

Koussevitzky Given Tremendous Ovation as Berkshire Symphonic Festival Ends

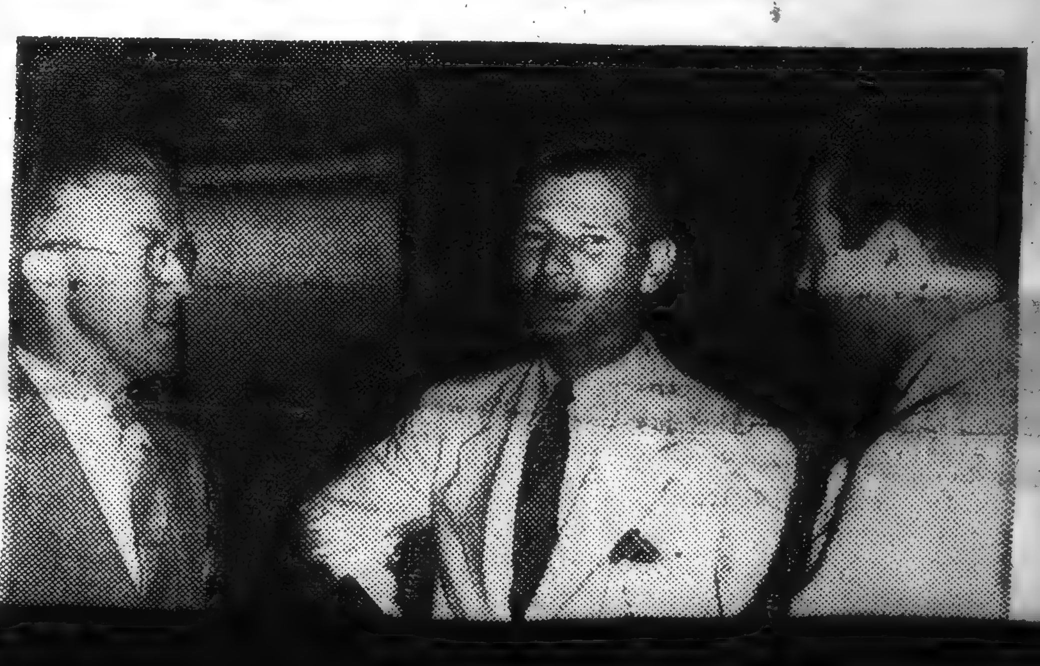
Dr. Koussevitzky, plainly showing signs of exhaustion, takes a final bow.

The audience acclaims Koussevitzky and the orchestra following the final movement of Sibelius's Symphony No. 2 in D Major, concluding composition on yesterday afternoon's program ending the sixth Festival season.


Bernard Zieghera, harpist, puts away his instrument, and it's not an easy job.

A. A. Berle Jr., Under Secretary of State, summer resident of Great

Joseph Franz, chairman of the Tanglewood committee, takes a well deserved rest after the final concert.



All Classes Enthusiastic Over 1939 Festival Series

Program Pleased Large Majority Of Listeners—Some Suggestions For Physical Improvements Made

Thrilled enthusiasm was evident among all classes attending the sixth annual Berkshire Symphonic Festival at Tanglewood but many had their own ideas of the now famous event.

Some were satisfied with the arrangement of programs for the concerts by the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting, while others, particularly those of the "Third Estate," had some ideas for improvement in the physical aspects and the arrangements for the Festival.

Mrs. Bok Thrilled

Mrs. Edward Bok of Philadelphia, Pa., president of the Curtis Institute of Music, who was the guest of Mrs. Serge Koussevitzky in her box yesterday afternoon, said she "was thrilled with the aristocracy of the building," and was particularly impressed with the number of young people who attended the concerts. "It only goes to prove that the young are becoming interested and are educating themselves in music," she added.

"If there is anyone under this shed who disapproves of today's program," said Mrs. Josephine Daskam Bacon, author of New York, "he should be shot." Mrs. Bacon was so enthused over Sunday afternoon's program that she said "If Dr. Koussevitzky asked me before the concert to make out the program I would have made it just as he did."

Another boxholder, speaking anonymously, who had attended every concert since the Festival was established six years ago, described the 1939

Box Office Runs Out of Festival Tickets

Gordon Simpson, in charge of the ticket sales at the box office, ran out of tickets when he hit the 900 mark for admissions and had to use a Berkshire Symphonic Festival stamp on ticket envelopes to make some kind of an official looking pass that would be acceptable to the ticket takers. He issued about 100 of these.

Tanglewood Tales

J. Alcott Sandrews of Austin, Tex., hitch-hiked from that city to Lenox for the sixth annual Berkshire Symphonic Festival and the World's Fair in New York. He arrived Saturday night. Unable to get a room in Stockbridge or Lenox he went to the Festival grounds, enjoyed the concert and then was taken to Pittsfield by Manager Robert Tryon of the Western Union who obtained a room for him for the weekend. Sandrews is a former music critic at the University of Texas.

Robert K. Shattuck of Wilming-

Koussevitzkys Leave for Maine Vacation

Orchestra Leader To Return Here In September

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, leaves Stockbridge today for a vacation at Seal Harbor, Me. He plans to return some time in September with some members of the Boston Symphony trustees and they will discuss details of the academy to be opened at Tanglewood next summer.

Before leaving, Dr. Koussevitsky expressed himself as tremendously pleased with the reception given him and the orchestra by the Festival audiences. Dr. and Mrs. Koussevitzky stayed at the summer home of Dr. and Mrs. Artus Rodzinski during the Festival period.

George E. Judd, manager of the orchestra and Mrs. Judd, who stayed at the Curtis Hotel, left this morning for their summer home in Norwell. Mr. and Mrs. Charles Spaulding who were at the Wendell Hotel in this city, returned to Boston today. Mr. Spaulding is the assistant manager. Gordon Simpson, in charge of the box office for the orchestra at Symphony Hall, who came on to help the Festival left this morning for Baltimore, Md., with Mrs. Simpson. They also stayed at the Wendell.

was forced to change his plans because he was called unexpectedly to Chicago.

Mrs. William Francis Gibbs,

Hitchhikes to Tanglewood, Then Pushes Wheelchair

Among those who hitchhiked to Tanglewood for all six concerts was Paul De Porte of 331 West Avenue, Albany. Paul, a student at Rensselaer Polytechnical Institute in Troy, N. Y., earned his admission to the concerts as a member of the "wheelchair brigade" directed by E. M. Bliss. Paul thumbed his way to and from Tanglewood and while there had charge of one of the chairs used to take invalids to and from their cars to their seats in the music shed.

Miss Maynor Sings in Tuning Room

Gives Brief Concert for a Few Friends

The music shed at Tanglewood was deserted. Lightning occasionally flashed among the Hawthorne pines. Rumbles of thunder seemed to shake the firmament. Then came the rain and striking the roof of the shed, sounded like the tympani of the great Boston Symphony Orchestra whose concert had brought the sixth annual Berkshire Symphonic Festival to a climatic close less than a half hour before.

An occasional automobile horn

A. A. Berle Jr., Under Secretary of State, summer resident of Great Barrington, leaves the box office after buying a ticket for Saturday's concert.

Olin Downes, music editor of the New York Times, and Kenneth M. Simpson, Republican National Committeeman of New York, discuss the Festival at intermission.

[illegible] Artur Rodzinski [illegible] great bulk from the Rodzinski farm in Stockbridge

phia, Pa., president of the Curtis Institute of Music, who was the guest of Mrs. Serge Koussevitzky in her box yesterday afternoon, said she "was thrilled with, the aristocracy of the building," and was particularly impressed with the number of young people who attended the concerts. "It only goes to prove that the young are becoming interested and are educating themselves in music," she added.

"If there is anyone under this shed who disapproves of today's program," said Mrs. Josephine Daskam Bacon, author of New York, "he should be shot." Mrs. Bacon was so enthused over Sunday afternoon's program that she said "If Dr. Koussevitzky asked me before the concert to make out the program I would have made it just as he did."

Another boxholder, speaking anonymously, who had attended every concert since the Festival was established six years ago, described the 1939 series as "wonderful," and expressed the desire to have more concerts. "It seems too bad," he said," to have such a beautiful building and use it for only two weeks of the year."

"Today's large attendance is just one of the evidences of America coming of age," commented Roy Harris, the composer, on the 1939 Festival. "Our people are beginning to want the best in culture along with their vacations," he added. "Combined, cultural events and vacations, are helping the growth of music in this country." The 1939 series has been "all very exciting to me," he continued, "and I am looking forward to even more thrilling concerts under the music shed here at Tanglewood."

Against Request Programs

Mrs. Cornelia Colton Hollister of Toledo Ohio, and Lenox, wants "to see 25,000 people at the Festival next year." She is not in favor of request programs. Mrs. Hollister praised Miss Gertrude Robinson Smith, president of the Festival, on "the success of the Festival far beyond her imagination the first year."

Mr. and Mrs. Roy Williams Steele of South Norwalk. Conn., who attended the Festival yesterday afternoon, expressed great enthusiasm for the whole idea. Mr. Steele, who is a choral director for several societies, including the Borden Glee Club, the Men's Choral Club of Norwalk, Conn., the New York Life Insurance Glee Club, and Savings Bank Glee Club, both of New York, and the St. Cecilia Society of Old Greenwich, Conn. and the Apollo Club of Stamford. Conn., was par-

Festival Series
Continued on 16th Page

ticket takers. He issued about 100 of these.

pleased with the reception given him and the orchestra by the Festival audiences. Dr. and Mrs. Koussevitzky stayed at the summer home of Dr. and Mrs. Artus Rodzinski during the Festival period.

George E. Judd, manager of the orchestra and Mrs. Judd, who stayed at the Curtis Hotel, left this morning for their summer home in Norwell. Mr. and Mrs. Charles Spaulding who were at the Wendell Hotel in this city, returned to Boston today. Mr. Spaulding is the assistant manager. Gordon Simpson, in charge of the box office for the orchestra at Symphony Hall, who came on to help the Festival left this morning for Baltimore, Md., with Mrs. Simpson. They also stayed at the Wendell.

Tanglewood Tales

J. Alcott Sandrews of Austin, Tex., hitch-hiked from that city to Lenox for the sixth annual Berkshire Symphonic Festival and the World's Fair in New York. He arrived Saturday night. Unable to get a room in Stockbridge or Lenox he went to the Festival grounds, enjoyed the concert and then was taken to Pittsfield by Manager Robert Tryon of the Western Union who obtained a room for him for the weekend. Sandrews is a former music critic at the University of Texas.

Robert K. Shattuck of Wilmington, Del., attended all of the concerts. Shattuck, who is 25, was registered at the Hotel Wendell during the series. He hitch-hiked to Tanglewood on the days of the concerts. He enjoyed the Festival, he said, hopes the series will be extended next year.

Adolf A. Berle Jr., Under Secretary of State, and Mrs. Berle, the former Beatrice Bend Bishop of Lenox, summer residents of Great Barrington were at the weekend concerts. They came late Saturday night, bought their tickets at the box office and took their seats in the front section after the first number was played.

Newbold Morris, president of the City Council of New York, attended Saturday night's concert with Kenneth, Simpson of New York well known member of the Republican National Committee. They sat in Section Three, Row Three. Mr. Morris said that Mayor La Guardia of New York had planned to attend Thursday's concert but was forced to change his plans because he was called unexpectedly to Chicago.

Mrs. William Francis Gibbs, daughter of Paul D. Cravatt of New York, motored from the Adirondacks for the final concert yesterday. She was the luncheon guest yesterday of Mr. and Mrs. Donald McPherson at Court Hill, this city.

Madame Koussevitzky's box was the center of activity at yesterday's final concert. With her were Mrs. Edward Bok of Philadelphia, Mrs. John Braun, Dr. James F. Herlihy, Carlton Smith of Esquire and Mrs. Artur Rodzinski, wife of the conductor of the Cleveland Symphony Orchestra. Photographers grouped around the box making pictures of Madame Koussevitzky, Mrs. Bok and Mrs. Rodzinski when Dorothy Maynor was called to the box to meet Mrs. Bok.

Mrs. Allen Craig of Bangor, Me., formerly of Torrington, Conn., a member of the advisory board of the Festival, motored down from Maine yesterday for the final concert.

Candid camera fiends did everything but stand on their heads making "shots" of Koussevitzky at the conclusion of the Festival yesterday afternoon. Earlier in the afternoon some were in the trees, others on the roof of the Tanglewood house and one atop another's shoulders making pictures of the crowd on the spacious lawn at intermission.

More than 800 standing room tickets were sold at Saturday night's concert and about 1000 yesterday. People filled the lawn near the northwest side of the shed while the accoustics carried the music as far as the main house where several listened while viewing Lake Mahkeenac from the lawn.

The gardens at Tanglewood

Tanglewood Tales
Continued on 16th Page

Sings in Tuning Room

Gives Brief Concert for a Few Friends

The music shed at Tanglewood was deserted. Lightning occasionally flashed among the Hawthorne pines. Rumbles of thunder seemed to shake the firmament. Then came the rain and striking the roof of the shed, sounded like the tympani of the great Boston Symphony Orchestra whose concert had brought the sixth annual Berkshire Symphonic Festival to a climatic close less than a half hour before.

An occasional automobile horn sounded from some of the last members of the parking crew making their departure. The musicians' instruments were being packed on the stage and scores were being filed away near Serge Koussevitzky's exit.

All music at Tanglewood until another year seemed ended, but suddenly the mellow tones of a rich soprano voice came from the direction of the tuning room back of the stage. Inside as Miss Dorothy Maynor, talented Negro singer, performing for the benefit of a few friends, some who had heard her before, some who had missed her appearance at Dr. Koussevlitzky's picnic and at First Church in Pittsfield yesterday. She sang for 20 minutes to the delight of those fortunate enough to have lingered until the storm arrived.

Every State but Idaho Represented at Festival

"There are people here from every part of the United States but Idaho," said one of the traffic men at intermission yesterday afternoon.

And it seemed that he was right for your inquiring reporter started walking through the parking area, taking a casual glance at number plates. He found about every state in the union was represented.

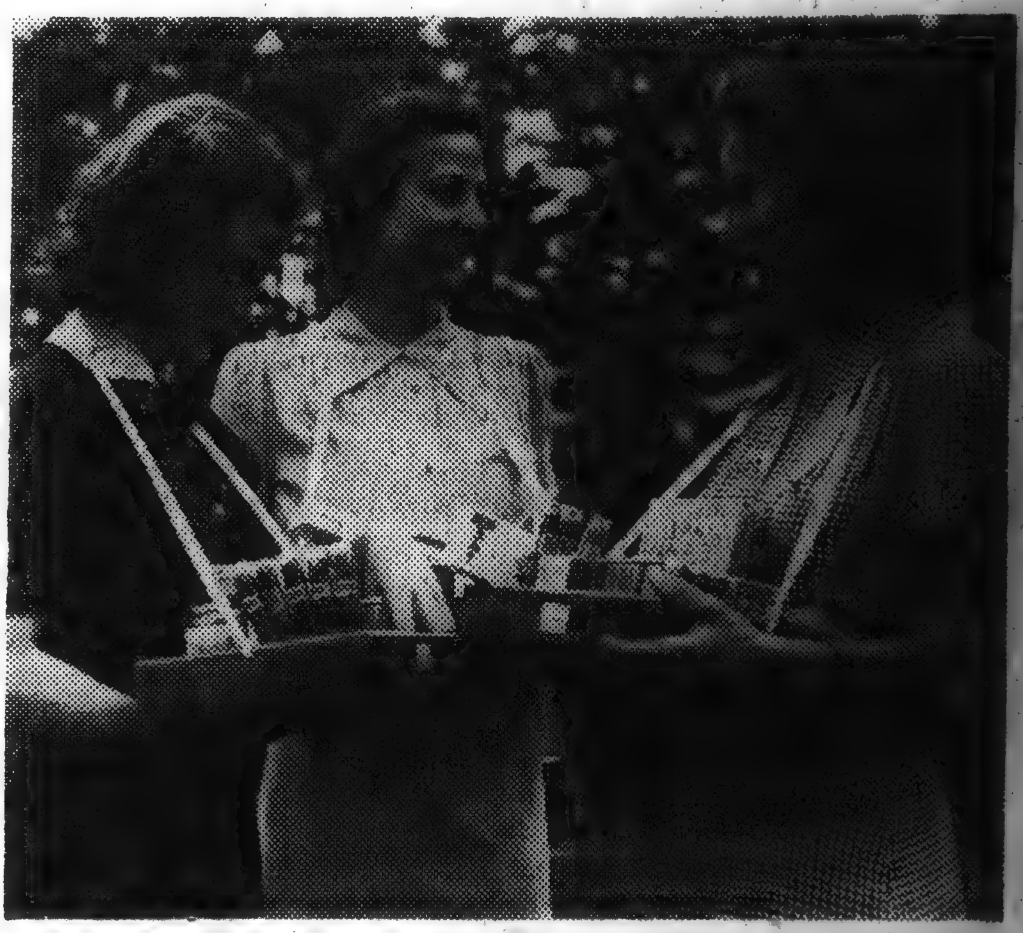
After he passed the 40 mark and was hunting for the other eight he decided he would give up and today stands unchallenged in his prediction that every state in the union was represented with the exception of Idaho — because he was compelled to take the word of the traffic man who watched them all pass by.

Representatives of the Montreal Symphonic Orchestra attending yesterday's concert included left to right: Pierre Be[illegible], treasurer; [illegible] F. [illegible] president [illegible] Librarian.

General view of the Festival grounds taken during intermission at yesterday afternoon's concert. This, of course, shows only part of the large crowd which broke all attendance records [illegible] Festival [illegible] did not prevent many from [illegible] the [illegible] shed [illegible] patronize [illegible] meat booth [illegible] by the [illegible] Morning Club of Great Barrington.

Joseph Franz, chairman of the Tanglewood committee, takes a well deserved rest after the final concert.

Willard M. Sistare, chief usher, chats for a minute with Ushers Kenneth D. Cuddeback and Neil F. Bridges.



Three cigaret girls, left to right, Maryann Giddings, Lorna Calder and Dorothy Giddings, all of Great Barrington, taking a rest after intermission.

The [illegible] Club's refreshment [illegible] place at [illegible] the above group.

38,000 Is Total Attendance For Six Festival Concerts

Yesterday afternoon's attendance of 7000 persons at the final concert of the Boston Symphony Orchestra at Tanglewood pushed the attendance figures for the 1939 Berkshire Symphonic Festival to 38,000 for the six programs, an increase of more than 3000 over last year, although the capacity for the six concerts is only 34,000.

The second half of the concert series attracted 19,600 people while 18,400 were present for the opening half. The figures for the six concerts follow: First half, Thursday, 5700, Saturday, 6200, Sunday, 6500; second half, Thursday, 5900, Saturday, 6700, Sunday, 7000.

Persons close to the management said today the now famous Festival, in addition to including an academy of music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

Tanglewood Drenched After Concert Ends

Within a half hour after the final notes of the Sibelius symphony had died out yesterday afternoon at Tanglewood, a heavy downpour of rain fell but most of the 7000 people in attendance at the last concert of the 1939 series escaped getting wet. However, the Legionnaires, State and local police who were directing traffic were drenched. Caught unawares, the traffic men stayed at their posts during the storm directing traffic out of Tanglewood grounds.

Festival

Continued From First Page

stantly in mind that it was written to accompany a ballet.

It is not music that one can love, as one loves a Schubert song. If it pleases a person's taste and judgment to receive it with an open and a favorable mind, we could assume that the very acerbity of the harmonies and the percussive reiteration of short staccato chords has a sort of cumulative effect which conceivably can please a willing listener. It was a tour de force for the conductor and the orchestra, and the ovation accorded them was most surely for them as the executants more than for the music per se.

Disregards All Rules

There is not one feature of this music which follows the rules of composition. There is not a melody, unless one considers the improvisation of the solo bassoon in the introduction a tangible theme. Neither is there a rhythm of palpable form, for the raucous, savage tom-tom beats are hardly any more rhythmic than the exhaust of a motor. The harmonies and all other manner of divisions are equally haywire.

A credulous music public has given this work charitable probation for 25 years, and it is no nearer to an established niche in the structure of musical progress than it was at the time of its first hearing in 1913.

At that time Stravinsky brought his score to the south of France to Pierre Monteux who was to conduct the initial performance. There with Ravel he played it for the conductor and prepared it for a Paris audience. To interject a bit of personal gossip, we once heard the wife of the conductor relate how she was seated in her box in the concert hall when, just before the performance was to start, the manager of the hall presented himself at the door, and, all in a dither, blurted out that Saint-Saens, the eminent composer, was at the theatre door and wanted to come in. But where could one find a single place to sit or even to stand in the packed house.

Of course, a Saint-Saens could not be left at the door, and so the conductor's wife displaced someone less important and gave the composer of "Samson and Delilah" a place beside herself. As the music started, the venerable old man turned to her and queried "Vous aimez ca?" (You like that?), and kept repeating it over and over again, indicating that even his cosmopolitan ear could not assimilate any such strange cacophany.

Composer Showed Scant Courtesy

A sequel to that story is the fact that when Stravinsky's many friends and well-wishers tried to speak to him at the completion of his music, he was in an irascible mood, and gave them scant courtesy. In fact, he started to walk away from them, and they, keeping close to him, incited him to increase the speed of his departure until it culminated in a quasi-flight with the pack in pursuit. To cap the climax, the police, seeing an individual fleeing from a seeming angry mob, joined in and apprehended what they thought might be a dangerous outlaw. A musical outlaw he most definitely is.

Koussevitzky expended every bit of his vast store of musical learning and experience to give this music substance. The well-known but ever-marvellous responsiveness of the inimitable band of men which comprise the Boston orchestra reflected his every minute indication, so that, no matter what one might have thought was going on, it is reasonably certain that what we heard, as far as notes are concerned, was what the composer wished. But we are not sure that the composer would have approved Koussevitzky's valiant attempts to turn a phrase with grace or give perspective to contrasting sequences. We overheard Stravinsky once berating a pianist who had attempted to do the same thing to the accompaniment of some songs to which the poor musician had tried to give form and reason. Stravinsky asserted that his music should not be played with "interpretation," but should be performed with mathematical precision, and nothing more.

Lovely, Crisp Symphony

The concert had opened with the lovely, crisp Symphony in B flat, No. 102, of Haydn. In retrospect its crystal clearness was doubly intelligible and transparent. The light gaiety of the finale, played really presto, had the charm of chamber music in its most intimate aspects. Koussevitzky has tended to play the classics with an ascetic symmetry. Perhaps the beauty of the orchestra's tone and the keen edge it gives to every delineation of the music, influences him to bring those facets of their skill into prominence. This is not a disputable view, except that we are continually moved to speculate if the music was not played with more fantasy at the time of its composition.

Austere Purism Pardonable

But Saturday night such austere purism was pardonable in the light of the last half of the program where the romanticism of Wagner was in supreme command. In swift succession came the overture to "The Flying Dutchman," the Prelude to "Lohengrin," the Bacchanale from "Tanhauser," and the prelude to the "Meistersinger." Koussevitzky revelled and wallowed in the luscious colors of his orcestra, and if it was the least rehearsed, it was none the less not the least enjoyable. Nothing so contrives to show off the latent possibilities of an orchestra as Wagner. The "Lohengrin" prelude unfolded in its eerie passage as the sunrise dispells the mists, until the lower registers of the orchestra joined the floating strings in their highest harmonies in the glory of Wagner's orchestral voluptuousness. The Tannhauser had been as distinguished in its own way. The compelling impulse of the Bacchanale's magnificent grandeur was uttered with steadily mounting intensity to peaks of musical expression. The audience subsided in happy exhaustion at its conclusion.

Tanglewood Tales

Continued From Ninth Page

proved to be popular with the Festival visitors. Thousands of patrons of the concerts visited the beautifully kept gardens over the weekend

Marjorie Edwards, child violinist, attended all of the concerts at Tanglewood. She was at yesterday's concert with Donald L. Coleman of Pittsfield, who managed her concert tours before she was signed by Community Concert Association.

Mrs. Gorham Brooks, donor of Tanglewood as a Festival site, was scheduled to return to Dublin, N. H., Saturday for a wedding, but when time came for her departure, she couldn't bear the thought of missing Saturday's concert and remained. She and her daughter, Miss Violet Brooks, were guests last week of Mr. and Mrs. David T. Dana of Lenox. They left today. Her son-in-law and daughter, Mr. and Mrs. Curtis Prout, who had a cottage in Egremont during the Festival, returned to Boston today. Mrs. Brooks was thrilled with the success of the sixth annual Festival.

Joseph Franz, who built the Tanglewood shed, was approached over the weekend by a Mr. Black from Cincinnati, Ohio, who said that a music building was projected in that city and has recommended that Mr. Franz do the job.

A woman stood disconsolately on the curb in front of the Red Lion Inn yesterday and asked Officer Thomas Killfoile if she had missed the bus for Tanglewood. "You most certainly have," replied the officer. "Hmpf. All the way from Africa to attend the Festival, and I miss the bus," commented the woman. Officer Killfoile, however, helped the woman in distress by arranging for a ride with a doctor from Albany who happened to be at the inn and was bound for the concerts.

Among the weekend guests at the Festival was Herbert Graf of the Metropolitan Opera staff. He has staged many operas for Toscanini in Salzburg and other European centers.

Festival Series

Continued From Ninth Page

ticularly interested He hopes that some day Tanglewood will broaden out to include other forms of music in its annual concert series.

"Boiler Room" Music

Mr. and Mrs. C. D. Ramsey, of Ryders Mills, N. Y., who had attended the past three concerts, claimed a "layman's ignorance of the music," but thoroughly enjoyed all the programs. Mrs. Ramsey was completely bewildered by the comments of her two daughters on the Stravinsky number played Saturday night. The youngest felt it all sounded like a "boiler room," while the oldest, Barbara who is definitely more "Festival conscious," claimed it was "terribly exciting."

Among the more modest souls who were asked for a statement, the majority felt "not equal to comment or criticize," as they felt they were not an authority on the music played. Most of them were completely satisfied with the whole setup. One family were a little disappointed in the fact that although they had purchased their three tickets in January they arrived to find two seats were on one side of the shed, and the other was on the opposite side. They were assured, however, that it must have been an oversight on the part of the box-office. Actual comments on the choice of pieces included "The Ravel number should have been cut in half": "The title, 'La Valse' (played at yesterday's concert) is the biggest understatement of a waltz I've ever heard!": "I certainly liked today's (Sunday) program, and would like it if there were more selections like Ravel's and Debussy'c played": and "How about a Pop Concert program?"

Alphonse J. Pelletier, himself a skilled director of Symphony Concerts, has given the Stravinsky once, describes it as one of the wildest of compositions—one of the most debated of all time. "Musically speaking—one might almost call it a cat and dog fight," he said with a laugh.

Other Opinions

A couple from New York City who were in their thirties expressed their thoughts as follows:

"The whole scheme of such a season of music in the Berkshires is a grand one. We are pleased with the programs, the orchestra, the audience reactions. In fact, almost everything that could be done has been done to make the concerts enjoyable and educational. We came to two concerts last weekend, and were so marvelously impressed that we determined to come back as soon as we could. We couldn't come Thursday, on account of our work, but we came for the weekend again.

"If you want our ideas for improvements, we wish more money were available for new seats. We find these a little hard and too close together. We are subscribing to the fund for new seats, and hope we'll see them next year."

This couple was particularly pleased that "Koussevitzky uses the music of Sibelius so much." They stated they always went to hear the Boston Symphony Orchestra in their New York concerts, as well as other orchestras, and like Koussevitzky's reading of Sibelius, in particular.

Another ciriticism as to seats came from two woman from Pennsylvania. The back seats, in their opinion, are too low.

"Half the interest is in seeing Koussevitzky conduct," they agreed, "and these rear seats could easily be raised to increase our enjoyment."

The pair praised particularly "the parking arrangement and the excellent entertainment aside from the concerts, during the daytime." However, they were not so pleased with the accommodation arrangements in connection with the Festival, stating they had seen the Festival advertised in the newspapers they read, but had no idea about where to stay. "We had a terrible time finding a place to stay, because we found almost all the places around here full," said one of the ladies. "It's too bad there isn't some central place here where they would know what accommodations there are."

Praise Programs

Several praised the mixture of modern and classical music used on the Festival programs by Koussevitzky. Others, however, felt like an elderly lady who attended Saturday night, she said:

"I don't understand this Stravinsky music and I don't like it." Asked why she came to that concert, she said she wanted to bring her grandson, who liked the modern music. "I guess I just don't understand music enough anyway," she added. "It's a wonderful thing for the Berkshires, though, and I think Koussevitzky is doing wonderfully well."

Two youths from New Jersey enthused about the modern Stravinsky piece and about the whole concert. "The whole setting struck us when we arrived," was their first impression. "We expected more of an outdoor bowl, like an amphitheatre. This is much better, as a matter of fact. Also, the seats are much better than we expected for the price. We're not worrying about the price of the seats, but about finding a place to stay.

In general, they said, they favored modern music, particularly the Debussy and Ravel type, though they admitted that "Stravinsky is a little beyond us, but we really enjoyed it. They will be back next year, they assured a reporter. In fact, they would have been here for the first series this year if they had known about the Festival earlier.

The most modest-minded of those interviewed were two girls, who replied in answer to a reporter's request for any ideas about the present series and what they would like for next year:

"We're from the West and we haven't formed any ideas. Things seem to be all right here as they are."

Calls Aridity Festival's Crowning Glory

(Special to THE EAGLE)

LEE, Aug. 14.—Peter J. Tyer, the Sage of Frog's Landing, said today:

"One of the most noteworthy events in the history of Berkshire County — the Symphonic Festival—has come to a conclusion with an attendance of 7000 for a grand total of 36,000—a figure undreamed of a few years ago.

"I have been told it was the dryest affair on record—that is was conducted on nothing stronger than coffee and ginger pop and that the only way to get a drink was by obtaining a written permit from your pastor and inasmuch as nobody cared to address him on so delicate and intimate a matter, the privilege was foregone.

"This proves, if it proves anything, that we can do things in a big way, give everybody a good time, win worldwide recognition and applause and do it with sober spirit and contrite heart. Good luck to all concerned, and may success continue to be their portion through the Festival years to come."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

AUG 15 1939

BARRETTS HOSTS AT THE SKY FARM

Give Buffet Supper for Dr Koussevitzky, Also—Wyantenuck Country Club Holds Election

Special Dispatch to The Republican

Berkshire Hills, Aug. 14—Visiting Mr and Mrs William Felton Barrett at Sky farm, North Egremont, are their son and daughter-in-law, Mr and Mrs Julian Shumway Barrett of Buffalo, N. Y., Mrs Edwin M. Watson of Washington, wife of the naval aid to the President; Mrs Roswell C. Tripp of Rye, N. Y., and Miss Isabel M. Kearny and Mr and Mrs Thomas Hooker Trimble of New York. Today Mrs Barrett was a luncheon hostess at the farm and last night she and Mr Barrett entertained at a buffet supper for Dr Serge Koussevitzky.

Mr and Mrs William Caldwell Plunkett gave a dinner at their summer home near North Adams in compliment to Mr and Mrs Hervey Thompson of Greenwich, Ct.

New Country Club Governors

Wyantenuck Country club, Great Barrington, elected Dr Thomas T. Mackie and Robert L. Redfield, Jr., as new members of the board of governors. Officers reelected were: President, John B. Hull, Jr.; vice-president, William F. Flaherty; secretary, Frederick A. Pearson; treasurer, William T. Place. Mrs Sayre Starbuck was reelected chairman of the entertainment committee and her daughter, Miss Barbara Bryan, chairman of Women's golf committee.

Former Gov Joseph B. Ely and Mrs Ely of Westfield were in a luncheon party at Olde Egremont tavern, South Egremont. Among others who registered there were Mrs F. G. Barrett and Mrs S. E. Ryan of Longmeadow, Misses Madeline C. Hunt and Eleanor M. Walker of Springfield.

Mrs Thomas M. Carnegie, Jr., of New York city, and Kingsland, Ga., has arrived at Red Lion inn, Stockbridge. In a dinner party there were Mr and Mrs John S. Begley and Miss Constance Shea of Holyoke.

Newcomers at Curtis Hotel

Newcomers at Curtis hotel, Lenox, include Mrs Starr Tyson, Mrs William Francis Gibbs of New York, Mrs Edward W. Bok of Philadelphia.

Mr and Mrs Bruce Crane have Mr and Mrs Philip Hobson of Little Boar's Head, N. H., and Eric Warbasse of New York as their guests at Sugar hill, Dalton.

Godfrey Haggard, British consul-general in New York city, will address the Wednesday Morning club of Pittsfield at Unity parish house on Monday, the 21st, at 11 a. m. His subject will be "Reflections of a British consul-general."

MUSIC AND RECORDINGS

by JEROME PASTENE

WITH the Monday series now concluded, we now come to the point where we can look back in retrospect and judge the series as a whole. That there can be no quarrel with the standard of performance goes without saying; Dr. Koussevitzky insists — and rightly — on a single standard, and that one a constant striving after perfection. But we can dispute Dr. Koussevitzky's choice of programs. Perusal of the total works reveals that the programmes suffered from a paucity of concerti — only one, the Brahms Violin Concerto, was heard — and a preponderance of all too familiar symphonies, to the detriment of other types of orchestral music. On one series of six concerts, there can be little excuse for the prominence of so many works of almost Pops calibre — the Mendelssohn Fourth, the Mozart Fortieth, and others. On the credit side, one must mention the opportunity given to hear the Szostakovicz Fifth and the Vaughn Williams "A London Symphony." It is not with individual instances that one may cavil, but rather with the tenor of the individual concert, and also the series as a whole.

The impression received from sitting through this series was that Dr. Koussevitzky assumes that the level of musical intelligence among his Monday audience is considerably lower than that of his Friday afternoon listeners. We take absolute exception to this opinion, if such it be. Surely no one will argue that the musical tastes of a Friday audience, composed in the main of a social nature, and therefore limited to listeners who are generally but musically dilettantes, is superior to that of the Monday group, made up for the greater part of those who find music a necessity of life, and who (many of them) make their living at music. The fact that these people, subscribing to a shorter, and therefore less expensive series, do not attend the Friday-Saturday series does not mean that they are less appreciative. If anything, their level is far above that of the average attendant to the longer series.

Therefore, when they have but a comparatively few concerts to hear, it seems to the writer that it would behoove Dr. Koussevitzky to eschew programme experimentations with them, and give them less of a diet of popular fare, more of a selection of lesser-heard music. This need not mean that he must experiment on them with harshly atonal music.

Let us hope that next year will show a change in this policy, and meantime be grateful for his splendid performances, outstanding among which were the readings of the Leonore No. 3, the Szostakovicz Fifth, the Sibelius Sixth and Second, and the Violin Concerto of Brahms.

On the new records, listen to Lynn Fontanne's honest, simply sincere reading of "The White Cliffs of Dover" . . . watch for a terrific performance of the "Rhapsody in Blue," by Alec Templeton and Andre Kostelanetz and his Orch., on sale the 25th.

BOSTON DISCOVERS
NEW YORK'S
NEWEST
HOTEL
ABBEY
51st STREET AT RADIO CITY
400
OUTSIDE
ROOMS WITH
BATH FROM $2.50

For that bracer before or after the next show or game
A favorite with women as well as men.
The
TAM
CHOICE WINES
ALES
LIQUORS
222 Tremont Street, Boston
Near Stuart
Opposite side entrance to Little Bldg.
John W. and Wm. F. Donoghue, Props.

FieldStoneS
A CHARMING PLACE
TO EAT A MOST
DELECTABLE MEAL
by sally bodwell
Telephone
Andover 1401
On Highway 28
ANDOVER, MASSACHUSETTS
Barn scientifically heated for winter use

New York's
Friendliest Hotel
Convenient location; quiet, spacious rooms; friendly, attentive service make the Prince George New York's outstanding hotel value.
1000 Rooms with Bath
Single $2.50 to $4.00
Double $4.00 to $7.00
Prince George
Hotel
14 East 28th St.
New York

WISCONSIN JEWISH
CHRONICLE
MILWAUKEE, WIS.
4/11/41

Tempo Is Flawless

The interpretation of Brahms' Fourth symphony is the one done by Serge Koussevitzky's Boston Symphony orchestra. It's too bad that union troubles have held up the recording work of this orchestra because it ranks as the finest American ensemble on Victor's list. I don't think it's an exaggeration to say this is the all-round finest recording of the Brahms Fourth now available. The tempo is flawless; the sounds that come out of the orchestra are rich; the recording is good.

Another great symphony, the Franck "D Minor," is done on Columbia records by Dimitri Mitropoulos and the Minneapolis orchestra. To me this is one of the most perfect symphonies ever written; it has sweep, terseness, nobility — all the things one looks for in a symphony. Mitropoulos' job is good, but I don't think it plombs all the depths of the work. The Minneapolis conductor's forte is intensity rather than subtlety.

I don't know why it is, but Philadelphia orchestra performances always seem to set a new high in clarity of recording. No exception is Richard Strauss' "Don Quixote," with Eugene Ormandy as conductor and Emanuel Feuermann, Alexander Hilsbergand, Samuel Lifschey as cello, violin and viola soloists. To many "Don Quixote" is the outstanding of the Strauss tone poems. It is performed with full sense of the pathos and comedy that the story and the music contain. A special gold star to Feuermann, whose cello carries Quixote theme.

LAST NINE DAYS!

Fantasia

"is the most discussed and controversial film ever to come to Boston. Challenging, big, astounding."
—Marjorie Adams, Globe.

Fantasia

"is the most moving and unprecedented experience we have ever encountered.—Helen Eager, Traveler.

Walt Disney's

FANTASIA

In Technicolor • **Stokowski** conducting
the magic music of RCA FANTASOUND

Majestic Theatre

219 Tremont Street • Liberty 7725
ALL SEATS RESERVED
MAIL ORDERS FILLED
Twice Daily 2:30 p. m. and 8:30 p. m.
Extra shows Sat. Mornings at 10:30 a. m.

Reservations at
Filene's and Jordan's

Sunday to Friday Matinees, Saturday A. M.
50c, 75c, $1.10
Evenings and Saturday Matinees
75c, $1.10, $1.65
All prices include tax
CHILDREN UNDER 16 HALF-PRICE ALWAYS

The Host
HELPS VISITORS IN NEW YORK
The Metropolitan **host**
Ask for a copy of the Magazine at your New York Hotel

SPORTS

WITH the B. A. A. Marathon past history, baseball and horse racing have taken over the spotlight in the local sporting world. In the baseball world the race for the pennants is just getting under way. The Red Sox will be in town for the next two days to display some of their devastating power at the plate. The anticipated victims will be the Philadelphia Athletics. After their short home stay, the Yawkeymen start on their first Western trip of the year with Chicago, Cleveland, Detroit, and St. Louis stopping off points before they return to Fenway Park. Although this first trip won't decide whether or not the Sox are going to win the pennant it will give a good idea of whether or not they are to be a good road team this season, a necessity for any team to remain in the thick of the race for top honors. The Bees return to the Beehive on Tuesday for their first prolonged stay of the season, and Chicago, Cincinnati, St. Louis and Pittsburgh will be the invaders in that order. Spasmodic lack of power has been the Bees big draw back to date, but if the potential power that is there unfolds itself, the Boston club is going to make the going plenty tough for the rest of the league.

The racing season here in the East enters its fourth week at Narragansett Park. To date many thrilling races have been run off with the future events listed promising as much in the way of thrilling excitement.—C. G.

WISCONSIN JEWISH
CHRONICLE
MILWAUKEE, WIS.
4/11/41

Tempo Is Flawless

The interpretation of Brahms' Fourth symphony is the one done by Serge Koussevitzky's Boston Symphony orchestra. It's too bad that union troubles have held up the recording work of this orchestra because it ranks as the finest American ensemble on Victor's list. I don't think it's an exaggeration to say this is the all-round finest recording of the Brahms Fourth now available. The tempo is flawless; the sounds that come out of the orchestra are rich; the recording is good.

Another great symphony, the Franck "D Minor," is done on Columbia records by Dimitri Mitropoulos and the Minneapolis orchestra. To me this is one of the most perfect symphonies ever written; it has sweep, terseness, nobility — all the things one looks for in a symphony. Mitropoulos' job is good, but I don't think it plombs all the depths of the work. The Minneapolis conductor's forte is intensity rather than subtlety.

I don't know why it is, but Philadelphia orchestra performances always seem to set a new high in clarity of recording. No exception is Richard Strauss' "Don Quixote," with Eugene Ormandy as conductor and Emanuel Feuermann, Alexander Hilsbergand, Samuel Lifschey as cello, violin and viola soloists. To many "Don Quixote" is the outstanding of the Strauss tone poems. It is performed with full sense of the pathos and comedy that the story and the music contain. A special gold star to Feuermann, whose cello carries Quixote theme.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (S 63,350)

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
APR 20 1941

Horowitz, Toscanini Make Fine Recording

Victor Issue of Brahms Concerto No 2 in B Flat Major Combines Talents of Valdimir Horowitz, Arturo Toscanini and NBC Symphony Orchestra — Composer Described Monumental Work as 'Tiny, Tiny Piano Concerto.'

THE RECORDING of the Brahms Concerto No 2 in B flat by Vladimir Horowitz, pianist, and Arturo Toscanini and the NBC Symphony orchestra (Victor M-740) has already made the current year, young as it is, memorable in the field of records.

This work, which the composer described in a letter to Elisabet von Herzogenberg as "a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo" is of such monumental proportions that only by repeated hearings can the listener assimilate all of its implications. Brahms in this work developed a new conception of the concerto form by integrating to an unprecedented degree the contributions of the solo instrument and the orchestra. It is almost superfluous to add that Horowitz, whose limited public recitals are sold out months ahead, and Toscanini fully realize the composer's intentions.

The concerto, first performed at Budapest from manuscript on November 9, 1881, with Brahms himself as soloist, has four movements—Allegro non treppo, Allegro appassionato, Andante and Allegretto grazioso. Philip Hale wrote in his Boston Symphony Program Notes that "this concerto shows the high purpose and the pure aim; for the second concerto of Brahms is not one to tickle the ear, stun the judgment, and provoke cheap and boisterous applause. And as the Second symphony of Brahms is to the First, so is the Second concerto of Brahms to the First. In each case, while the passion is less stormy, the thoughts are less crabbed and gnarled. The second movement fascinates by its sturdiness and rhythmic capriciousness; the third movement is Brahms at his noblest, when his thought is as lofty and serenely beautiful as a summer sky at noon. And who can describe in words the enchanting, haunting delight of the finale-music like unto the perfect verse of a supreme poet whose imagination is kindled by wild or melancholy tales told him in youth by gypsy lips."

Richard Specht in his study of Brahms found the B flat major concerto "new in its solution of the problem of reconciling the piano with the orchestra and even not now (1928) fully appreciated in all its fruit-laden abundance." The concerto, he felt, most completely solves the problem of embedding the sound of the keyboard instrument in that of the orchestra and at the same time preserving their contrasting qualities. "It has poetry that is not yet within a measurable striking distance of exercising its full sway over mankind. Its time will come once the music of our own days has again become aware of art's dignity. Like all true and great things, it can wait."

In his life of Brahms, William Murdoch observed that "conductors have fought shy of the work in the past, partly owing to its length, and partly because of its orchestral difficulties; and, consequently, it has hardly achieved its deserved recognition. For a completely satisfying performance, he wrote, an artist "must possess fingers of steel and terrific powers of endurance, but amazing lightness of touch and an almost uncanny sense of color."

When the concerto was finished early in July of 1881, Brahms sent it to his friend Billroth still indulging in his delight for understatement in the accompanying note which said: "I am sending you some small piano pieces." Later that month Hans von Bulow invited Brahms to come to Meiningen and use the Ducal orchestra to rehearse any novelties he might have. Brahms went to Meiningen in October with his concerto and returned in November to play it again. The program of the latter concert included his Tragic Overture, the B flat major concerto, the Academic Overture and the C minor symphony. Three years later Brahms played the concerto on tour with von Bulow and the Meininger orchestra in Vienna, Budapest and Graz. New York had the honor of being the first city outside of Central Europe to hear it. Joseffy played the concerto here on December 14, 1882.

MILTON BERLINER

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 127,570) (S 173,121)

This Clipping From
INDIANAPOLIS, IND.
STAR
APR 13 1941

Music On Records

+ \+ \+ \+

Koussevitzky Marshals Forces for Recording Beethoven "Missa Solemnis."

By CORBIN PATRICK.

BEETHOVEN: "Missa Solemnis," Opus 123 — Sergei Koussevitzky wields the baton of his authority over the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society in as near an approach to an ideal performance of Beethoven's mighty "Missa Solemnis" as you are likely to hear in a good, long time for reproduction on Victor records released this month.

Like a good general, Koussevitzky keeps his far-flung musical forces well in hand and co-ordinates their efforts with the master plan, his own magnificently conceived realization of the composition's form and flow. Richard Specht tells us that Beethoven himself ranked this work with the ninth symphony as his greatest.

Specht, a Beethoven idolater, declares that "indescribable are the devotional solemnity of the Kyrie, the rushing storm of light of the Gloria, the convincing weightiness of the Credo, the inner fervor of the Sanctus, the unearthly clarity, the overflowing serene emotion of the Benedictus with the angel voice of the violin solo descending from above."

The orchestra is excellent in its utterance of this majestic music and even the voices seem "adequate"—which is praise indeed in view of the enormous obstacles Beethoven was always putting in the way of his singers. The soloists include two artists who have been heard here: Jeanette Vreeland, soprano, who has appeared with our orchestra and Anna Kaskas, contralto, who has been here in recital. The others are John Priebe, tenor, and Norman Cordon, bass. The performance preserved in these records (12 large ones in two albums, Victor M-758 and M-759) was given about a year ago at a concert for the benefit of the Boston Symphony Orchestra's pension fund.

✤ ✤

MOZART: Sinfonia Concertante In E Flat—Victor is celebrating the 150th anniversary of the death of Mozart by fulfilling a promise to include one of his works in each month's release this year. Best of all, it isn't content to repeat recordings of works already well represented in the catalogue, but is industriously bringing forth a number of new items which deserve to be heard—and certainly would have been long before now if they hadn't been overwhelmed in the profusion of beauty produced by Mozart.

Such a work is the Sinfonia Concertante here recorded for what is believed to be the first time. It is a perfectly charming work, polished, melodic and delicious.

Written for a wind quartet and orchestra, it is given an elegant reading by Leopold Stokowski and the Philadelphia orchestra. Stokowski, who is best known, particularly among record collectors, as a champion of the romantic and modern composers, adjusts his style to Mozart admirably. The sometimes over-rich string tone of the Philadelphia orchestra is here light and flexible and the soloists are splendid. There are four 12-inch records in the set, Victor M-760.

✤ ✤

SEVITZKY ON RECORDS—The country at large this month is celebrating an event which is already part of musical history in Indianapolis, the debut of the Indianapolis Symphony Orchestra on Victor records. The coupling of Glinka's "Russian and Ludmilla" overture and Rimsky-Korsakoff's "Dubinushka" on a single 12-inch disc which was selected for the occasion is now being released nationally, following its pre-release distribution locally. It's still a brilliant debut—we haven't changed our mind about that—and anyone who hears it is going to like our orchestra.

Mr. Sevitzky, who conducted the performance, of course, also is represented in the current Victor list with a single disc recording of Gretry's "Pantomime," "March de la Caravane" and "Tambourin," performed by his Philadelphia Chamber String Simfonietta. They are sparkling pieces in the formal mode and Mr. Sevitzky gives them a sparkling rendition. His ensemble achieves a vibrant, singing tone.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 219,428)

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE
APR 9 - 1941

STARRING ☆ ☆ ☆ ☆

The New RECORDS

By Donald S. Steinfirst

Beethoven—Missa Solemnis—Boston Symphony Orchestra, Harvard Glee Club and Radcliffe Choral Society conducted by Serge Koussevitzky—Victor M-758 and M-759.

★★★Beethoven's great mass in D is one of the noblest choral works of all time. Its sonorities, its impressive climaxes, its drama combine to make a work of absorbing beauty. Dr. Koussevitzky is usually not considered as much at home with the voice as he is with instrumentation, yet this recording made at an actual performance belies that thought. The student chorus sings with vehemence and reverance for the score and the soloists, Jeanette Vreeland, soprano, Anna Kaskas, contralto, John Priebe, tenor and Norman Cordon, bass are acceptable but the Boston Symphony takes honors in the set, along with Dr. Koussevitzky and the ponderous music. The work is divided into two volumes, the first containing the Kyrie, the Gloria and the Credo. The Sanctus and the Angus Dei are in the second volume.

Beethoven—Symphony No. 3 (Eroica) in E Flat Major (Op. 55)—NBC Symphony Orchestra conducted by Arturo Toscanini—Victor M-765 also Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter—Columbia M-449.

It was evident that in their
the two major
would collide
important

are very slight. Played movement by movement, first one conductor's version then the other, the sets are so compelling, the musicianship revealed so sincere, there is little to
between the two. Toscanini
Walter is

Classical Records

By CYRUS W. DURGIN

"MISSA SOLEMNIS"—Victor Albums M-758 and M-759, price for both $13. There is timely connection between the pension fund performance of Beethoven's "Missa Solemnis" at Symphony Hall a week hence, and release of the Boston Symphony's recording of the same great choral score. The "Missa Solemnis" was recorded at the Friday and Saturday concerts at Symphony Hall in December, 1938. Serge Koussevitzky conducted the orchestra, the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists were the late Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass. E. Power Biggs was the organist, and Richard Burgin, concert master, played the long violin solo of the Benedictus. An earlier recording had been made at a pension fund concert in April, 1938, but this was found unsatisfactory, and so the whole thing was done over some eight months later.

Beethoven's colossal score, over which he spent so much time and effort, comes in two hefty volumes, not so thick as those containing that previous Boston Symphony accomplishment in recording—the "St. Matthew" Passion—but hefty just the same. The two albums are surely a major release of the year.

Recording choral music is very difficult. Perhaps one which duplicates concert hall excellence is not possible. Though of varying merit, this of the "Missa Solemnis" is prevailingly fine. At times the choral tone is shrill or thick (at least on this reviewer's phonograph, with a hard-pointed needle), at others the orchestra and voices are rich and clear. Intensity of sound differs on some of the records. Ordinarily this reviewer does not refer to "breaks" at the end of record sides which may abruptly terminate the music; they are often unavoidable. But considering the amount of space on some of these disks it does not seem to have been necessary to end a side between the syllables of an "Amen!"

Such things are, actually, minor details in a gigantic and praiseworthy task. The performance was noble, imaginative and extraordinarily intense, and the four soloists sang their difficult parts well. This recording may not be perfect but it is an important addition to recorded choral masterpieces.

MOZART SONATAS — Columbia Masterworks Set M-433, $3.50. The Mozart Sonatas in D major (K. 576)

LEOPOLD
STOKOW

New Records

Missa Solemnis

Beethoven: Missa Solemnis in D, played by the Boston Symphony Orchestra under Serge Koussevitsky, with the Harvard Glee Club and the Radcliffe Choral Society, and for soloists, Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; and Norman Cordon, bass; and E. Power Biggs at the organ; 2 albums of 6 12-inch records; Victor M-758 and 759; $13.00.

Periodically reviewed by Koussevitsky and the Boston Symphony Orchestra assisted by the Harvard and Radcliffe choruses, Beethoven's enormously difficult Missa Solemnis in D has been recorded by Victor and is now released coincidentally with its performance this afternoon at Symphony Hall. It is of course, a most valuable and important addition to the not over large musical library of recorded choral music, and prospective purchasers should find it worth the asking price. There are difficulties involved in listening to it, just as there are even greater difficulties involved in singing it, for the fact that the recording was made during a performance has necessitated some awkward breaks in the music. So far as extraneous sounds are concerned, however, they are limited to a few very mild coughs.

Real enjoyment of a work of this kind, no matter how great it may be, presupposes pretty thorough knowledge of Beethoven and a deep affection for choral singing. Those who like symphonic music would rather hear it played than sung and still others that choral works tend to grow monotonous and are almost sure to overtax the reproductive qualities of any phonograph, no matter how fine. Beethoven does ask a great deal of his listeners as well as of his performers, for his tendency to regard human voices as instruments rather than as fallible organs has led him to write terrifically demanding pages. Without such youthful and well-trained voices as those of the Harvard and Radcliffe singers a satisfactory performance would be impossible, and even as it is there is some sense of surplus volume in the fortissimo passages. In the lovely Sanctus and Benedictus both chorus and soloists reach their peak, and the orchestra has its one opportunity to provide something more than notable support. The four soloists handle their trying musical acrobatics admirably on the whole, though there is an unexpected edge to the late Jeanette Vreeland's high soprano.

E. L. H.

This Clipping From
ST. PAUL, MINN.
DISPATCH
APR 19 1941

Pressing of Beethoven Mass Acclaimed

One of the year's major undertakings has been impressively brought off by Victor in the form of the great Missa Solemnis by Beethoven presented by the Boston Symphony orchestra, the Harvard Glee club and the Radcliffe Choral society, with E. Power Biggs at the organ and a solo quartet composed of Jeanette Vreeland, Anna Kaskas, John Priebe and Norman Cordon. Serge Koussevitsky, of course, conducts, and the product is something that every one should hear, and of which as many persons as possible should possess themelves. The opus as recorded fills two volumes containing five and six discs, respectively.

Recent lists of lighter music include the following records:

COLUMBIA

Dorsey Brothers Orchestra,

Album with four records: "Prayin' the Blues" (Jimmy Dorsey); "Oodles of Noodles" (Jimmy Dorsey); "I'm Gettin' Sentimental Over You;" "By Heck;" "Shim Sham Shimmy;" "Mood Hollywood;" "Anything;" "Jazz Me Blues."

Benny Goodman: "Take It," and "Yours."

Horace Heidt: "Hi, Cy—What's Cookin'?" and "When Johnny Toots His Horn."

Harry James: "Dolores," and "Walkin' by the River."

Xavier Cugat: "Babalu," and "Bambarito."

Orrin Tucker: "You're Just So So," and "Two Hearts That Pass in the Night."

Eddy Howard: "My Sister and I," and "Do I Worry."

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 34,405) (S 26,492)

This Clipping From
ERIE, PA.
DISPATCH-HERALD
APR 20 1941

Record Review

SERGE KOUSSEVITZKY'S supreb direction of Beethoven's Mass in D, the Missa Solemnis, is still top record news of the month. It's an event seldom equalled in record history and a treat which will not be equalled for many months. Koussevitzky blends the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society into a perfect organization breathing forth the reverent, yet fiery spirit of the mass. It's in Victor Red Seal albums.

SERGE KOUSSEVITZKY

In speaking of this recording John Cottler has said, "Of the great store of ecclesiastical art only a small part is of secular value. The fact is not surprising. The business of religion turning upon a stock of symbols and specialized forms, has produced an art correspondingly specialized. But now and again we meet a work in which the formal symbols are dominated by a personality powerful enough to give them scope beyond the limits of the church. Like the Mass in B Minor of Bach, the Missa Solemnis is at the core of our body of musical literature. Beethoven who used to appraise his brain children like a mother her marriageable daughters, thought it his best work."

The work comes in two beautifully bound albums totalling twelve 12 inch records. It will enrich your library and your knowledge of the world's best music.

THE NEW YORK TIMES, SUNDAY, APRIL 13, 1941.

RECORDS: MISSA SOLEMNIS

Koussevitzky Leads Two-Album Version Of Work—Other Recent Releases

By HOWARD TAUBMAN

A GAPING void in recorded literature has been filled with this month's issuance by Victor of *Beethoven's Missa Solemnis*. The only hitherto available recording of this towering score of Beethoven's maturity has been a Brunswick version, of ancient vintage considering the advances made in the phonograph field. The new release is not only in step with modern progress on disks, but it is an excelling interpretation led by Serge Koussevitzky.

There are large forces involved in this performance, which is packaged in two albums of six twelve-inch records each, $13 for both. There is, to begin with, the Boston Symphony Orchestra. The chorus is made up of the Harvard Glee Club and the Radcliffe Choral Society. The soloists are Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass. The organist is E. Power Biggs.

The recording was made during a performance, which means that breaks between records are not always fortunate. On the other hand, extraneous noises that are almost inevitable when a large audience is present are largely eliminated. Mechanically the records are excellent, and the splendor of the Boston Symphony tone is vividly conveyed.

Mr. Koussevitzky's performance has passion and grandeur. He has integrated his instrumental and vocal resources with the thrust and authority one would expect from a great leader. That his orchestra plays with richness and precision is hardly surprising. But it is a tribute to him, as well as to the conductor or conductors of the college singers, that these young vocalists do their share so reliably. Remember that Beethoven was not easy on the voices; some of these pages present difficulties that trouble the most experienced choirs.

The problems for the soloist are also manifold. The quartet in this recording fits into the picture, although there are places where individual singing leaves something to be desired. Mr. Cordon does the most consistent and most satisfying job.

Beethoven's Missa Solemnis is rarely performed. Arturo Toscanini led a magnificent performance earlier this season, but the work, because of its difficulty and the large ensemble required, does not appear on programs as often as its stature as music warrants. This recording should be the answer for those who would like closer acquaintance with it.

RECENT RECORDS

By JEROME D. BOHM

TWO of Beethoven's greatest works, the "Missa Solemnis" and the "Eroica" Symphony have called forth some of the finest efforts of the recording companies. Victor has transferred to the disks the Boston Symphony's performance with the aid of the Harvard Glee Club and Radcliffe Choral Society and Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass, of the "Missa Solemnis," and both Victor and Columbia have brought forth new versions of the Third Symphony; the former has issued Toscanini's interpretation with the NBC Symphony Orchestra; the latter, Bruno Walter's conception with the Philharmonic-Symphony Orchestra.

The "Missa Soiemnis" is the most inaccessible of Beethoven's works, and the commentators have, with the exception of Riezler, paid little attention to the purely musical aspects of the work. It is Riezler's contention that the "Missa Solemnis," unlike Bach's B minor Mass, cannot achieve its fullest effect in the atmosphere of the concert hall, and that, although it is eminently suited to church presentation, it can from the interpretive facet never be justly unfolded in a religious edifice, and remains a creation which lies without the realms of satisfactory realization. Perhaps the nearest solution is to be found in this recorded form of the work, which can be heard in the privacy of one's home, although, of course, it is still not the perfect medium for the conveyance of Beethoven's loftiest thoughts.

Riezler also asserts that it is false to assume that the work is not truly Catholic in feeling; for, although Beethoven was no devout Catholic, as were Haydn and Bruckner, he was closely associated with Catholicism from early childhood, and he was no deist but a true Christian. Riezler points out further that although the "Missa Solemnis" was not finished in time for the enthronement of Archduke Rudolf as Archbishop of Olmutz, he conceived it with the church only in mind. That it finally grew in dimensions so that it was no longer suited for ordinary religious services does not alter the original purposes of the mass.

No other composer has approached the writing of a mass so symphonically as Beethoven. Even in the B minor Mass, the vastest earlier setting of the text, Bach has made no attempt to formally relate the separate monumental sections. Even the second "Kyrie" has no connection to the first. The "Gloria" of Mozart's C minor Mass falls into pieces, sometimes of true grandeur in development, but without inward relation, or even uniformity of style. And although all composers, from Palestrina on, made use of a kind of "Leitmotif" as binding material, architectonics on the Beethovenian scale were never thought of. Beethoven alone succeeded in achieving a symphonic whole, in which the text, although profoundly interpreted, cannot be considered as a thing apart.

The recording is in many ways an excellent one. The choralists surmount the stupendous difficulties of their music with considerable success and the choral masses sound forth with uncommon fullness. Of the soloists, the late Jeannette Vreeland, in the face of the superhuman demands made by Beethoven, who viewed the soprano voice, much like an orchestral instrument, sang much of her music with tonal loveliness, when the high tessitura did not preclude anything but a mere production of the tones called for by hook or crook. The other parts are much less arduous, and are voiced capably excepting by John Preibe, who has his usual difficulty in projecting focused tones of pure intonation. Mr. Koussevitzky's disclosure of the score has breadth and nobility and the tone of the orchestra emerges with glowing resonance.

For the first time Columbia, on this side of the ocean, has put forth an orchestral recording of the highest quality with the "Eroica" Symphony. The tonal volume achieved is enormous, yet without loss of quality on my phonograph. Mr. Walter's interpretation of the music is extraordinarily moving in its intensity, its integration of Beethoven's ideas and justness of pacing. It is indeed more impressive than Mr. Toscanini's disclosure, which is rhythmically precise and finely proportioned, but less deeply felt. The Victor recording is good, although not so fully resonant as Columbia's. Columbia's version, which occupies one side less than Victor's, breaks at less disturbing moments and continues without the stretches of silence which separate several of the Victor disks.

BOSTON EVENING TRANSCRIPT, THURSDAY, APRIL 10, 1941

MUSIC

The New Recordings

Boston Symphony in Beethoven Mass; Mozart Sinfonia Concertante; Bach, Wagner; Singles

By EDWARD DOWNES

The long waited Boston Symphony recording of Beethoven's Missa Solemnis with the Harvard Glee Club, the Radcliffe Choral Society, E. Power Biggs, organist, Jeanette Vreeland, soprano, Anna Kaskas, contralto, John Priebe, tenor, Norman Cordon, bass, and Koussevitzky conducting, has at last been published by the Victor Company in two volumes (Musical Masterpiece Series, M-578, M-579, each volume with six twelve-inch records $6.50 apiece). It is disappointing to report that the recordings are poor. They are so poor, in fact, that it is difficult to tell whether the actual performance is up to the usual high standards of the Boston Symphony or not.

Certainly the Boston Symphony never sounded as thin as it does here, either in the concert hall or on records. Then the balances between orchestra, chorus and soloists is badly messed. Finally the music (which was recorded during an actual performance) is fitted to the individual discs in the awkwardest possible manner. Not only are the breaks badly chosen from a musical point of view, they take up more discs than should have been necessary, and thus increase the price of the albums. The surprising sloppiness of this undertaking in no way resembles other Boston Symphony recordings, which are usually of top-notch quality, technically as well as musically.

Mozart: Sinfonia Concertante

Have a Good

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
Saturday Review of Literature
NEW YORK CITY, N. Y.
APR 12 1941 ✓

Records in Review

Edward Tatnall Canby

RECENT recordings of three major Brahms works brings to mind the immense change in the popular notions concerning his music in the last half-century. Though for today's listeners he is almost universally a romantic (Stokowski's lush recordings of the symphonies were for years the standard), opinion sixty years ago was different. Then Brahms was champion of the classic school, as opposed to the "new" music of Wagner and Liszt, and many musicians and critics heaped scorn on him in terms which are disconcertingly familiar. (The moral is clear!) "He occupies a position in music similar to . . . mathematics in the curriculum of study . . . (He) represents a school of composition abstract and cold," said one critic, and another said of the 3rd symphony that, "it is painfully dry, deliberate and ungenial," and, "We yearn for more tunes in Brahms . . . There is something else in music beside mere science." Yet others applauded his classical sense of form and restraint, and it is perhaps this that is most important in a consideration of present day performances. Thus Frederick Stock's interpretation of the 3rd with his Chicago orchestra (C M-433; $4.50) will be called by some pedestrian and uninspired, since it is decidedly not super-romantic, but my own opinion is, that though the performance is certainly not earth-shaking, it holds considerable interest for those who agree that a revaluation of Brahms in somewhat less Stokowskian terms is desirable . . . On the other side of the fence is the already famous Toscanini-Horowitz version of the 2nd Piano Concerto. (V M-740; $6.50) This, one of the most romantic of Brahms's works is given a whirlwind performance which carries conviction because of its very intensity. A definitive recording, but to my mind the quieter, less verbose Brahms is often the greater composer . . . Finally comes Kousseyitsky, the lone cat, with an astonishing 4th Symphony (V M-730; $5.50) full of "Koussie's" idiosyncrasies, but great nonetheless, and technically one of the most remarkable recordings ever made. The aural perspective is uncanny; one can almost measure the distance from each instrument to the mike. Countless orchestral details emerge clearly for the first time on records and the naturalness of the tutti equals that of recent English recordings.

★ ★

An unusual recording is that of Aaron Copland's *Music for the Thea*- played by the Eastman- $3.50).

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 346,783) (S 527,759)
This Clipping From
NEW YORK, N.Y. HERALD TRIBUNE
APR 13 1941

RECENT RECORDS

By JEROME D. BOHM

TWO of Beethoven's greatest works, the "Missa Solemnis" and the "Eroica" Symphony have called forth some of the finest efforts of the recording companies. Victor has transferred to the disks the Boston Symphony's performance with the aid of the Harvard Glee Club ~~and Radcliffe~~ Choral Society and Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass, of the "Missa Solemnis," and both Victor and Columbia have brought forth new versions of the Third Symphony; the former has issued Toscanini's interpretation with the NBC Symphony Orchestra; the latter, Bruno Walter's conception with the Philharmonic-Symphony Orchestra.

The "Missa Soiemnis" is the most inaccessible of Beethoven's works, and the commentators have, with the exception of Riezler, paid little attention to the purely musical aspects of the work. It is Riezler's contention that the "Missa Solemnis," unlike Bach's B minor Mass, cannot achieve its fullest effect in the atmosphere of the concert hall, and that, although it is eminently suited to church presentation, it can from the interpretive facet never be justly unfolded in a religious edifice, and remains a creation which lies without the realms of satisfactory realization. Perhaps the nearest solution is to be found in this recorded form of the work, which can be heard in the privacy of one's home, although, of course, it is still not the perfect medium for the conveyance of Beethoven's loftiest thoughts.

Riezler also asserts that it is false to assume that the work is not truly Catholic in feeling; for, although Beethoven was no devout Catholic, as were Haydn and Bruckner, he was closely associated with Catholicism from early childhood, and he was no deist but a true Christian. Riezler points out further that although the "Missa Solemnis" was not finished in time for the enthronement of Archduke Rudolf as Archbishop of Olmutz, he conceived it with the church only in mind. That it finally grew in dimensions so that it was no longer suited for ordinary religious services does not alter the original purposes of the mass.

No other composer has approached the writing of a mass so symphonically as Beethoven. Even in the B minor Mass, the vastest earlier setting of the text, Bach has made no attempt to formally relate the separate monumental sections. Even the second "Kyrie" has no connection to the first. The "Gloria" of Mozart's C minor Mass falls into pieces, sometimes of true grandeur in development, but without inward relation, or even uniformity of style. And although all composers, from Palestrina on, made use of a kind of "Leitmotif" as binding material, architectonics on the Beethovenian scale were never thought of. Beethoven alone succeeded in achieving a symphonic whole, in which the text, although profoundly interpreted, cannot be considered as a thing apart.

The recording is in many ways an excellent one. The choralists surmount the stupendous difficulties of their music with considerable success and the choral masses sound forth with uncommon fullness. Of the soloists, the late Jeannette Vreeland, in the face of the superhuman demands made by Beethoven, who viewed the soprano voice, much like an orchestral instrument, sang much of her music with tonal loveliness, when the high tessitura did not preclude anything but a mere production of the tones called for by hook or crook. The other parts are much less arduous, and are voiced capably excepting by John Preibe, who has his usual difficulty in projecting focused tones of pure intonation. Mr. Koussevitzky's disclosure of the score has breadth and nobility and the tone of the orchestra emerges with glowing resonance.

For the first time Columbia, on this side of the ocean, has put forth an orchestral recording of the highest quality with the "Eroica" Symphony. The tonal volume achieved is enormous, yet without loss of quality on my phonograph. Mr. Walter's interpretation of the music is extraordinarily moving in its intensity, its integration of Beethoven's ideas and justness of pacing. It is indeed more impressive than Mr. Toscanini's disclosure, which is rhythmically precise and finely proportioned, but less deeply felt. The Victor recording is good, although not so fully resonant as Columbia's. Columbia's version, which occupies one side less than Victor's, breaks at less disturbing moments and continues without the stretches of silence which separate several of the Victor disks.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 295,897)
This Clipping From
NEW YORK, N.Y.
SUN

APR 19 1941

The New Records

Koussevitzky and the Beethoven Mass—~~Stock's~~ Brahms—The Lighter Side.

By IRVING KOLODIN.

For the second time in a few weeks, we are asked to consider an "actual performance" recording of a major work, with the release by Victor of the long-promised "Missa Solemnis" of Beethoven under the direction of Serge Koussevitzky. Peculiarly, too, though this was made at a public concert in Symphony Hall it is a good deal more successful than the "Eroica" of Toscanini taken from the more controllable surroundings of a radio studio.

What They're Selling.

Circle—	
"Amapola"	D
"Dolores"	D
Gramophone—	
"Amapola"	D
"Night in Rio"	D
Gaiety—	
"Amapola"	D
"I Understand"	D
Rainbow—	
"Jitters"	Voc.
"Amapola"	D

Queries on records, needles, machines, &c., are invited.

One reason for this, of course, is that Symphony Hall is as fine a setting for recording as one could want, and the Victor engineers have devised an arrangement of microphones which gives consistently splendid results. There is, in this case, some dissatisfaction with the balance, for the relationship of chorus, orchestra and soloists is still a vastly difficult one for the phonograph to cope with. However, the shifts from one body of sound to another are a good deal better adjusted than in the "St. Matthew Passion," the whole sound reasonably close to the level one expects from the Boston orchestra. This does not minimize the irritation of annoying breaks between every one of the twenty-four sides of the work. One winces most in the "Benedictus" where the splendid playing of the solo violin part (presumably by Richard Burgin) is shattered in mid-phrase.

Rather more serious to the total artistic quality of the release is the indifferent ability of the solo quartet. Anna Kaskas, the alto, and Jeanette Vreeland are at least consistent in their workmanlike but undistinguished performances; Norman Cordon, the bass, is splendid in the "Miserere" but rather hollow-sounding elsewhere; and the tenor John Priebe is only a little less overburdened here than he was in the "Passion." However, they are unable to offset very much the clarity and eloquence of Koussevitzky's conception of the work, which is brilliantly executed by the orchestra, the Harvard Glee Club and the Radcliffe Choral Society. I find it rather difficult to understand why record sides 13 and 14 together contain barely four minutes of music; and there are several other short sides in the two albums, though no others as skimpy as these. Taking all elements together, this is quite the most desirable recording of the Mass that is now available; but the purchaser should understand the many qualifications implied in that evaluation.

Stock's Brahms.

Frederick Stock's performance of the Brahms third symphony with the Chicago Symphony Orchestra must be ranked in a middle position between the recent extremities of Columbia recordings. It is distinctly inferior to the Bruno Walter "Eroica," which represents a more recent approach to recording by this company, though the two issues appeared simultaneously; on the other hand, it is far better than the Cleveland "Heldenleben" of only a few weeks ago. This may possibly be inherent in the character of the work itself, for it is, comparatively, an uncomplex score, with little of the constant interplay of brass and woodwinds that came off badly in the Strauss score. However, I find the strings lacking in the kind of clarity I like, the whole sound of the orchestra a little distant from the microphone. Stock's performance is about the best he has put on records of any work—thoroughly composed, consistently understanding, and energetic enough in the fast movements.

The Lighter Side.

I cannot offer valid defense for citing the Golden Gate Quartet's album of "Bible Tales" in this corner, for the material is scarcely "light" nor "popular" in any shading of those terms. However it is intensely rhythmic, and closely related to the blues; moreover, it has even more swing than all but a handful of records that are likely to be produced by the best jazz artists this year. And, finally, it is handsomely entitled to a recommendation, in whatever corner it presents itself. Included in the set of three disks are the quartet's inimitable singing of "Jonah," "Job," "The Preacher and the Bear," "Samson" and, above all, the superb "John the Revelator," one of the most remarkable musical experiences one can have in any genre. It is hardly necessary to labor the amazing unity and polish of this group, or to repeat one's admiration for their endless spirit. Let it be said, merely, that the recording is consistently faithful to the sound of the four singers, reproducing all of their shadings and nuances. (Victor Set P-61.)

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 63,851) (S 65,262)
This Clipping From
YOUNGSTOWN, O.
VINDICATOR
APR 20 1941

Beethoven's Great Mass Brilliantly Recorded

Boston Symphony, Harvard Glee Club, Radcliffe Choral Society Present "Missa Solemnis"

By L. R. Boals

Victor has recorded Beethoven's monumental "Missa Solemnis" as performed by the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society, under the direction of Serge Koussevitzky. The recording was done at a public performance in Symphony Hall, Boston.

The mass is recorded in two albums of six disks each, M-758 and 759, price for both, $13. This is probably the best "actual performance" recordings we have had. From the records, the hearer would not know the recording had been done where there was an audience.

The four soloists are Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, of the Metropolitan Opera Company, bass. Despite the demands Beethoven makes of the soprano soloist, Miss Vreeland does an exceptional piece of work. Possibly Cordon is the most consistently satisfactory of all the soloists.

Because of the tremendous requirements, this great mass is seldom performed, so that records are the only means through which most of us can hear it. It has needed new recording for some time, as the Victor album M-29 (recorded in Barcelona, Spain) has been discontinued.

Composing Was Huge Task

Originally Beethoven intended to compose the mass for performance at the installation of his patron, Archduke Rudolph, as Archbiship of Olmuetz, March 20, 1820, but the work grew to such gigantic proportions that it was not finished until three years later, March 19, 1823.

Beethoven considered the mass was his best work. He was deaf when he composed it, and his titanic struggles are well illustrated by a quotation from his biographer, Schindler, who writes of calling on him one day:

"In the living room, behind a locked door, we heard the master singing parts of the fugue in the Credo—singing, howling, stamping. After we had listened a long time to this almost awful scene, and were about to go away, the door opened and Beethoven stood before us with distorted features, calculated to excite fear. He looked as if he had been in mortal combat with the host of countrapuntists, his everlasting enemies. His first utterances were confused, as if he had been disagreeably surprised at our having overheard him. Then he reached the day's happenings and with obvious restraint he remarked: 'Pretty doings, these! Everybody has run away and I haven't had anything to eat since yesternoon'."

No other composer has approached the writing of a mass so symphonically as Beethoven. Even Bach, in his great B minor mass, made no attempt at formally relating the different movements. Koussevitzky's reading of the score has nobility and breadth, and his great orchestra, of course, is all that could be desired.

This is music to be heard again and again, without ever hoping to plumb its depths; and the authenticity of this performance and the excellent recording make the set not only a valuable one for any library, but just about the only way one can gain a true appreciation of the great masterpiece.

Black Label Specialties

The fans of NBC's Chamber Music Society of Lower Basin St. will be glad to know that one of the society's best concerts has been recorded in album form by Victor, complete with program notes by Welbourn Kelley, script writer for the show. Guest stars for the concert are Mlle. Dinah "Diva" Shore and "Prof." Sidney Bechet, backed up by "Dr." Henry Levine with his Barefooted Dixieland Philharmonic, and Maestro Paul "Fugitive-from-the-Julliard" Laval, with his Woodwindy Ten.

Contents of the three disk set (P-56, $2.00) include: "Mood Indigo," "Muskrat Ramble," "Runnin' Wild," "Dinah's Blues," "Shoemaker's Holiday" and "Basin Street Blues."

Lending a shoulder to the wheel of Pan Americanism, Victor issues an album of "Folk Songs of the Americas," North, South and Central. A collection of 23 songs ranging from a Mexican lullaby through the heart of South America, back up to Canada in a united melodic front.

The Popular List

The soundness of Artie Shaw's idea of adding a string section to an essentially jazz band, demonstrated in his recording of "Frenesi" and "Stardust," is further borne out in his new recording of "I Cover the Waterfront." It is played in moderate tempo with full orchestration, and in the second chorus, with strings and woodwinds behind Artie's clarinet. On the other side is a contrasting piece, "Marinela," a rumba, arranged by Shaw and William Grant Still, played in Latin fashion.

Bea Wain delivers a ballad interpretation of "My Sister and I," singing with good enunciation and dramatic effect this sentimental story of two refugee children. She couples it with "Afraid to Say Hello," a new number done up in straight vocadance style.

The Bluebird Release

Glenn Miller plays "Perfidia," a coming hit, with all his old power and smooth blending. Dorothy Claire and the Modernaires handle the vocal duties, and the unusual vocal scoring reveals these five voices to be a valuable addition to the Miller group. The Modernaires are heard on the other side also, with Ray Eberle in a slow, sweet version of the new tone "Spring Will Be So Sad."

A new girl quartet enters the list of vocal teams, with Dick Todd on his pairing of "Just a Little Bit South of North Carolina" and "We Go Well Together," the latter being an accurate description of the combination. Titled the Four Bells, the new quartet is smooth, rhythmic and harmonious, providing a good setting for Todd's baritone.

Teddy Powell skips from the "classics" to boogie-woogie in his latest release, playing "Talking to the Wind," which is based on a Schumann melody, and "Straight Eight Boogie," an incredible performance of eight to the bar tempo. This is one of the warmest boogie band numbers out.

Lena Horne gives another demonstration of her acumen in the vocal to Charlie Barnet's "Haunted Town." Her popularity is growing by leaps and bounds. Charlie wisely gives her free rein in addition to excellent support. The reverse, "Buffy Boy," is one of those Barnet instrumental numbers with plenty of lift and brass.

Unusual Orchestrations

Larry Clinton can always be counted on for clever and unusual orchestrations such as his current "Sahara" and "Because of You." The first is a desert mood picture, and the second a revival of more than a decade ago. Peggy Mann sings in both.

Una Mae Carlisle takes "There'll Be Some Changes Made" from the Hit Parade for her particular brand of indigo vocals, thereby, in all probability, annexing the tune as her own. For the reverse, she rejuvinates "Beautiful Eyes," which is older than jazz but plenty mellow. The powerful little accompanying band of six musicians kicks mightily.

The Duke's famous clarinetist, Barney Bigard, aided by a small group from the Ellington band, plays two originals, "Lament for Javanette" and "Ready Eddy." "Lament," a slow Oriental number, features Barney's clarinet. The B side is faster but again features Barney's low register clarinet.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 474,277) (S 788,977)
This Clipping From
NEW YORK, N.Y.
TIMES
APR 13 1941

RECORDS: MISSA SOLEMNIS

Koussevitzky Leads Two-Album Version Of Work—Other Recent Releases

By HOWARD TAUBMAN

A GAPING void in recorded literature has been filled with this month's issuance by Victor of *Beethoven's Missa Solemnis.* The only hitherto available recording of this towering score of Beethoven's maturity has been a Brunswick version, of ancient vintage considering the advances made in the phonograph field. The new release is not only in step with modern progress on disks, but it is an excelling interpretation led by Serge Koussevitzky.

There are large forces involved in this performance, which is packaged in two albums of six twelve-inch records each, $13 for both. There is, to begin with, the Boston Symphony Orchestra. The chorus is made up of the Harvard Glee Club and the Radcliffe Choral Society. The soloists are Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass. The organist is E. Power Biggs.

The recording was made during a performance, which means that breaks between records are not always fortunate. On the other hand, extraneous noises that are almost inevitable when a large audience is present are largely eliminated. Mechanically the records are excellent, and the splendor of the Boston Symphony tone is vividly conveyed.

Mr. Koussevitzky's performance has passion and grandeur. He has integrated his instrumental and vocal resources with the thrust and authority one would expect from a great leader. That his orchestra plays with richness and precision is hardly surprising. But it is a tribute to him, as well as to the conductor or conductors of the college singers, that these young vocalists do their share so reliably. Remember that Beethoven was not easy on the voices; some of these pages present difficulties that trouble the most experienced choirs.

The problems for the soloist are also manifold. The quartet in this recording fits into the picture, although there are places where individual singing leaves something to be desired. Mr. Cordon does the most consistent and most satisfying job.

Beethoven's Missa Solemnis is rarely performed. Arturo Toscanini led a magnificent performance earlier this season, but the work, because of its difficulty and the large ensemble required, does not appear on programs as often as its stature as music warrants. This recording should be the answer for those who would like closer acquaintance with it.

OTHER REVIEWS

Wagner: Parsifal, Second Act Duet. Kirsten Flagstad, soprano, Lauritz Melchior, tenor, and Victor Symphony Orchestra conducted by Edwin McArthur. (Victor, four twelve-inch records, $4.) Singing at the top of their bent, Miss Flagstad as Kundry and Mr. Melchior as Parsifal traverse these difficult pages with the authority of mature interpreters and with the vocal opulence of artists in their prime. The album contains the duet beginning after the withdrawal of the flower maidens and goes on to the end of the act. The singers bring out the special qualities of this final Wagner work, and Mr. McArthur directs with knowledge and understanding. The orchestra, however, is placed too far in the background at times, sounding almost like an accompaniment, which is not what Wagner wanted in his music-dramas. Gordon Dilworth sings the brief passages of Klingsor commendably. The recording is fine.

Schumann: Sonata No. 2, in G minor. Sascha Gorodnitzki, pianist. (Columbia, two twelve-inch records, $2.50.) Mr. Gorodnitzki's debut under the Columbia imprint discloses the qualities that have marked his recitals. He plays with technical assurance that makes light of any problems posed by Schumann, but there is occasionally the feeling that technique bulks larger than the heart of the music. There is not enough of the Schumann warmth and tenderness. The pianist's tone sounds more solid on records than it does in the concert hall, and the records are acceptable mechanically.

Lily Pons in Classic Airs. Lily Pons, soprano, with the Renaissance Quintet and Henry Bove, flutist. (Victor, four ten-inch records, $3.50.) This album appeals to us more than previous volumes by Miss Pons, principally because it contains music that does not depend exclusively on florid passages for its effect. Of course, many people want to hear coloratura sopranos perform the customary vocal tricks. These Miss Pons can manage nicely, thank you. This album has such moments, and they do not excite us. But Miss Pons's sensitive and intelligent singing of worth-while music is amply rewarding. The Renaissance Quintet provides fine-fibered support. Contents: An air from *Gretry's Zemire et Azor, Sir Henry Bishop's Echo Song,* which is thin stuff; *Handel's Alma Mia* and an air from his *Alessandro, Pergolesi's Se tu m'ami,* a lovely arietta, and the *Air de Momus* from *Bach's Phoebus and Pan.*

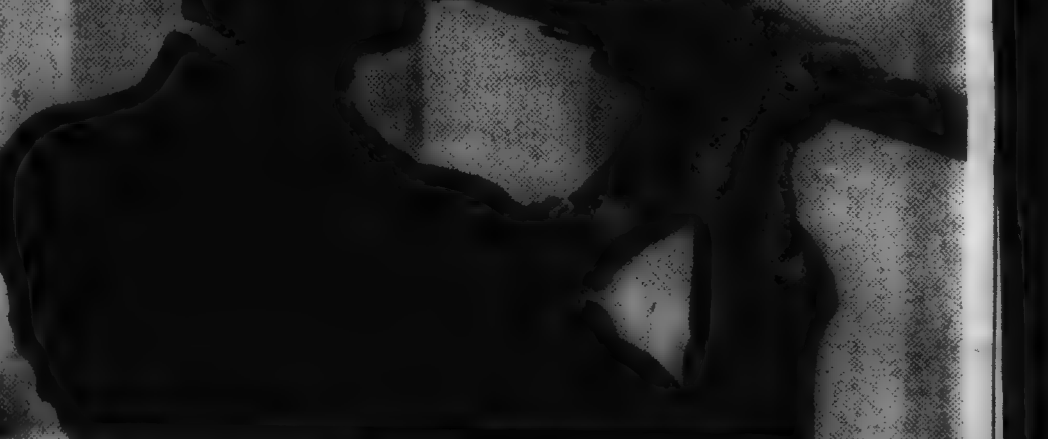
Bach: Church Cantata No. 158, *Der Friede sei mit dir,* David Blair McCloskey, baritone; Boris Schwarz, violin; Ernest White, organ; Eva Heinitz, 'cello; a small chorus and Ernst Victor Wolff conducting from harpsichord. (Columbia, two ten-inch records, $2.) This cantata was written for the Easter season, and it is music of devout simplicity. The performance is direct and unaffected. Mr. McCloskey's voice is warm and flexible and he sings with honest feeling. Mr. Wolff draws a balanced performance from his ensemble.

Columbia Presents Square Dances. Carson Robison and his Old Timers with calls by Lawrence V. Loy. (Columbia, four ten-inch records, $2.50.) Hard upon Victor's first aid for those who want to join in the returning square dances, Columbia issues an album to celebrate the old steps. The insides of the cover of the album give you instructions on how to do the dances. The records play the music and Mr. Loy does the calls on all but the last two sides. All you need is a willing group of eight and the album. Contents: *The First Two Ladies Cross Over, Darling Nellie Gray, Buffalo Boy Go 'Round the Outside, Oh Susanna, Dive for the Oyster, Little Brown Jug* and *'Possum in the 'Simmon Tree.*

In the Popular Field

The improvisations issued by Blue Note continue to be in the front rank of jazz recordings. The latest two records (twelve-inch, $1.50 each) present the Edmond Hall Celeste Quartet which consists of Edmond Hall, clarinet; Charles Christian, guitar; Meade "Lux" Lewis, celeste, and Israel Crosby, bass. Each of these boys is a virtuoso in his own right, and Mr. Lewis, who is a jazz pianist of standing, shows you what can be done with the celeste. The pieces have titles which are just handy labels: *Edmond Hall Blues, Jamming in Four, Celestial Express* and *Profoundly Blue.* But the essential point is that here is music-making of fresh and spontaneous feeling; there are moments on these records that show jazz developing its equivalent of exalted chamber music.

Gems of Jazz, Vol. I, is another in the series of reprints of outstanding jazz recordings. These were made in New York and Chicago for release in England. (Decca, six ten-inch records, $3.50.) To list the musicians is to read the roll of some of the most celebrated figures in the field. Mildred Bailey and Her Alley Cats do *Honeysuckle Rose, Willow Tree, Squeeze Me* and *Downhearted Blues;* Jess Stacy plays *The World Is Waiting for the Sunrise;* Meade "Lux" Lewis offers *Honky-Tonk Train Blues;* Joe Marsala and his Delta Six do *Twelve-Bar Stampede,* one of the best items in the album, and *Feather Bed Lament;* and Bud Freeman and his Windy City Five play *Tillie's Downtown Now, The Buzzard, What Is There to Say* and *Keep Smiling at Trouble.*



Edmond Hall, clarinetist in new Blue Note records of improvisations.

144

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 14 1939

Records of Festival Broken As Colorful Season Concludes

A mangled program, a smashed cigaret butt on the Tanglewood lawn this morning, were significant of the end of the Berkshire Symphonic Festival.

By JAY C. ROSENFELD

With the final bars of the second Sibelius Symphony, Serge Koussevitzky, leading the Boston Symphony Orchestra, brought the sixth Berkshire Symphonic Festival to an impressive close yesterday afternoon. The huge audience stayed to applaud and cheer long after the last vibration of music had ceased and the conductor, called back time after time, bowed low from among the loyal men of his orchestra, who rose to their feet at his gesture, to share with him the wildly enthusiastic tribute.

They stayed to cheer and shout, and the renowned conductor, accustomed as he is to applause, was visibly touched by the wholehearted acclamation. Possibly the glamour of the idyllic situation of Tanglewood and the gay and colorful crowds add a degree or so to the temperature of the receptive cordiality of the audience, but the performances which have been proferred the record-breaking audiences needed no extraneous support.

Dr. Koussevitzky paid his courteous respect to those attracted to the Shed by giving them the best of which his orchestra is capable, and that is something to which music lovers will willingly travel miles, as has been demonstrated. The programs, with the wisest, most far-seeing judgment, have been kept on the plane of those given in Symphony Hall during the winter season, making this the only semi-outdoor venture in the country devoted to the highest and best serious music.

A Festival of Progress

This has not been just another in the succession of Festivals. It has been a Festival of progress. It has gone beyond the experimental stage of last year's event, the first in the new permanent home on the grounds so magnanimously donated to the orchestra association by Mrs. Gorham Brooks. This year, without any distracting influences, the Festival was a purely musical event and the standard of the performances has been on a plane which has brought glory to everyone connected with it.

Yesterday's program contains two selections which had appeared on programs of previous festivals: The "Afternoon of a Faun" of Debussy and the Sibelius Second Symphony, which Koussevitzky had played at the third festival, the first at which the Boston orchestra performed. The Boston conductor has long been a champion of the Finnish composer and yesterday's performance was done with profound reverence. The grateful rich orchestration of this symphony finds perfect conveyance in the Boston orchestra.

In a Festival replete with peaks projecting above a very high level the two excerpts played in the middle of the program will still stand out for their superlative performance. The Debussy "Afternoon of a Faun" and the Ravel "La Valse."

Somnolent Warmth—Anesthetic Perfumes

Debussy's somnolent warmth and anesthetic perfumes of a summer day were deftly and exquisitely wafted to our ears, in brilliant contrast to the menacing and stunning impact of the Ravel climax. Koussevitzky made of Debussy's score a vaporous web of sound. He deservedly called George Laurent, the flute soloist, to his feet at the completion of the Prelude for his superlative work.

Ravel distills the graceful rhythm of the early parts of his Valse into something dreadful and bitter, and speeds the piece, which he calls a choregraphic poem, to a violent culmination. The audience was roused to explosive excitement by one of the most thrilling moments of the Festival.

Love-Song Symphony

The concert had started with the love-song symphony of Schumann, the fourth in D minor. The afternoon was gray and at times there was a threat of disastrous weather, but there was no reason to fear the elements; not until everyone had left the parking lots safely in their cars did the rain start falling. With five perfect concert sessions, and the one which was at all disturbed, only disrupted for a short stretch, the weather was certainly benign. We have no idea if the Festival committee considers that a good record or not, but we believe that, all in all, they were extremely fortunate.

Model of Contrast and Balance

From the viewpoint of program arrangement Saturday night was a model of contrast and balance. The pivot upon which the whole evening hinged was the "Sacre du Printemps" of Igor Stravinsky. This is undoubtedly the most contraversial piece composed in this century, and even far back into the last. The descriptive legend indicates that it is supposed to depict pictures of pagan Russia, and in listening to it, one should keep con-

Festival
Continued on 16th Page

THIS CLIPPING FROM
NORWICH, CONN.
RECORD

AUG 15 1939

SYMPHONIC FESTIVAL TO BE EXTENDED

STOCKBRIDGE, Mass., Aug. 15—(AP)—Persons close to the management said yesterday the famous Berkshire Symphonic Festival, in addition to including an academy of music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This summer, according to Gertrude Robinson Smith and George Edman, of the festival board, 38,000 persons attended the six programs, although capacity for six concerts is only 34,200.

Yesterday's audience ran over 7,000 persons, making the spacious lawns around the "shed" seem almost as populous, and considerably more colorful, than the "shed" itself. The loungers heard quite as well as those in the seats and, incidentally, were little bothered with insects and other annoyances.

Dr. Serge Koussevitzsky played two of his favorite symphonies on the concluding program, Schumann's in D minor, Nor. Four, and the second Sibelius.

At the end he and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also Debussy's "L Apres Midi D Un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 15 1939

Symphony Leader Takes Vacation

Koussevitzky Goes to Seal Harbor, Me.

PITTSFIELD, Aug. 14 — Serge Koussevitzky, conductor of the Boston Symphony Orchestra which last night concluded its concerts at the Berkshire Symphonic Festival at Stockbridge, left today for a vacation at Seal Harbor, Me. He plans to return in September with trustees of the Boston Orchestra to discuss details of the academy to be opened next summer, and the possibility of extending the concert series to three weeks.

George E. Judd, manager of the orchestra, left today for his summer home in Norwell, and members of the orchestra are gradually packing up and leaving for their homes.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

AUG 15 1939

World of Lively Arts

By T. H. PARKER

Beautiful On The Mountains.

With the Berkshire Festival now but two days over, I have joined its devotees who are already crossing off the days on the calendar towards its celebration again next year. I am convinced that it is the pleasantest musical event available to us in these faubourgs, the most rewarding esthetically, the most civilized and the most comfortable. It is modish, raffine and amiably Bourbon, qualities which I think we especially need in these days when significance, higher seriousness and slack suits are being cried up so strenuously around the place. If the fenders of your car are sheared off, it is somewhat consoling to know that the offending car was probably a Mercedes or a Bugatti, to say nothing of the fact that the owner is probably highly sue-able. Those who elegantly swish about you are recognizable to any reader of Harper's Bazaar and Cecil Beaton, yet different from some more local audiences in being neat but not gaudy. It is the only place where I have ever picked up a stray bill from the grass and found it a ten-spot instead of a single. Another bottle of champagne, waiter. I like the Festival.

I shall omit to say that the Festival also provides the most superlative symphonic entertainment in the country. I have let my back hair down farther than the Sutherland Sisters so often for Dr. Koussevitzky and his valiants, that I turn the color of a well-cured 'cello every time I think of it. They afford us what is known in the vernacular as "the mostest and the bestest," and no more can be said. I do wish to object once more, however, to the purebreds who shie off at what they deprecatorily call the orchestra's "virtuosity." On Sunday Dr. Koussevitzky and the orchestra played Ravel's Gargantuan burlesque "La Valse," the effect of which is like becoming very inebriated on extra dry sherry. They did it with such terrific brilliance and whizz-bang that the audience came up shouting. I think that's a good sort of thing. I think it shakes the must and dust out of you when an orchestra knocks you into the hedgerows by sheer razzle-dazzle. Music has got to be more than a cult and it seems to me that virtuosity, in frequent doses, can offset the stiffening of the neck incident to simon-purity.

The program also included Schumann's Fourth Symphony, and I must say that Dr. Koussevitzky has a warmly sympathetic perspective for this sometimes overlooked symphonist. He keeps him good humored and piquant, and neither builds him too big nor slights him.

The program and Festival closed with Sibelius's Second Symphony, which despite that discursive first movement, gathers a huge head of steam by the time it closes. The vehemence of the final pages, the inflammatory performance and the fact that the Festival ended on those last brazen expostulations, left the audience simply yelling. A houseful of White Russians cheering the opening night of ballet would be a cage of canaries compared to the salute given Dr. Koussevitzky and his men. A white-haired woman leaping about in front of me, shrieking and waving her handkerchief and pounding on the chair seat as on a jungle drum, was typical of the rest of the 6500 other enthusiasts. It was like election night. The Doctor seemed pretty tickled with it all, and had a fiery chariot carried him off at the moment, it would have been thought more appropriate than startling.

As I look back over the six Festivals, it seems to me that they are becoming more of a do each season. Each year there are fewer boys with shirts open at the neck and the spraddling walk of student 'cellists, and fewer young women with scores and scowls. Now everyone sports an expensive camera about the neck and squints through range finders instead of parts.

The atmosphere is more Bailey's Beach than Juilliard. Yet the talk about music remains distinctly intelligent and attention is rapt while the band plays. But the audience is more and more fitting the Festival into their fun and games, instead of leaving their shoes outside the temple door as was the awed custom of six years back.

I should be poorly following my desire to be all things to all constituents, if I did not report at least briefly on the couture aspects of the Festival. The turnout is definitely smart and soignee but still not overtly plush. Most everything is small but expensive, except the girlies themselves. They are tall, lithesome and copper colored, un-made up except for lush, empurpled lipstick. From 16 to 36, they are in cottons and tub-silks, shoulder length hair and enough turbans for an Arab encampment. The per cent of blondes is high. From 35 to 55, they are exceedingly modish. There was a wonderous array of hats made of flowers and wisps of feathers, still set aslant. One elegant bit was a tiny natural straw, supporting half a dozen white birds with extended wings. They looked like fledglings when the mother bird arrives with an extra special consignment of insects. Above 55 they come swathed in lavender and old Rolls-Royces.

I note the lads were more modish this season, too, sporting summer suitings and the most dashing of them crowned with the new ultra flat straw bonnets vogue this year. A few were in plaid jackets, some so baroque that it took two men to wear the whole pattern.

SANDWICHES

Among the leading improvements of a humane kind this last week was that made in the refreshment tent. Formerly it was an enclosed square, where the wild-eyed help stood off the mob trying to purchase soft drinks and simple sustenance such as sandwiches. Sunday this formation was abandoned, the tables and iceboxes were set out in rows as in a self-service store, and the famine driven horde passed through from north to south, cleaning out the counters like a plague of locusts going over a Kansas wheatfield. It was a wonderful, simple idea.

The sandwiches are a snare and delusion and remind of the diner who complained to the waiter that there was no meat in his. "Perhaps you've gone past it," the waiter said.

Speaking of the weather, the Festival closed just in time not to have to record a cloudburst which chewed up the center of Stockbridge like anything.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 15 1939

SYMPHONY LEADER OFF FOR VACATION

Dr. Serge Koussevitzky Goes to Seal Harbor

BACK NEXT MONTH

Will Meet at Lenox With Festival Directors to Discuss 1940 Concert and Academy Plans.

Serge Koussevitzky, conductor of the Boston Symphony orchestra, leaving yesterday after the completion of the two weeks Festival series in Stockbridge for a vacation at Seal Harbor, Me., said that he planned to return in September with the Boston Symphony orchestra trustees to discuss the details of the Academy of Music opening next year and to consider the proposal to extend the concert season in the Berkshires to three weeks in 1940 instead of the traditional two week period.

George E. Judd, manager of the orchestra, left yesterday for his summer home in Norwell and the 104 members of the orchestra are picking up their belongings and are gradually leaving the Berkshires for their homes.

145

THIS CLIPPING FROM
BRISTOL, CONN.
PRESS

AUG 15 1939

GOOD SOURCES HINT FESTIVAL WILL BE EXTENDED IN 1940

z STOCKBRIDGE, Mass., Aug. 15—(AP)—Persons close to the management said today the now famous Berkshire Symphonic Festival, in addition to including an Academy of Music next summer, probably would be extended to three weeks of concerts instead of the traditional two weeks.

This summer, according to Gertrude Robinson Smith and George Edman, of the Festival Board, 38,000 persons attended the six programs, although capacity for six concerts is only 34,200.

Sunday's audience ran over 7,000 persons, making the spacious lawns around the "Shed" seem almost as populous, and considerably more colorful than the "Shed" itself. The loungers heard quite as well as those in the seats and, incidentally, were little bothered with insects and other annoyances.

Dr. Serge Koussevitzsky played two of his favorite symphonies on the concluding program, Schumann's in D minor, No. Four, and the Second Sibelius.

At the end he and the redoubtable Boston Symphony were given a fervent demonstration which seemed almost as noisy as the sounds from a football stadium in the fall.

The program included also Debussy's "L Apres Midi D Un Faun" and Ravel's "La Valse."

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

AUG 15 1939

Summertime Culture

Summer once was considered the season for disintegration of the human personality. People traveled to the mountains and went to pieces. They read only the most trivial books, and for entertainment they seldom enjoyed anything more taxing than a local baseball game.

Summertime customs have been radically changed during the past ten years. The Summer theaters are an institution and if their usual fare is not heavy, they do insert occasionally into their schedules plays by Shaw or Chekhov.

Music in the hot months was once largely confined to the band on the village green on Saturday nights. It is far more pretentious, nowadays, and there are numerous series of concerts and operas throughout the country.

One of the most successful concert series was held at the Berkshire Symphonic Festival at Lenox, which was closed for the season Sunday. Under the leadership of Serge Koussevitsky, leader of the Boston Symphony Orchestra, the concerts have been astonishingly good, and were brought to a brilliant finish. The attendance was greater this year than it was last year, and the indications are that it will be even greater next Summer.

The popularity of music festivals of the sort dissipates somewhat the weary cynicism that says that the public will support only the most meretricious programs, especially in Summer. There is a large public that likes the best that it can get. Fluctuations of the temperature have nothing to do with its taste.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

AUG 16 1939

Sibelius Symphony Berkshire Climax

Boston Orchestra Brings Sixth Annual Festival To Masterly Close

By **THOMAS ARCHER.**
(Gazette Drama and Music Critic.)

Stockbridge, Mass. — Everyone stood and many cheered in the music shed at Tanglewood last Sunday afternoon after the trumpet calls of the Boston Symphony Orchestra had closed the Second Symphony of Jean Sibelius and, with it, the Sixth Annual Berkshire Symphonic Festival. By a dramatic coincidence a threatening storm held off all the afternoon to burst in full fury a few minutes after the huge crowd of listeners had dispersed.

This forbearance on nature's part was more than ordinarily fortunate. Had the storm broken earlier it would undoubtedly have ruined one of the two best concerts of either series. The respite gave Dr. Serge Koussevitzky and the orchestra an opportunity to demonstrate that something new could be put into a performance of Debussy's "Prelude to the Afternoon of a Faun" and also to attest Dr. Koussevitzky's uncommonly dramatic sense in choosing the Sibelius Second as a peroration to the festival itself. There could be no mistaking the implications of that great full-throated song which forms the finale of the latter work. Ringing trumpets accompanied by the steady tread of the trombones seemed to chant "it is well done!" This effect followed by the tremendous ovation from the audience made living drama out of that last ten minutes.

There were such memories to carry away from the concerts of Saturday evening and Sunday afternoon that some of them will probably endure with visiting musicians and lay lovers of music until they return to Tanglewood next year. There was, for instance, the virtuosic performance of Stravinsky's "Rite of Spring" and the "Tannhaeuser" Bacchanale on Saturday. Debussy's "Faun" Prelude, Ravel's "La Valse" and the Sibelius Symphony on Sunday. The playing of these works was such that it drew from a visiting French conductor the compliment that "we have no orchestra in Europe to equal this one."

"MOST SIGNIFICANT SCORE."

The greatest sensation among those who came from long distances was caused by the Stravinsky work. In conversation, Dr. Koussevitzky declared that it was easy for the orchestra to play. Probably it is for the Boston Symphony, but scarcely for others. Saturday's performance, it is safe to say, could be taken as the final, authoritative one allowing the audience to judge whether or not they agreed with Olin Downes, music critic of The New York Times, when he maintained in his lucid description at the public rehearsal on the morning previous that it was the most significant score since Wagner and Debussy.

Dr. Koussevitzky's interpretation of "Le Sacre" revealed Stravinsky as a great engineer of music, a maker of sound-combinations which even at this late date seem new and striking. It also showed the composer as a direct descendant of the line of masters of ballet music fostered at first by the Russian Imperial Ballet and then by Serge Diaghileff and of which Stravinsky himself was at once the climax and the conclusion.

Like Strauss's "Zarathustra" on Thursday, "Le Sacre" was a remarkable exhibition piece for the orchestra. Dr. Koussevitzky may have been unable to hide its kinetic as opposed to symphonic qualities, its episodic progression and the fact that it cries for the complement of a visual theatre. He gave it, however, as logical a shape as it could conceivably have in the concert hall. And he and his musicians certainly executed the stark and brutal passages suggesting the ritual dances with an astounding fury. Even more admirable were the preludes to the two sections calling for the soft playing for which the Boston Symphony Orchestra is so famous. The execution of the so-called "Pagan Night," in particular, seemed to bear out the opinion of an English musician present at the festival who admitted afterwards that "the pianissimi of our orchestras are the mezzo piani of the Boston Symphony."

As if to confirm this there was the "Faun" Prelude. Dr. Koussevitzky and the orchestra made Debussy's music sound as if it came from a long way off, perhaps from the woods of the Tanglewood estate. It made the listener realize that this Debussy was an exquisite decadent, a master of the kind of art which Baudelaire and Verlaine put into words. And through it all there ran a suppressed excitement emphasized all the more because the orchestra never rose above a third of its strength in sound production.

The performance of Ravel's "La Valse," an effective if not altogether a great score, like much heard at the festival, reminded the hearer that Dr. Koussevitzky is a connoisseur of sound, one who remembers the dress as well as the body it clothes. You could swear that he actually listens to his orchestra while he is directing it. He seems to pick out timbres as a jeweller selects gems for display. And Debussy and Ravel give him marvellous scope to practice this unusual art.

The Sibelius symphony was chosen, as has been hinted, with a fine sense of what might be called symbolic theatre. It was a Sibelius of long sweeping phrases leading to impassioned climaxes. The beautiful unfolding of the song of the strings in the first movement was a notable instance. The music was presented by turns gravely and pensively but always with strength and drama. Dr. Koussevitzky seems to interpret the Finn as a writer of symphonic dramas which is possibly not the least of the qualities which make the Boston performances so individual and stirring.

WAGNER EXCERPTS GIVEN

The only Wagner music in the festival was given on Saturday night after "The Rite of Spring." It sounded curiously classical through the "Dutchman" Overture and the "Lohengrin" Prelude, the latter done with great refinement. The execution of the Paris "Venusberg" was something else, however. Here we recaptured much of the fury of "Le Sacre" modified naturally by the unparalleled sweetness, humanity and continuous singing of Wagner.

A clear-cut and finely balanced performance of Haydn's Symphony No. 102 served as a prelude for the record audience of 6,700 people on Sunday evening. Schumann's Fourth Symphony led in on Sunday and was heard by a crowd only slightly smaller. Dr. Koussevitzky kept his Schumann consistently in the style of early romance, gallant and lovable.

The Schumann symphony formed a link with more early romantic music in the shape of a performance of Schubert's Quartet in C major, opus 163, on Friday afternoon by the South Mountain String Quartet assisted by Harvey Shapiro in Mrs. Elizabeth Sprague Coolidge's Temple of Music which actually is situated on the top of a mountain.

Those who went could sit in the temple or outside on benches. The writer chose a bench where distance really did seem to lend enchantment to the ear. The alternation of Schubert's pathos and good humor was interpreted with such musical feeling and intimate understanding that occasional lapses from absolute impeccability of tone seem hardly worth mentioning. A pleasant quartet by Glazounow and a number of brief pieces were also played.

Ted Shawn and his male dancers, down the road at Lee, gave visual interpretations of Bach's music on Saturday afternoon. Shawn and his eight stalwarts matched choreographical counterpoint with the musical counterpoint of Bach. The idea is so feasible and effective that it is a wonder nobody thought of it before. Discipline and spirit were what would be expected of his very intelligent and successful group. The dancing of Barten Mumaw is still outstanding.

THIS CLIPPING FROM
SPRINGFIELD, O.
NEWS

AUG 18 1939

Koussevitsky Will Direct Music School

By **ALICE HUGHES**
King Features Syndicate, Inc.

NEW YORK, Aug. 18.—Among the summer events a top-flight experience is attendance at the Berkshire Music Festival of the Boston Symphony Orchestra, and since my first visit there last year, I'll try never to miss it again unless broke or bedfast. Ten days ago I managed to make it, and reveled in the beauty of the countryside, the richness of the music and the charm of the site, which is "Tanglewood," where Nathaniel Hawthorne wrote so many of his tales.

The Boston band is unique among this country's orchestras at present. It has more prestige than our own Philharmonic Symphony, now that Toscanini has left Carnegie Hall, and most musicians seem to think it a better band, too. But of course its guiding spirit is Serge Koussevitzky, that strange combination of musicmaker, dictator and showman who waves the stick over it. He is a dominating personality, and he has the rich Bostonians eating right out of his paw. What Koussy wants, Koussy gets. He wanted a permanent music shed for "Tanglewood"—he got it. He wants a music school there, too, with himself as Professor of Conducting. Next summer he gets it.

But the audiences are the most fascinating feature, to me. Their nucleus is the small corps of surviving lady brahmins from Bahston. They are usually tall, slender, stately patricians—white haired, blue-veined and wearing many classic diamonds and pearls. They seem to me the last of the rear guard of American gentlewomen as our grandmas reckoned such, and I can't take my eyes from them as they sit erect in their boxes. Their granddaughters may be "cuttin' the rug" in shorts to Benny Goodman symphonies, but the tattered flag of these grande dames still flutters above "Tanglewood" and Boston's Symphony Hall.

* * *

GIRL IN THE BERKSHIRES—The lady brahmins wear lacy or silken clothes to the concerts, and many of their men even wear opera cloaks—and so does Koussy himself, when the air is a mite coolish. The Great Man turns up at the Shed in a long broadcloth cape lined with satin. The rest of us wear modest sports clothes, and some youngsters even turn up for the Flow of Soul in slacks. . . .

Koussevitzky's showmanship is evidenced by the fact that he pops in from Europe each year with some new piece of music which is Boston's exclusively for a while. This season Koussy's pet is a simple but colorful descriptive piece called "Peter and the Wolf," written by the Russian, Prokofieff. It has a narration explaining the fairy tale characters, well done by Richard Hale. It was a treat to see scores of kids turn up from nearby summer camps to hear this attractive novelty, which appeals to adults as well, naturally. . . . For these two weeks the yeomen of the neighborhood and the simpler inns cash in on the influx of visitors, as does Saratoga during August. I stayed at Oaklawn Inn, packed from cellar to eaves for the Festival. The grub was fine—fresh things from the garden, luscious blueberry pies which are the Yankees' late summer delight, and, of course, baked beans on Saturday. That is unshatterable tradition. The rest of the year the Inn coasts. . . .

Since my brother-in-law fiddles in the band I can get into rehearsals, which are a circus at all times with the respected Koussy, mighty disciplinarian, muttering in eight of nine languages as he whips the boys through the night's pieces. . . .

But no whoopee in the Berkshires after the show! Two night spots in the immediate neighborhood, the Red Lion Inn and the Log Cabin, turn off the tap at midnight Saturday. When I asked why no leeway was given later revelers, I was gently told that the district wanted no riff-raff. All is genteel and re-fained.

THIS CLIPPING FROM
ROANOKE, VA.
WORLD-NEWS

AUG 18 1939

THIS CLIPPING FROM
AKRON, O.
BEACON-JOURNAL

AUG 18 1939

146

THIS CLIPPING FROM
FORT WORTH, TEX.
Morning Star-Telegram

AUG 18 1939

THIS CLIPPING FROM
OAKLAND, CAL.
POST-ENQUIRER

AUG 21 1939

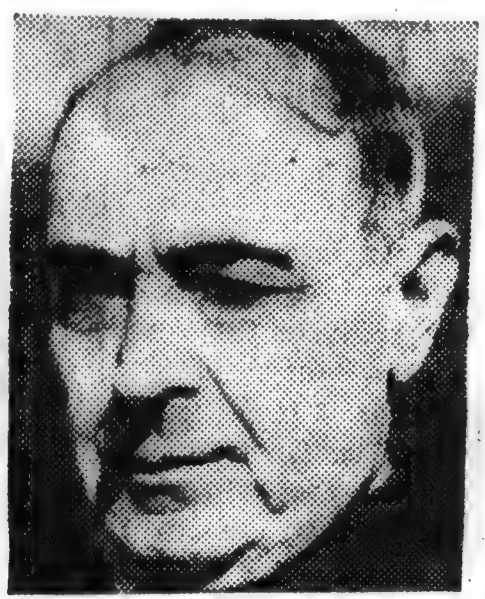
THIS CLIPPING FROM
NEW ORLEANS, LA.
ITEM

AUG 21 1939

Gentility Reigns at Boston Symphony

By Alice Hughes

NEW YORK, Aug. 17.—Among the Summer events a top flight experience is attendance at the Berkshire Music Festival of the Boston Symphony Orchestra, and since my first visit there last year, I'll try never to miss it again unless broke or bedfast. Ten days ago I managed to make it, and reveled in the beauty of the countryside, the richness of the music and the charm of the site, which is "Tanglewood,"



SERGE KOUSSEVITZKY
. . . eat out of his hand.

where Nathaniel Hawthorne wrote so many of his tales.

The Boston band is unique among this country's orchestras at present. It has more prestige than our own Philharmonic Symphony, now that Toscanini has left Carnegie Hall, and most musicians seem to think it a better band, too. But of course its guiding spirit is Serge Koussevitzky, that strange combination of musicmaker, dictator and showman who waves the stick over it. He is a dominating personality, and he has the rich Bostonians eating right out of his paw. What Koussy wants, Koussy gets. He wanted a permanent music shed for "Tanglewood"—he got it. He wants a music school there, too, with himself as professor of conducting. Next Summer he gets it.

But the audiences are the most fascinating feature, to me. Their nucleus is the small corps of surviving lady brahmins from Bahston. They are usually tall, slender, stately patricians—white haired, blue-veined and wearing many classic diamonds and pearls. They seem to me the last of the rear guard of American gentlewomen as our grandmas reckoned such, and I can't take my eyes from them as they sit erect in their boxes. Their granddaughters may be cuttin' the rug" in shorts to Benny Goodman symphonies, but the tattered flag of these grand dames still flutters above "Tanglewood" and Boston's Symphony Hall.

GIRL IN THE BERKSHIRES—The lady brahmins wear lacy or silken clothes to the concerts, and many of their men even wear opera cloaks—and so does Koussy himself, when the air is a mite coolish. The Great Man turns up at the Shed in a long broadcoth cape lined with satin. The rest of us wear modest sports clothes, and some youngsters even turn up for the Flow of Soul in slacks . . .

Koussevitzky's showmanship is evidenced by the fact that he pops in from Europe each year with some new piece of music which is Boston's exclusively for a while. This season Koussy's pet is a simple but colorful descriptive piece called "Peter and the Wolf," written by the Russian, Prokofieff. It has a narration explaining the fairy tale characters, well done by Richard Hale. It was a treat to see scores of kids turn up from nearby Summer camps to hear this attractive novelty, which appeals to adults as well, naturally . . . For these two weeks the yeomen of the neighborhood and the simpler inns cash in on the influx of visitors, as does Saratoga during August. I stayed at Oaklawn Inn, packed from cellar to eaves for the Festival. The grub was fine—fresh things from the garden, luscious blueberry pies which are the Yankees' late Summer delight, and, of course, baked beans on Saturday. That is unshatterable tradition. The rest of the year the inn coasts . . .

Since my brother-in-law fiddles in the band I can get into rehearsals, which are a circus at all times with the respected Koussy, mighty disciplinarian, muttering in eight or nine languages as he whips the boys through the night's pieces.

But no whoopee in the Berkshires after the show! Two night spots in the immediate neighborhood, the Red Lion Inn and the Log Cabin, turn off the tap at midnight Saturday. When I asked why no leeway was given later revelers, I was gently told that the district wanted no riff-raff. All is genteel and re-fained.

The clergy is much in evidence at "Tanglewood." I saw a fashion highlight struck among the reverend brethren when two arrived wearing white mohair suits, black dickeys and white collars. The clericks looked awfully nice, but I couldn't help but feel that it was a little—er—well, advanced, I hope it was all right with the bishop.

THIS CLIPPING FROM
MONTCLAIR, N. J. ✓
SEMI-WEEKLY TIMES

AUG 18 1939

The following letter describing the Berkshire Music Festival which concluded last week was written to the editor of this column by a local Smith College student of music who attended the final series, presented by the Boston Symphony orchestra under Serge Koussevitsky, Thursday, Saturday and Sunday last.

"The Tanglewood Shed is a simply huge affair, holding about 6,500 people. It's in a lovely place, surrounded by great quantities of trees, arbors, terraces and shrubbery. Persons who don't have seats can sit outside the shed on the lawn, which is enormous, and listen. Then there is a great tent arrangement across from the shed where refreshments are served during intermissions and where people can buy picnic lunches Sunday before the afternoon concert. In the background are the Berkshires and the lake—and it is gorgeous!

"The accoustics in the shed are perfectly marvelous and you can hear the music no matter where you're sitting. As for Mr. Koussevitsky—well, he is wonderful. He never lets up a minute while he is lead-

---

THIS CLIPPING FROM
GREAT NECK, N. Y
LEDGER
8/18/30

RETURNS FROM MUSIC FESTIVAL

Lyra Nicholas, Douglaston concert-pianist, is at her Douglaston Parkway home again after a fortnight's attendance at the series of six concerts in the sixth annual Berkshire Symphonic Festival at Tanglewood, Mass.

Mrs. Nicholas was appointed a member of the board of advisors for the festival and attended several of the rehearsals of the Boston Symphony Orchestra, conducted by Serge Koussevitzky. She is the director of the Douglaston Music Guild, the Long Island representative for the festival.

Among other visitors at the concerts, which drew an average attendance of 6,000, were Miss Gladys Ware of Bayside, teacher of music in P. S. 98, Douglaston; Miss Ruth Sapio, teacher of piano, Douglaston; J. Cecil Prouty, conductor of the Long Island Symphony, and Mrs. Prouty, Flushing; Mr. and Mrs. Augustus B. Kinzel, Douglas Manor, and Mr. and Mrs. George H. Nixon, Flushing.

THIS CLIPPING FROM
TORONTO, CAN.
GLOBE & MAIL

AUG 19 1939

The sixth annual Berkshire Symphonic Festival closed this week at Stockbridge with the audience standing and cheering Koussevitzky and the Boston Symphony Orchestra for many minutes. So great was the success of the undertaking this summer that the Festival may be extended from two to three weeks next year.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 20 1939

CONCERT AND OPERA ASIDES

THERE once was a time when the words "late Beethoven," laden with sundry cosmic philosophies by the musical literati, represented a region accessible only to the intellectual and artistic élite. If you could recognize a theme as coming from Beethoven Op. 106 upward, you had, if you desired, an undisputed claim to esthetic snobbishness. Lip-service paid its highest tribute to late Beethoven, but, until recent years, the public at large has had to take the scholars' rhapsodies on credit.

Radio, phonograph, the spread of concerts and the resultant popularization of good music have changed all this, for which the conclusive proof was the huge audience that came to Lewisohn Stadium last week to hear the Beethoven "Ninth," Op. 125. If there is anything esoteric in this work, it was certainly not beyond the heads and hearts of 15,000 plain folk.

The versatile Igor Stravinsky will be occupied in this country next season as conductor-composer, pianist and lecturer. He will arrive early in October to take the distinguished Norton Chair of Poetry at Harvard University, his particular subject as yet not announced. There is a strong possibility that he will appear as guest conductor of the Boston Symphony Orchestra, probably in November and March. He has definite conducting commitments with the Chicago Symphony in February and with the San Francisco Symphony in December, and there is again "a strong probability" that he will direct his ballets, "Jeu de Cartes" and "Petruchka" in Los Angeles. The likely guess is that the orchestra will be the Los Angeles Philharmonic.

THIS CLIPPING FROM
DALLAS, TEX.
TIMES-HERALD

AUG 20 1939

SUMMER FESTIVAL IN BERKSHIRES IS GREAT SUCCESS

Record-Breaking Crowds and Enthusiasm Suggest It May Rival Salzburg and Bayreuth in Few Years.

By **JOHN WILLIAM ROGERS.**

Stockbridge, Mass., Aug. 19.—The Berkshire Symphonic Festival has just closed its fifth annual season here this week with such extraordi- ary acclaim that it seems clear it is destined to become the great erican summer music festival and to take its place beside such ld musical events as Bayreuth and Salzburg.

The six programs which the Boston Symphony has offered during August under Serge Koussevitsky began with an attendance of over 000 people and this number steadily climbed until the last two concerts had audiences that totaled 000. Not only did visitors from all over the union summering in the Berkshires flock to them, but the performances were received with such mounting enthusiasm, both by critics and a musically sophisticated public, that many music lovers made the journey from as far away as New York and Boston to attend.

While the festivals to date have concerned themselves purely with symphonic music, Dr. Koussevitzky, into whose competent hands their destiny has been placed, has already visualized them as widening their scope and becoming a significant center of the arts in America. Already definite steps are being taken toward the realization of his plan and early in July, 1940, a new academy will begin its first session here.

The academy will function in two distinct parts: One for the advanced instruction of a limited number of pupils and the other a general session for a larger schol Each student will belong either to the festival chorus or the school orchestra. They will attend the rehearsals of the Boston Symphony, and already scheduled for performance in the 1940 festival is Bach's Mass in B Minor which Koussevitzky will conduct. Somewhat later, if all goes well, the activities will probably be extended to the operatic field.

◆ ◆ ◆

Setting of the Festival.

Besides the excellence of the performances which has sent the most exacting music lovers into a search for superlatives, the setting of the festival is such as to leave anyone fortunate enough to be present breathless with delight. For in 1936 the Boston Symphony Orchestra was presented with the gift of the superb 200-acre estate of "Tanglewood." It lies in the loveliest part of the Berkshire mountains and overlooks a shimmering lake. It was here that Hawthorne lived when he wrote "The House of Seven Gables" and "The Wonder Book," and no festival in the world has a more magnificent setting. Tangleewood is situated between Stockbridge and Lenox, just about midway between Boston and New York, a little more than a hundred miles from each. In the center of what is probably the most wealthy and populous summer colony area in the East, it could not have a better location for drawing audiences, as the mounting attendance has already proved.

The first festival was held in the summer of 1934 as an open air affair with sixty-five members of the New York Philharmonic orchestra. It was conducted by the late Henry Hadley, who conceived the idea of naming it. Dr. Hadley also conducted its second season.

Uncertain weather led to the utilization of a tent the second year, and then a larger tent—and for three years the programs were given on various estates. Dr. Koussevitzky and the Boston Symphony entered the picture in 1936, and by 1937, the need for a permanent all weather auditorium became so obvious that the festival sponsors determined to invest $80,000 in such a structure to be erected at Tanglewood. It was finished in time for last year's festival. It is a simply designed functional building with a large shell for the musicians and seats for more than 5,000 people. It is open around the sides, keeping one's contact with the surrounding countryside, but so designed as to make audience and orchestra relatively independent of summer storms.

Phonograph Records in Evidence

The old homestead on the estate has been given over to the display and sale of phonographs and symphonic records, one more evidence of the growing acceptance on the part of discriminating music lovers of the importance of modern recordings.

The striking thing about the festival and the thing which speaks for its justice is that its setting and geneeral plan seems to result in the most marked inspiration of the musicians. These in turn affect the audience and receive back from them the kind of delightful response that makes each concert a memorable event.

Under the able generalship of Miss Gertrude Robinson Smith, president of festival, the woole community has been persuaded to take a part. The ushers are volunteer workers from the region. The American Legion undertook to superintend the not inconsiderable task of getting some thousands of cars properly parked and out of the grounds again, and the local club women set up a refreshments tent for the convenience of the visitors. An example of just how thoroughly each detail was managed could be seen in the fact that a fire truck stood parked nearby, ready for any unforeseeen emergency.

The fare which the six audiences heard was made up of such representative things as Bach's Brandenberg Concerto No. 3, Brahms First, Beethoven's second, Scheherazade, Tschaikowsky's Fourth, Strauss' Thus Spake Zarathustra, and Schumann's Fourth. On the novelty side was a concerto for orchestra by Walter Piston and Prokoffieff's Peter and the Wolf.

THIS CLIPPING FROM
MEMPHIS, TENN.
COMMERCIAL APPEAL

AUG 20 1939

He Should Know

HOLLYWOOD, Aug. 19.—(INS)—Akim Tamiroff, the mad Russian who learned his acting in the Moscow Art Theater, like all good Russians, loves good music. Riding in from a location set, he heard the driver of the studio car whistling a tune. "Where did you learn Rachmaninoff?" queried the actor. "That isn't Rachmaninoff, that's Tschaikowsky," answered the driver. "Yes, how do you be so sure," queried Tamiroff. "I used to be in the Boston Symphony Orchestra," replied the driver.

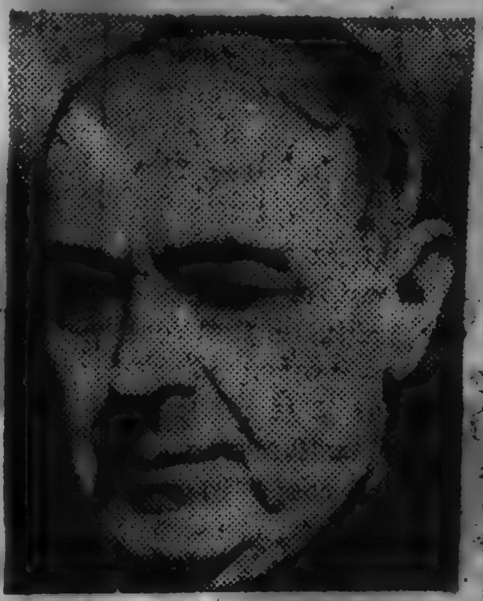
THIS CLIPPING FROM
FORT WORTH, TEX.
Morning Star-Telegram
AUG 18 1939

THIS CLIPPING FROM
OAKLAND, CAL.
POST-ENQUIRER
AUG 21 1939

THIS CLIPPING FROM
NEW ORLEANS, LA.
ITEM
AUG 21 1939

Gentility Reigns at Boston Symphony

By Alice Hughes



SERGE KOUSSEVITZKY
. . . eat out of his hand.

NEW YORK, Aug. 17.—Among the Summer events a top flight experience is attendance at the Berkshire Music Festival of the Boston Symphony Orchestra, and since my first visit there last year, I'll try never to miss it again unless broke or bedfast. Ten days ago I managed to make it, and reveled in the beauty of the countryside, the richness of the music and the charm of the site, which is "Tanglewood," where Nathaniel Hawthorne wrote so many of his tales.

The Boston band is unique among this country's orchestras at present. It has more prestige than our own Philharmonic Symphony, now that Toscanini has left Carnegie Hall, and most musicians seem to think it a better band, too. But of course its guiding spirit is Serge Koussevitzky, that strange combination of musicmaker, dictator and showman who waves the stick over it. He is a dominating personality, and he has the rich Bostonians eating right out of his paw. What Koussy wants, Koussy gets. He wanted a permanent music shed for "Tanglewood"—he got it. He wants a music school there, too, with himself as professor of conducting. Next Summer he gets it.

But the audiences are the most fascinating feature, to me. Their nucleus is the small corps of surviving lady brahmins from Bahston. They are usually tall, slender, stately patricians—white haired, blue-veined and wearing many classic diamonds and pearls. They seem to me the last of the rear guard of American gentlewomen as our grandmas reckoned such, and I can't take my eyes from them as they sit erect in their boxes. Their granddaughters may be cuttin' the rug" in shorts to Benny Goodman symphonies, but the tattered flag of these grand dames still flutters above "Tanglewood" and Boston's Symphony Hall.

GIRL IN THE BERKSHIRES—The lady brahmins wear lacy or silken clothes to the concerts, and many of their men even wear opera cloaks—and so does Koussy himself, when the air is a mite coolish. The Great Man turns up at the Shed in a long breadcoth cape lined with satin. The rest of us wear modest sports clothes, and some youngsters even turn up for the Flow of Soul in slacks . . .

Koussevitzky's showmanship is evidenced by the fact that he pops in from Europe each year with some new piece of music which is Boston's exclusively for a while. This season Koussy's pet is a simple but colorful descriptive piece called "Peter and the Wolf," written by the Russian, Prokofieff. It has a narration explaining the fairy tale characters, well done by Richard Hale. It was a treat to see scores of kids turn up from nearby Summer camps to hear this attractive novelty, which appeals to adults as well, naturally . . . For these two weeks the yeomen of the neighborhood and the simpler inns cash in on the influx of visitors, as does Saratoga during August. I stayed at Oaklawn Inn, packed from cellar to eaves for the Festival. The grub was fine—fresh things from the garden, luscious blueberry pies which are the Yankees' late Summer delight, and, of course, baked beans on Saturday. That is unshatterable tradition. The rest of the year the inn coasts . . .

Since my brother-in-law fiddles in the band I can get into rehearsals, which are a circus at all times with the respected Koussy, mighty disciplinarian, muttering in eight or nine languages as he whips the boys through the night's pieces.

But no whoopee in the Berkshires after the show! Two night spots in the immediate neighborhood, the Red Lion Inn and the Log Cabin, turn off the tap at midnight Saturday. When I asked why no leeway was given later revelers, I was gently told that the district wanted no riff-raff. All is genteel and re-fained.

The clergy is much in evidence at "Tanglewood." I saw a fashion highlight struck among the reverend brethren when two arrived wearing white mohair suits, black dickeys and white collars. The clericks looked awfully nice, but I couldn't help but feel that it was a little—er—well, advanced, I hope it was all right with the bishop.

THIS CLIPPING FROM ✓
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES
AUG 18 1939

The following letter describing the Berkshire Music Festival which concluded last week was written to the editor of this column by a local Smith College student of music who attended the final series, presented by the Boston Symphony orchestra under Serge Koussevitsky, Thursday, Saturday and Sunday last.

"The Tanglewood Shed is a simply huge affair, holding about 6,500 people. It's in a lovely place, surrounded by great quantities of trees, arbors, terraces and shrubbery. Persons who don't have seats can sit outside the shed on the lawn, which is enormous, and listen. Then there is a great tent arrangement across from the shed where refreshments are served during intermissions and where people can buy picnic lunches Sunday before the afternoon concert. In the background are the Berkshires and the lake—and it is gorgeous!

"The accoustics in the shed are perfectly marvelous and you can hear the music no matter where you're sitting. As for Mr. Koussevitsky—well, he is wonderful. He never lets up a minute while he is lead-

---

THIS CLIPPING FROM
GREAT NECK, N.Y
LEDGER
8/18/39

RETURNS FROM MUSIC FESTIVAL

Lyra Nicholas, Douglaston concert-pianist, is at her Douglaston Parkway home again after a fortnight's attendance at the series of six concerts in the sixth annual Berkshire Symphonic Festival at Tanglewood, Mass.

Mrs. Nicholas was appointed a member of the board of advisors for the festival and attended several of the rehearsals of the Boston Symphony Orchestra, conducted by Serge Koussevitzky. She is the director of the Douglaston Music Guild, the Long Island representative for the festival.

Among other visitors at the concerts, which drew an average attendance of 6,000, were Miss Gladys Weep of Bayside, teacher of music in P. S. 98, Douglaston; Miss Ruth Sapio, teacher of piano, Douglaston; J. Cecil Prouty, conductor of the Long Island Symphony, and Mrs. Prouty, Flushing; Mr. and Mrs. Augustus B. [illegible], Douglas Manor, and Mr. and Mrs. George H. Nixon, Flushing.

THIS CLIPPING FROM
TORONTO, CAN.
GLOBE & MAIL
AUG 19 1939

The sixth annual Berkshire Symphonic Festival closed this week at Stockbridge with the audience standing and cheering Koussevitzky and the Boston Symphony Orchestra for many minutes. So great was the success of the undertaking this summer that the Festival may be extended from two to three weeks next year.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
AUG 20 1939

CONCERT AND OPERA ASIDES

THERE once was a time when the words "late Beethoven," laden with sundry cosmic philosophies by the musical literati, represented a region accessible only to the intellectual and artistic élite. If you could recognize a theme as coming from Beethoven Op. 106 upward, you had, if you desired, an undisputed claim to esthetic snobbishness. Lip-service paid its highest tribute to late Beethoven, but, until recent years, the public at large has had to take the scholars' rhapsodies on credit.

Radio, phonograph, the spread of concerts and the resultant popularization of good music have changed all this, for which the conclusive proof was the huge audience that came to Lewisohn Stadium last week to hear the Beethoven "Ninth," Op. 125. If there is anything esoteric in this work, it was certainly not beyond the heads and hearts of 15,000 plain folk.

The versatile Igor Stravinsky will be occupied in this country next season as conductor-composer, pianist and lecturer. He will arrive early in October to take the distinguished Norton Chair of Poetry at Harvard University, his particular subject as yet not announced. There is a strong possibility that he will appear as guest conductor of the Boston Symphony Orchestra, pro[illegible]ember and March. He has definite conducting commitments with the Chicago Symphony in February and with the San Francisco Symphony in December, and there is again "a strong probability" that he will direct his ballets, "Jeu de Cartes" and "Petruchka" in Los Angeles. The likely guess is that the orchestra will be the Los Angeles Philharmonic.

THIS CLIPPING FROM
DALLAS, TEX.
TIMES-HERALD
AUG 20 1939

SUMMER FESTIVAL IN BERKSHIRES IS GREAT SUCCESS

Record-Breaking Crowds and Enthusiasm Suggest It May Rival Salzburg and Bayreuth in Few Years.

By JOHN WILLIAM ROGERS.

Stockbridge, Mass., Aug. 19.—The Berkshire Symphonic Festival has just closed its fifth annual season here this week with such extraordinary acclaim that it seems clear it is destined to become the great American summer music festival and to take its place beside such world musical events as Bayreuth and Salzburg.

The six programs which the Boston Symphony has offered during August under Serge Koussevitsky began with an attendance of over 000 people and this number steadily climbed until the last two concerts had audiences that totaled 000. Not only did visitors from all over the union summering in the Berkshires flock to them, but the performances were received with such mounting enthusiasm, both by critics and a musically sophisticated public, that many music lovers made the journey from as far away as New York and Boston to attend.

While the festivals to date have concerned themselves purely with symphonic music, Dr. Koussevitzky, to whose competent hands their destiny has been placed, has already visualized them as widaning their scope and becoming a significant center of the arts in America. Already definite steps are being taken toward the realization of his plan and early in July, 1940, a new academy will begin its first session here.

The academy will function in two distinct parts: One for the advanced instruction of a limited number of pupils and the other a general session for a larger schol Each student will belong either to the festival chorus or the school orchestra. They will attend the rehearsals of the Boston Symphony, and already scheduled for performance in the 1940 festival is Bach's Mass in B Minor which Koussevitzky will conduct. Somewhat later, if all goes well, the activities will probably be extended to the operatic field.

◆ ◆ ◆

Setting of the Festival.

Besides the excellence of the performances which has sent the most exacting music lovers into a search for superlatives, the setting of the festival is such as to leave anyone fortunate enough to be present breathless with delight. For in 1936 the Boston Symphony Orchestra was presented with the gift of the superb 200-acre estate of "Tanglewood." It lies in the loveliest part of the Berkshire mountains and overlooks a shimmering lake. It was here that Hawthorne lived when he wrote "The House of Seven Gables" and "The Wonder Book," and no festival in the world has a more magnificent setting. Tangleewood is situated between Stockbridge and Lenox, just about midway between Boston and New York, a little more than a hundred miles from each. In the center of what is probably the most wealthy and populous summer colony area in the East, it could not have a better location for drawing audiences, as the mounting attendance has already proved.

The first festival was held in the summer of 1934 as an open air affair with sixty-five members of the New York Philharmonic orchestra. It was conducted by the late Henry Hadley, who conceived the idea of naming it. Dr. Hadley also conducted its second season.

Uncertain weather led to the utilization of a tent the second year, and then a larger tent—and for three years the programs were given on various estates. Dr. Koussevitzky and the Boston Symphony entered the picture in 1936, and by 1937, the need for a permanent all weather auditorium became so obvious that the festival sponsors determined to invest $80,000 in such a structure to be erected at Tanglewood. It was finished in time for last year's festival. It is a simply designed functional building with a large shell for the musicians and seats for more than 6,000 people. It is open around the sides, keeping one's contact with the surrounding countryside, [illegible] audi- [illegible] in-

Phonograph Records in Evidence

The old homestead on the estate has been given over to the display and sale of phonographs and symphonic records, one more evidence of the growing acceptance on the part of discriminating music lovers of the importance of modern recordings.

The striking thing about the festival and the thing which speaks for its justice is that its setting and geneeral plan seems to result in the most marked inspiration of the musicians. These in turn affect the audience and receive back from them the kind of delightful response that makes each concert a memorable event.

Under the able generalship of Miss Gertrude Robinson Smith, president of festival, the woole community has been persuaded to take a part. The ushers are volunteer workers from the region. The American Legion undertook to superintend the not inconsiderable task of getting some thousands of cars properly parked and out of the grounds again, and the local club women set up a refreshments tent for the convenience of the visitors. An example of just how thoroughly each detail was managed could be seen in the fact that a fire truck stood parked nearby, ready for any unforeeseen emergency.

The fare which the six audiences heard was made up of such representative things as Bach's Brandenberg Concerto No. 3, Brahms First, Beethoven's second, Scheherazade, Tschaikowsky's Fourth, Strauss' Thus Spake Zarathustra, and Schumann's Fourth. On the novelty side was a concerto for orchestra by Walter Piston and Prokoffieff's Peter and the Wolf.

THIS CLIPPING FROM
MEMPHIS, TENN.
COMMERCIAL APPEAL
AUG 20 1939

He Should Know

HOLLYWOOD, Aug. 19.—(INS)—Akim Tamiroff, the mad Russian who learned his acting in the Moscow Art Theater, like all good Russians, loves good music. Riding in from a location set, he heard the driver of the studio car whistling a tune. "Where did you learn Rachmaninoff?" queried the actor. "That isn't Rachmaninoff, that's Tschaikowsky," answered the driver. "Yes, how do you be so sure," queried Tamiroff. "I used to be in the Boston Symphony Orchestra," repl[illegible]

147

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

AUG 20 1939

'Tanglewood' Music Center in 1940 Is Plan With Academy, Festival Concerts Schedule

Dr. Serge Koussevitzky, Conductor of Boston Symphony Berkshire Festival Will Have Class as Will G. Wallace Woodworth

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, invites the music-minded to consider a music center at "Tanglewood," in the Berkshires, and definite steps now are being taken toward the realization of Dr. Koussevitzky's plan. In early July, 1940, the new academy at "Tanglewood" will begin its first session, the term of six weeks to culminate with concerts of the festival.

The Academy will be in two distinct parts: One for advanced instruction to a limited number of students, qualified by ability and training; the other a general session for a larger school. A feature of the first will be a special class in orchestral conducting under Dr. Koussevitzky. The second will be preparation of a festival chorus in which all will participate.

Each Academy student will belong either to the festival chorus or the school orchestra. General sessions will be devoted to lectures and to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society. Mr. Woodworth was in Syracuse last spring with the Harvard Glee Club in concert in the Syracuse Museum. His mother, Mrs. George L. Woodworth, lives in Cazenovia.

In 1940, the chorus will prepare a large work—Bach's impressive Mass in B Minor, to be sung under direction of Dr. Koussevitzky. Classes in folk dancing will be included in the Academy's six weeks' schedule. Membership in the Berkshire Symphonic Festival is limited to 3,000. The list will be closed Nov. 1 or as soon as the limit is reached.

Dr. Koussevitzky and his Boston Symphony orchestra have a full concert season ahead with 24 Friday nights and the same number of Saturday nights, six Tuesday afternoons and six Monday nights in Symphony Hall, Boston; five afternoon and five evening concerts in Carnegie Hall, New York City; five evening concerts in the Academy of Music, Brooklyn, and five night concerts in Providence, R. I. The orchestra also will appear on eight occasions in Cambridge, Mass., and twice in New Haven, Hartford and Pittsburgh. Other cities on tour: Rochester and Buffalo, Cleveland, O., Ann Arbor, Mich., Chicago, Philadelphia, Montclair, N. J., New Brunswick and Northampton and Springfield, Mass.

Mrs. Harry L. Vibbard, director of the Syracuse Music School Settlement, writes of enchanted hours at the 1939 Berkshire Festival just closed. "It is quite probable the season next year will be three weeks," she says, "the Academy idea is gaining much interest." During her visit at "Tanglewood," Mrs. Vibbard enjoyed several talks with Mr. Theodorowicz, second concertmeister of the orchestra. He was second in the old Kneisel Quartet and for years has been in the Boston Orchestra. Carl Silfer, Syracuse violinist, studies with him and the master is deeply concerned with his pupil's progress.

One of the "sensations" of the Berkshire Festival was the singing of Dorothy Maynor, 28-year-old Negro soprano, native of Norfolk, Va., where her father was a minister. She attended Hampton Institute, sang with the Hampton Choir in Carnegie Hall, New York City, in the soprano section. The next year she studied under R. Nathaniel Dett at Hampton; planned to become a teacher of public school music. Dr. John Finley Williamson of Westminster Choir School encouraged her to become a choir director. Miss Harriet S. Curtis, dean of women at Hampton, followed the girl's work with some interest and has made New York studies possible for the singer. Now Alan Houghton is training her in operatic repertoire.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

AUG 20 1939

Berkshire Fete to Sponsor a Music School

During the recent Berkshire Symphonic festival announcement was made of a musical academy that is to become a part of the eastern project next summer. The school will be situated at the festival site, Tanglewood, Mass., and will open in July, 1940.

Designed "for living and working in music" the academy was conceived by Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, as neither a "conservatory or a summer school, in any accepted sense." "A large student body will have the opportunity for a life in music, not only by discussion and example, but through participation, and in association with a great orchestra and its conductor." A smaller group will devote its time to particular fields. "An intelligent interest in the subject involved" is the chief entrance requirement.

In its first year the academy will continue for six weeks, culminating in the festival concerts, played by the Boston ensemble. It is planned in two sections, the first of which includes advanced instruction to a limited number of specially qualified students. A class in orchestral conducting under the direction of Dr. Koussevitzky will be the main feature, but there will also be available individual instruction in vocal or instrumental study under a faculty which will include thirty members of the Boston Symphony.

A second section of the academy is described as a "general session for a larger school." Each student will belong either to the festival chorus or to the school orchestra. General sessions, compulsory for all, will be held twice a day except Saturdays and Sundays, and will extend through the festival period. These will be devoted to lectures on broad phases of musical development, form and style; classes in folk dancing and choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee club and Radcliffe society. All students will be admitted to the festival concerts and to "a certain number" of rehearsals. The chorus will participate in the festival after a period of preparation under Dr. Koussevitzky.

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

AUG 21 1939

A Native Flagstad?

A short and plump Negro woman walked out on the platform of Carnegie Hall, New York, last June—and faced a virtually empty house. Only about 35 listeners were scattered around the 2,752-seat auditorium. Then she started to sing—operatic airs, lieder, spirituals. An hour later the small, critical audience that had gathered for a private audition was murmuring amazement over a soprano voice of arresting richness, fluidity, and power. A virtually unknown singer—Dorothy Maynor—had scored a triumph.

Last week the 28-year-old Miss Maynor did it again. Before an audience of 200 guests, including numerous musicians and first-string metropolitan critics, the singer made a surprise appearance at Serge Koussevitzky's annual picnic for his orchestra, in Tanglewood, summer home of the Boston Symphony near Lenox, Mass. She sang a string of major arias from Handel, Mozart, Charpentier, and Wagner. Then, to show her versatility, she passed from opera to spirituals.

This time the critics jumped overboard. In The New York Times, Noel Straus named Miss Maynor "a new songstress of startling powers . . . the mature and fully equipped artist of prime rank." Serge Koussevitzky topped that—"a native Kirsten Flagstad," he said. Oscar Thompson chimed in with the opinion that Miss Maynor's voice, in its best moments, could be compared with anybody's.

This week, as a result, the musical world is buzzing with the name of Dorothy Maynor, awaiting her official New York debut. That will come next November. She has already been signed by the concert managers Evans & Salter.

A native of Norfolk, Va., and daughter of the Rev. John J. Mainor (the spelling was changed for professional purposes), Miss Maynor got her first musical experience in the choir of her father's church. At 14 she entered Hampton Institute, and ten years ago she appeared in Europe with the institute's famous Negro chorus. Planning merely to become a music teacher, she was urged on by John Finley Williamson of the Westminster Choir in Princeton, N.J., to become a choral director. Others insisted that she should pursue a solo career. Funds for study (first with Wilfred Klamroth and now with Alan Haughton) were provided by Miss Harriet S. Curtis of Boston, and the interest of other music lovers brought auditions in New York and with Koussevitzky.

Today Miss Maynor sings with equal ease in both French and German and has built up an admirable repertory of vocal masterworks ("about 200 now," she says, "but I'm not sure of the exact number because I haven't counted it in about three months"). The ease with which she passes from the great "Ho-Yo-To-Ho" air in "Die Walküre" to simple Negro spirituals (she likes to sing the latter sitting down, as she did in her father's choir, because "I feel better") is one of her startling attributes. Another is the seeming effortless and tireless quality of her tone production that ranges from a top voice of true soprano brilliance to the deep tonal stream characteristic of her race.

So far, with virtually no experience on the solo platform, Miss Maynor is handicapped by lack of audience technique, and because of that many cautious critics are keeping their fingers crossed. In potentialities, however, nearly all of them agree that she is probably the find not only of this season but of many seasons.

Koussevitzky with Dorothy Maynor, the new singing sensation

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE

AUG 21 1939

FESTIVAL—PLUS ACADEMY.

Next to the now almost traditional thunderstorm, the audience at the 1939 Berkshire festival opening found its interest engaged by the announcement of plans for inauguration next year of an academy of music in connection with the festival.

This academy has long been a cherished part of Dr. Serge Koussevitzky's dreams for the musical adventure at Tanglewood, in the Berkshire hills near Stockbridge, Mass.

The first session in 1940 will include a class in orchestral conducting under Dr. Koussevitzky and the preparation of a festival chorus. No diploma or other credit for attendance will be given. Thus the academy is differentiated at once from the conventional school or conservatory of music.

These are ambitious plans, which hold great possibilities in musical education. Their development will be watched closely by musicians and educators.—*The Christian Science Monitor.*

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

AUG 20 1939

'Tanglewood' Music Center in 1940 Is Plan With Academy, Festival Concerts Schedule

Dr. Serge Koussevitzky, Conductor of Boston Symphony Berkshire Festival Will Have Class as Will G. Wallace Woodworth

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, invites the music-minded to consider a music center at "Tanglewood," in the Berkshires, and definite steps now are being taken toward the realization of Dr. Koussevitzky's plan. In early July, 1940, the new academy at "Tanglewood" will begin its first session, the term of six weeks to culminate with concerts of the festival.

The Academy will be in two distinct parts: One for advanced instruction to a limited number of students, qualified by ability and training; the other a general session for a larger school. A feature of the first will be a special class in orchestral conducting under Dr. Koussevitzky. The second will be preparation of a festival chorus in which all will participate.

Each Academy student will belong either to the festival chorus or the school orchestra. General sessions will be devoted to lectures and to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society. Mr. Woodworth was in Syracuse last spring with the Harvard Glee Club in concert in the Syracuse Museum. His mother, Mrs. George L. Woodworth, lives in Cazenovia.

In 1940, the chorus will prepare a large work—Bach's impressive Mass in B Minor, to be sung under direction of Dr. Koussevitzky. Classes in folk dancing will be included in the Academy's six weeks' schedule. Membership in the Berkshire Symphonic Festival is limited to 3,000. The list will be closed Nov. 1 or as soon as the limit is reached.

Dr. Koussevitzky and his Boston Symphony orchestra have a full concert season ahead with 24 Friday nights and the same number of Saturday nights, six Tuesday afternoons and six Monday nights in Symphony Hall, Boston; five afternoon and five evening concerts in Carnegie Hall, New York City; five evening concerts in the Academy of Music, Brooklyn, and five night concerts in Providence, R. I. The orchestra also will appear on eight occasions in Cambridge, Mass., and twice in New Haven, Hartford and Pittsburgh. Other cities on tour: Rochester and Buffalo, Cleveland, O., Ann Arbor, Mich., Chicago, Philadelphia, Montclair, N. J., New Brunswick and Northampton and Springfield, Mass.

Mrs. Harry L. Vibbard, director of the Syracuse Music School Settlement, writes of enchanted hours at the 1939 Berkshire Festival just closed. "It is quite probable the season next year will be three weeks," she says, "the Academy idea is gaining much interest." During her visit at "Tanglewood," Mrs. Vibbard enjoyed several talks with Mr. Theodorowicz, second concertmeister of the orchestra. He was second in the old Kneisel Quartet and for years has been in the Boston Orchestra. Carl Silfer, Syracuse violinist, studies with him and the master is deeply concerned with his pupil's progress.

One of the "sensations" of the Berkshire Festival was the singing of Dorothy Maynor, 28-year-old Negro soprano, native of Norfolk, Va., where her father was a minister. She attended Hampton Institute, sang with the Hampton Choir in Carnegie Hall, New York City, in the soprano section. The next year she studied under R. Nathaniel Dett at Hampton; planned to become a teacher of public school music. Dr. John Finley Williamson of Westminster Choir School encouraged her to become a choir director. Miss Harriet S. Curtis, dean of women at Hampton, followed the girl's work with some interest and has made New York studies possible for the singer. Now Alan Houghton is training her in operatic repertoire.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

AUG 20 1939

Berkshire Fete to Sponsor a Music School

During the recent Berkshire Symphonic festival announcement was made of a musical academy that is to become a part of the eastern project next summer. The school will be situated at the festival site, Tanglewood, Mass., and will open in July, 1940.

Designed "for living and working in music" the academy was conceived by Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, as neither a conservatory or a summer school, in any accepted sense." "A large student body will have the opportunity for a life in music, not only by discussion and example, but through participation, and in association with a great orchestra and its conductor." A smaller group will devote its time to particular fields. "An intelligent interest in the subject involved" is the chief entrance requirement.

In its first year the academy will continue for six weeks, culminating in the festival concerts, played by the Boston ensemble. It is planned in two sections, the first of which includes advanced instruction to a limited number of specially qualified students. A class in orchestral conducting under the direction of Dr. Koussevitzky will be the main feature, but there will also be available individual instruction in vocal or instrumental study under a faculty which will include thirty members of the Boston Symphony.

A second section of the academy is described as a "general session for a larger school." Each student will belong either to the festival chorus or to the school orchestra. General sessions, compulsory for all, will be held twice a day except Saturdays and Sundays, and will extend through the festival period. These will be devoted to lectures on broad phases of musical development, form and style; classes in folk dancing and choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee club and Radcliffe society. All students will be admitted to the festival concerts and to "a certain number" of rehearsals. The chorus will participate in the festival after a period of preparation under Dr. Koussevitzky.

THIS CLIPPING FROM
DAYTON, O.
NEWS-WEEK

AUG 21 1939

A Native Flagstad?

A short and plump Negro woman walked out on the platform of Carnegie Hall, New York, last June—and faced a virtually empty house. Only about 35 listeners were scattered around the 2,752-seat auditorium. Then she started to sing—operatic airs, lieder, spirituals. An hour later the small, critical audience that had gathered for a private audition was murmuring amazement over a soprano voice of arresting richness, fluidity, and power. A virtually unknown singer—Dorothy Maynor—had scored a triumph.

Last week the 28-year-old Miss Maynor did it again. Before an audience of 200 guests, including numerous musicians and first-string metropolitan critics, the singer made a surprise appearance at Serge Koussevitzky's annual picnic for his orchestra, in Tanglewood, summer home of the Boston Symphony near Lenox, Mass. She sang a string of major arias from Handel, Mozart, Charpentier, and Wagner. Then, to show her versatility, she passed from opera to spirituals.

This time the critics jumped overboard. In The New York Times, Noel Straus named Miss Maynor "a new songstress of startling powers . . . the mature and fully equipped artist of prime rank." Serge Koussevitzky topped that—"a native Kirsten Flagstad," he said. Oscar Thompson chimed in with the opinion that Miss Maynor's voice, in its best moments, could be compared with anybody's.

This week, as a result, the musical world is buzzing with the name of Dorothy Maynor, awaiting her official New York debut. That will come next November. She has already been signed by the concert managers Evans & Salter.

A native of Norfolk, Va., and daughter of the Rev. John J. Mainor (the spelling was changed for professional purposes), Miss Maynor got her first musical experience in the choir of her father's church. At 14 she entered Hampton Institute, and ten years ago she appeared in Europe with the institute's famous Negro chorus. Planning merely to become a music teacher, she was urged on by John Finley Williamson of the Westminster Choir in Princeton, N.J., to become a choral director. Others insisted that she should pursue a solo career. Funds for study (first with Wilfred Klamroth and now with Alan Haughton) were provided by Miss Harriet S. Curtis of Boston, and the interest of other music lovers brought auditions in New York and with Koussevitzky.

Today Miss Maynor sings with equal ease in both French and German and has built up an admirable repertory of vocal masterworks ("about 200 now," she says, "but I'm not sure of the exact number because I haven't counted it in about three months"). The ease with which she passes from the great "Ho-Yo-To-Ho" air in "Die Walküre" to simple Negro spirituals (she likes to sing the latter sitting down, as she did in her father's choir, because "I feel better") is one of her startling attributes. Another is the seeming effortless and tireless quality of her tone production that ranges from a top voice of true soprano brilliance to the deep tonal stream characteristic of her race.

So far, with virtually no experience on the solo platform, Miss Maynor is handicapped by lack of audience technique, and because of that many cautious critics are keeping their fingers crossed. In potentialities, however, nearly all of them agree that she is probably the find not only of this season but of many seasons.

Koussevitzky with Dorothy Maynor, the new singing sensation

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE

AUG 21 1939

FESTIVAL—PLUS ACADEMY.

Next to the now almost traditional thunderstorm, the audience at the 1939 Berkshire festival opening found its interest engaged by the announcement of plans for inauguration next year of an academy of music in connection with the festival.

This academy has long been a cherished part of Dr. Serge Koussevitzky's dreams for the musical adventure at Tanglewood, in the Berkshire hills near Stockbridge, Mass.

The first session in 1940 will include a class in orchestral conducting under Dr. Koussevitzky and the preparation of a festival chorus. No diploma or other credit for attendance will be given. Thus the academy is differentiated at once from the conventional school or conservatory of music.

These are ambitious plans, which hold great possibilities in musical education. Their development will be watched closely by musicians and educators.—*The Christian Science Monitor.*

148

THIS CLIPPING FROM
TIME MAGAZINE
CHICAGO, ILL.

AUG 21 1939

Salt at Stockbridge

For the past six years the Boston Symphony's Berkshire Festival, near Stockbridge, Mass., has provided an elegant musical salt lick amid the favorite summer grazing grounds of Boston's contented Brahmins. Spooned delicately out by the great Dr. Serge Koussevitzky and his flawless orchestra, the Festival's six annual programs have so far been noted more for purity than for pungency. But last week the Berkshire Festival produced an unusually big and tangy lump of salt. A brown, bosomy, 28-year-old Negro soprano named Dorothy Maynor, who went to Stockbridge to hear the music, ended up by making music for Stockbridge's awed music makers.

John Geo. Mahanna

DOROTHY MAYNOR
She had a nice time.

Invited to the Festival by friends, soft-spoken Dorothy Maynor wangled a chance to sing for Koussevitzky. When her big, velvety voice swung out in a brace of difficult *Lieder,* ceremonious Koussevitzky threw up his hands, cried: "A native Flagstad!" Next day, at a private picnic given by Koussevitzky to the members of the orchestra and a few hand-picked critics and musicians, Soprano Maynor, perfectly poised, warbled faultless coloratura, crooned deep *Lieder,* went to town on a Wagnerian Ho-yo-to-ho. The gilt-edged professional audience marveled at her versatility and easy form, found her rich voice one of the finest in a generation.

Asked how she came by her poise and cultivated musical taste (her only previous public appearances had been as a soloist with the Negro Hampton Institute Choir), Soprano Maynor modestly gave all the credit to her teachers. When she had heard the last concert of the Festival, Dorothy Maynor thanked her hostess for a nice time, took the next train for Manhattan, where she lives with her mother (a Methodist minister's widow) in a small upper-West Side apartment. When she got home she started practicing for her first public recital, at Town Hall in November. Said she: "My week has been so exciting I can't believe it's true."

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 22 1939

Rear Section of Tanglewood Shed To Have New Chairs

Miss Clapp Makes $1000 Gift— Membership Lists Close Nov. 1— No Action on 1940

Berkshire Symphonic Festival trustees yesterday voted to install chairs in the entire rear section of the shed at Tanglewood so that by the time the concerts are given by the Boston Symphony Orchestra in 1940, the ~~entire shed~~ will be so equipped. A gift of $1000 from Miss Alice Clapp of Washington, D. C., for chairs will be applied to the total cost of the project.

The trustees expressed the hope that other public spirited citizens might make additional gifts to help meet the cost of chairs and other needed improvements at Tanglewood.

No Action on 1940

No action was taken by the board pertaining to the length of the concert season next year but it was indicated that some action may be taken at the annual meeting next month.

It was voted to close membership lists Nov. 1 or earlier if the limit of 3000 members is reached. Subscriptions will be received from Nov. 1 to July and after July 1 only single concert tickets will be sold.

The trustees passed a resolution of appreciation for the gift of 516 chairs for the boxes made by John Shepard Jr., summer resident of Lenox, former mayor of Palm Beach, Fla. The recommendation was also passed for additional leads from the gutters on the shed and for the erection of a steel fence along the Hawthorne Pines from the Bullard line to the Higginson line and from Hawthorne Street to the southwest corner of the shed.

Whatever surplus accrues from the 1939 Festival will be applied toward these much needed improvements.

In view of installation of chairs in the rear section of the shed, some changes will be made in seating plans. The lowest priced seats instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

Yesterday's meeting was held at the home of the president, Miss Gertrude Robinson Smith in Stockbridge. The trustees agreed with Miss Robinson Smith that the 1939 Festival had been the most successful of the six. Refreshments were served following the meeting.

The various recommendations acted upon were contained in the report of the president. Other reports were submitted by Treasurer Henry W. Dwight, George W. Edman, clerk and chairman of publicity and Joseph Franz, chairman of the Tanglewood committee. Miss Alice Riggs, chairman of the lectures given by Miss Harriet Johnson in the six public schools in the county also submitted a report and recommended that the course be extended to include three more schools in 1939-40.

THIS CLIPPING FROM
NORFOLK, VA.
LEDGER DISPATCH

AUG 23 1939

New York Acclaims Local Negro Singer

Dorothy Maynor, Daughter of Norfolk Minister, Hailed as "Native Kirsten Flagstad"

A Negro singer born in Norfolk has been acclaimed within the last week as "a native Kirsten Flagstad," following a sensational audition before leading metropolitan musicians and critics.

She is Dorothy Maynor, 28 years old, a daughter of the Rev. John J. Mainor, formerly a Negro minister here. Her brother, John J. Mainor, Jr., is a caulker for the city water department. The spelling of her name was changed for professional reasons.

She made a surprise appearance last week at Serge Koussevitzky's annual picnic for the Boston Symphony Orchestra in Tanglewood, summer home of the orchestra near Lenox, Mass. In the audience were 200 guests, including numerous musicians and first-string Metropolitan critics, as reported in the latest issue of Newsweek.

She sang major arias from Handel, Mozart, Charpentier and Wagner, then passed from opera to Negro spirituals.

In the New York Times, Noel Strauss called her "a new songstress of startling powers . . . . the mature and fully equipped artist of prime rank." Serge Koussevitzky topped that by calling her "a native Kersten Flagstad." Oscar Thompson opined that the Negro singer's voice, in its best moments, could be compared with anybody's.

She got her first musical experience in the choir of her father's church, according to Newsweek, which continus, as follows:

"At 14 she entered Hampton Institute, and ten years ago she appeared in Europe with the institute's famous Negro chorus. Planning to become a music teacher she was urged on by John Finley Williamson, of the Westminster Choir in Princeton, N. J., to become a choral director.

"Others insisted that she should pursue a solo career. Funds for study (first with Wilfred Klamroth and now with Alan Haughton) were provided by Miss Harriet S. Curtis, of Boston, and the interest of other music lovers brought auditions in New York and with Koussevitzky."

She is said to sing with equal ease in both French and German, and has built up an admirable repertory of vocal masterworks. The singer's official New York debut will come in November. She has already been signed by the concert managers, Evans & Salter.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

AUG 23 1939

MORE SEATS TO BE INSTALLED AT TANGLEWOOD

Rear Section of Music Shed to Have Chairs; Membership Lists Close Nov. 1

STOCKBRIDGE, Aug. 23—Berkshire Symphonic Festival trustees this week voted to install chairs in the entire rear section of the music shed at Tanglewood. This means that the entire shed will be so equipped in time for the 1940 concerts by the Boston Symphony Orchestra. A gift of $1000 from Miss Alice Clapp of Washington, D. C., will be applied to the total cost of the new chairs.

Will Care for Overflow

Additional gifts will be received gratefully, the trustees said in announcing Miss Clapp's gift. The benches thus released will be used to take care of any overflow that may occur at the Tanglewood concerts.

The board took no action on next season except to vote to close membership lists Nov. 1 or earlier if the limit of 3000 members is reached. Subscriptions will be received from Nov. 1 to July 1 and after July 1 only single concert tickets will be available. It was indicated that some action on the 1940 season may be taken at the annual meeting next month.

Whatever surplus develops from this year's concerts will be applied to several needed improvements. One of the improvements voted by the trustees is a steel fence to extend from the Bullard to the Higginson line along the Hawthorne pines and from Hawthorne Street to the southwest corner of the shed. Another improvement is installation of additional leads from the gutters on the shed to take care of heavy rains. The steel fence will act as a protection for the shed in winter and during the concert season will help in control of the crowds.

Shepard Thanked

The trustees passed a resolution expressing appreciation to John Shepard, Jr., summer resident of Lenox and former mayor of Palm Beach, Fla., for his gift of 516 chairs for the boxes.

In view of the installation of chairs in the rear section, some changes will be made in the seating plans for the shed. The lowest priced seats, instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

The various recommendations adopted by the board were contained in the report of the president, Miss Gertrude Robinson Smith, at whose home the meeting was held.

Reports also were submitted by Treasurer Henry W. Dwight; Joseph Franz, chairman of the Tanglewood Committee, and George W. Edman, chairman of publicity.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 23 1939

BACK OF SHED AT TANGLEWOOD TO HAVE CHAIRS

Trustees Announce Gift of $1000; Membership Lists to Close Nov. 1

PITTSFIELD, Aug. 22—Berkshire Symphonic Festival trustees yesterday voted to install chairs in the entire rear section of the shed at Tanglewood so that by the time the concerts are given by the Boston Symphony Orchestra in 1940, the ~~entire shed~~ will be so equipped. A gift of $1000 from Miss Alice Clapp of Washington, D. C., for chairs will be applied to the total cost of the project.

The trustees expressed the hope that other public spirited citizens might make additional gifts to help meet the cost of chairs and other needed improvements.

No action was taken by the board pertaining to the length of the concert season next year but it was indicated that some action may be taken at the annual meeting next month.

It was voted to close membership lists Nov. 1 or earlier if the limit of 3000 members is reached. Subscriptions will be received from Nov. 1 to July 1 and after July 1 only single concert tickets will be sold.

The trustees passed a resolution of appreciation for the gift of 516 chairs for the boxes made by John Shepard, Jr., summer resident of Lenox, former mayor of Palm Beach, Fla. The recommendation was also passed for additional leads from the gutters on the shed and for the erection of a steel fence along the Hawthorne Pines from the Bullard line to the Higginson line and from Hawthorne Street to the southwest corner of the shed. Whatever surplus accrues from this year's festival will be applied toward these much needed improvements.

In view of installation of chairs in the rear section of the shed, some changes will be made in seating plans. The lowest priced seats instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

Yesterday's meeting was held at the home of the president, Miss Gertrude Robinson Smith, in Stockbridge. The trustees agreed that the 1939 festival had been the most successful of any in the six-year period. The recommendations passed upon were contained in the president's report. Other reports were submitted by Treasurer Henry W. Dwight; George W. Edman, clerk and chairman of publicity, and Joseph Franz, chairman of the Tanglewood committee.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 23 1939

Chairs for Entire Shed at Tanglewood Voted by Trustees

Berkshire Symphonic Festival trustees this week voted to install chairs in the entire rear section of the music shed at Tanglewood.

This means that the entire shed will be so equipped in time for the 1940 concerts by the Boston Symphony Orchestra. A ~~gift of $1,000~~ from Miss Alice Clapp of Washington will be applied to the total cost of the new chairs.

Additional gifts will be received gratefully, the trustees said in announcing Miss Clapp's gift. The benches thus released will be used to take care of any overflow.

The board took no action on next season except to vote to close membership lists Nov. 1 or earlier if the limit of 3,000 members is reached. Subscriptions will be received from Nov. 1 to July 1 and after July 1 only single concert tickets will be available. It was indicated that some action on the 1940 season may be taken at the annual meeting next month.

Whatever surplus develops from this year's concerts will be applied to several needed improvements. Improvements voted are a steel fence from the Bullard to the Higginson line along the Hawthorne pines and from Hawthorne St. to the southwest corner of the shed and installation of additional leads from the gutters on the shed to take care of heavy rains.

In view of the installation of chairs in the rear section, some changes will be made in the seating plans for the shed. The lowest-priced seats, instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 23 1939

FESTIVAL GIVEN $1,000 FOR CHAIRS

Washington Woman Makes Gift for Tanglewood

BENCHES TO GO.

Decision on Longer Program Next Year Deferred — Improvements Planned at Lenox Property.

Deferring action for the present on the proposal to add three more concerts to the Berkshire Symphonic Festival's usual program of six for the 1940 season, the Festival trustees have voted to replace the last benches with chairs in the rear section of the music shed at Tanglewood before next year's season opens.

Action on the expansion of next year's concert program will probably come at another meeting the trustees will hold next month when Dr. Serge Koussevitzky, director of the Boston Symphony orchestra, will be present.

A gift of $1,000 from Miss Alice Clapp of Washington, D. C., will be applied to the cost of installing chairs to replace the remaining rear section benches, it was announced. Chairs were substituted for some of the benches this year when John Shepard, Jr., of Lenox and Miami, Fla., gave the Festival 516 new arm chairs for the boxes, releasing an equal number of the plain chairs which had previously been used in the boxes. The board passed a resolution of appreciation to Mr. Shepard and Miss Clapp.

Following the installation of the new chairs in the rear, changes will be made in the seating plan. The lowest price seats, instead of being on the extreme sides, will be in the last five rows of each of the 12 sections.

Rain gutters on the shed are to be extended and wire fences placed around some parts of the property. Any net profits from this year's concerts will be used for these purposes.

The trustees voted to close the membership lists on Nov. 1 or earlier if the quota of 3,000 members is reached. It was announced that subscriptions will be received from Nov. 1 to July 1 and after July 1 only season tickets will be sold.

THIS CLIPPING FROM
TIME MAGAZINE
CHICAGO, ILL.

AUG 21 1939

Salt at Stockbridge

For the past six years the Boston Symphony's Berkshire Festival, near Stockbridge, Mass., has provided an elegant musical salt lick amid the favorite summer grazing grounds of Boston's contented Brahmins. Spooned delicately out by the great Dr. Serge Koussevitzky and his flawless orchestra, the Festival's six annual programs have so far been noted more for purity than for pungency. But last week the Berkshire Festival produced an unusually big and tangy lump of salt. A brown, bosomy, 28-year-old Negro soprano named Dorothy Maynor, who went to Stockbridge to hear the music, ended up by making music for Stockbridge's awed music makers.

John Geo. Mahanna

DOROTHY MAYNOR
She had a nice time.

Invited to the Festival by friends, soft-spoken Dorothy Maynor wangled a chance to sing for Koussevitzky. When her big, velvety voice swung out in a brace of difficult *Lieder*, ceremonious Koussevitzky threw up his hands, cried: "A native Flagstad!" Next day, at a private picnic given by Koussevitzky to the members of the orchestra and a few hand-picked critics and musicians, Soprano Maynor, perfectly poised, warbled faultless coloratura, crooned deep *Lieder*, went to town on a Wagnerian Ho-yo-to-ho. The gilt-edged professional audience marveled at her versatility and easy form, found her rich voice one of the finest in a generation.

Asked how she came by her poise and cultivated musical taste (her only previous public appearances had been as a soloist with the Negro Hampton Institute Choir), Soprano Maynor modestly gave all the credit to her teachers. When she had heard the last concert of the Festival, Dorothy Maynor thanked her hostess for a nice time, took the next train for Manhattan, where she lives with her mother (a Methodist minister's widow) in a small upper-West Side apartment. When she got home she started practicing for her first public recital, at Town Hall in November. Said she: "My week has been so exciting I can't believe it's true."

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 22 1939

Rear Section of Tanglewood Shed To Have New Chairs

Miss Clapp Makes $1000 Gift—Membership Lists Close Nov. 1—No Action on 1940

Berkshire Symphonic Festival trustees yesterday voted to install chairs in the entire rear section of the shed at Tanglewood so that by the time the concerts are given by the Boston Symphony Orchestra in 1940, the entire shed will be so equipped. A gift of $1000 from Miss Alice Clapp of Washington, D. C., for chairs will be applied to the total cost of the project.

The trustees expressed the hope that other public spirited citizens might make additional gifts to help meet the cost of chairs and other needed improvements at Tanglewood.

No Action on 1940

No action was taken by the board pertaining to the length of the concert season next year but it was indicated that some action may be taken at the annual meeting next month.

It was voted to close membership lists Nov. 1 or earlier if the limit of 3000 members is reached. Subscriptions will be received from Nov. 1 to July and after July 1 only single concert tickets will be sold.

The trustees passed a resolution of appreciation for the gift of 516 chairs for the boxes made by John Shepard Jr., summer resident of Lenox, former mayor of Palm Beach, Fla. The recommendation was also passed for additional leads from the gutters on the shed and for the erection of a steel fence along the Hawthorne Pines from the Bullard line to the Higginson line and from Hawthorne Street to the southwest corner of the shed.

Whatever surplus accrues from the 1939 Festival will be applied toward these much needed improvements.

In view of installation of chairs in the rear section of the shed, some changes will be made in seating plans. The lowest priced seats instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

Yesterday's meeting was held at the home of the president, Miss Gertrude Robinson Smith in Stockbridge. The trustees agreed with Miss Robinson Smith that the 1939 Festival had been the most successful of the six. Refreshments were served following the meeting.

The various recommendations acted upon were contained in the report of the president. Other reports were submitted by Treasurer Henry W. Dwight, George W. Edman, clerk and chairman of publicity and Joseph Franz, chairman of the Tanglewood committee. Miss Alice Riggs, chairman of the lectures given by Miss Harriet Johnson in the six public schools in the county also submitted a report and recommended that the course be extended to include three more schools in 1939-40.

THIS CLIPPING FROM
NORFOLK, VA.
LEDGER DISPATCH

AUG 23 1939

New York Acclaims Local Negro Singer

Dorothy Maynor, Daughter of Norfolk Minister, Hailed as "Native Kirsten Flagstad"

A Negro singer born in Norfolk has been acclaimed within the last week as "a native Kirsten Flagstad," following a sensational audition before leading metropolitan musicians and critics.

She is Dorothy Maynor, 28 years old, a daughter of the Rev. John J. Mainor, formerly a Negro minister here. Her brother, John J. Mainor, Jr., is a caulker for the city water department. The spelling of her name was changed for professional reasons.

She made a surprise appearance last week at Serge Koussevitzky's annual picnic for the Boston Symphony Orchestra in Tanglewood, summer home of the orchestra near Lenox, Mass. In the audience were 200 guests, including numerous musicians and first-string Metropolitan critics, as reported in the latest issue of Newsweek.

She sang major arias from Handel, Mozart, Charpentier and Wagner, then passed from opera to Negro spirituals.

In the New York Times, Noel Strauss called her "a new songstress of startling powers . . . . the mature and fully equipped artist of prime rank." Serge Koussevitzky topped that by calling her "a native Kersten Flagstad." Oscar Thompson opined that the Negro singer's voice, in its best moments, could be compared with anybody's.

She got her first musical experience in the choir of her father's church, according to Newsweek, which continus, as follows:

"At 14 she entered Hampton Institute, and ten years ago she appeared in Europe with the institute's famous Negro chorus. Planning to become a music teacher she was urged on by John Finley Williamson, of the Westminster Choir in Princeton, N. J., to become a choral director.

"Others insisted that she should pursue a solo career. Funds for study (first with Wilfred Klamroth and now with Alan Haughton) were provided by Miss Harriet S. Curtis, of Boston, and the interest of other music lovers brought auditions in New York and with Koussevitzky."

She is said to sing with equal ease in both French and German, and has built up an admirable repertory of vocal masterworks. The singer's official New York debut will come in November. She has already been signed by the concert managers, Evans & Salter.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

AUG 23 1939

MORE SEATS TO BE INSTALLED AT TANGLEWOOD

Rear Section of Music Shed to Have Chairs; Membership Lists Close Nov. 1

STOCKBRIDGE, Aug. 23—Berkshire Symphonic Festival trustees this week voted to install chairs in the entire rear section of the music shed at Tanglewood. This means that the entire shed will be so equipped in time for the 1940 concerts by the Boston Symphony Orchestra. A gift of $1000 from Miss Alice Clapp of Washington, D. C., will be applied to the total cost of the new chairs.

Will Care for Overflow

Additional gifts will be received gratefully, the trustees said in announcing Miss Clapp's gift. The benches thus released will be used to take care of any overflow that may occur at the Tanglewood concerts.

The board took no action on next season except to vote to close membership lists Nov. 1 or earlier if the limit of 3000 members is reached. Subscriptions will be received from Nov. 1 to July 1 and after July 1 only single concert tickets will be available. It was indicated that some action on the 1940 season may be taken at the annual meeting next month.

Whatever surplus develops from this year's concerts will be applied to several needed improvements. One of the improvements voted by the trustees is a steel fence to extend from the Bullard to the Higginson line along the Hawthorne pines and from Hawthorne Street to the southwest corner of the shed. Another improvement is installation of additional leads from the gutters on the shed to take care of heavy rains. The steel fence will act as a protection for the shed in winter and during the concert season will help in control of the crowds.

Shepard Thanked

The trustees passed a resolution expressing appreciation to John Shepard, Jr., summer resident of Lenox and former mayor of Palm Beach, Fla., for his gift of 516 chairs for the boxes.

In view of the installation of chairs in the rear section, some changes will be made in the seating plans for the shed. The lowest priced seats, instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

The various recommendations adopted by the board were contained in the report of the president, Miss Gertrude Robinson Smith, at whose home the meeting was held.

Reports also were submitted by Treasurer Henry W. Dwight; Joseph Franz, chairman of the Tanglewood Committee, and George W. [illegible] chairman of [illegible]

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

AUG 23 1939

BACK OF SHED AT TANGLEWOOD TO HAVE CHAIRS

Trustees Announce Gift of $1000; Membership Lists to Close Nov. 1

PITTSFIELD, Aug. 22—Berkshire Symphonic Festival trustees yesterday voted to install chairs in the entire rear section of the shed at Tanglewood so that by the time the concerts are given by the Boston Symphony Orchestra in 1940, the entire shed will be so equipped. A gift of $1000 from Miss Alice Clapp of Washington, D. C., for chairs will be applied to the total cost of the project.

The trustees expressed the hope that other public spirited citizens might make additional gifts to help meet the cost of chairs and other needed improvements.

No action was taken by the board pertaining to the length of the concert season next year but it was indicated that some action may be taken at the annual meeting next month.

It was voted to close membership lists Nov. 1 or earlier if the limit of 3000 members is reached. Subscriptions will be received from Nov. 1 to July 1 and after July 1 only single concert tickets will be sold.

The trustees passed a resolution of appreciation for the gift of 516 chairs for the boxes made by John Shepard, Jr., summer resident of Lenox, former mayor of Palm Beach, Fla. The recommendation was also passed for additional leads from the gutters on the shed and for the erection of a steel fence along the Hawthorne Pines from the Bullard line to the Higginson line and from Hawthorne Street to the southwest corner of the shed. Whatever surplus accrues from this year's festival will be applied toward these much needed improvements.

In view of installation of chairs in the rear section of the shed, some changes will be made in seating plans. The lowest priced seats instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

Yesterday's meeting was held at the home of the president, Miss Gertrude Robinson Smith, in Stockbridge. The trustees agreed that the 1939 festival had been the most successful of any in the six-year period. The recommendations passed upon were contained in the president's report. Other reports were submitted by Treasurer Henry W. Dwight; George W. Edman, clerk and chairman of publicity, and Joseph Franz, chairman of the Tanglewood committee.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

AUG 23 1939

Chairs for Entire Shed at Tanglewood Voted by Trustees

Berkshire Symphonic Festival trustees this week voted to install chairs in the entire rear section of the music shed at Tanglewood.

This means that the entire shed will be so equipped in time for the 1940 concerts by the Boston Symphony Orchestra. A gift of $1,000 from Miss Alice Clapp of Washington will be applied to the total cost of the new chairs.

Additional gifts will be received gratefully, the trustees said in announcing Miss Clapp's gift. The benches thus released will be used to take care of any overflow.

The board took no action on next season except to vote to close membership lists Nov. 1 or earlier if the limit of 3,000 members is reached. Subscriptions will be received from Nov. 1 to July 1 and after July 1 only single concert tickets will be available. It was indicated that some action on the 1940 season may be taken at the annual meeting next month.

Whatever surplus develops from this year's concerts will be applied to several needed improvements. Improvements voted are a steel fence from the Bullard to the Higginson line along the Hawthorne pines and from Hawthorne St. to the southwest corner of the shed and installation of additional leads from the gutters on the shed to take care of heavy rains.

In view of the installation of chairs in the rear section, some changes will be made in the seating plans for the shed. The lowest-priced seats, instead of being on the extreme sides of the rear section, will be in the last five rows of each of the 12 sections.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

AUG 23 1939

FESTIVAL GIVEN $1,000 FOR CHAIRS

Washington Woman Makes Gift for Tanglewood

BENCHES TO GO

Decision on Longer Program Next Year Deferred — Improvements Planned at Lenox Property.

Deferring action for the present on the proposal to add three more concerts to the Berkshire Symphonic Festival's usual program of six for the 1940 season, the Festival trustees have voted to replace the last benches with chairs in the rear section of the music shed at Tanglewood before next year's season opens.

Action on the expansion of next year's concert program will probably come at another meeting the trustees will hold next month when Dr. Serge Koussevitzky, director of the Boston Symphony orchestra, will be present.

A gift of $1,000 from Miss Alice Clapp of Washington, D. C., will be applied to the cost of installing chairs to replace the remaining rear section benches, it was announced. Chairs were substituted for some of the benches this year when John Shepard, Jr., of Lenox and Miami, Fla., gave the Festival 516 new arm chairs for the boxes, releasing an equal number of the plain chairs which had previously been used in the boxes. The board passed a resolution of appreciation to Mr. Shepard and Miss Clapp.

Following the installation of the new chairs in the rear, changes will be made in the seating plan. The lowest price seats, instead of being on the extreme sides, will be in the last five rows of each of the 12 sections.

Rain gutters on the shed are to be extended and wire fences placed around some parts of the property. Any net profits from this year's concerts will be used for these purposes.

The trustees voted to close the membership lists on Nov. 1 or earlier if the quota of 3,000 members is reached. It was announced that subscriptions will be received from Nov. 1 to July 1 and after July 1 only season tickets will be sold.

149

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 24 1939

Tanglewood Music Shed Receives Gift of Chairs

Berkshire Symphonic Festival Plans 1940 Improvements

Chairs will be substituted for benches in the entire rear section of the Music Shed at Tanglewood, Lenox, Mass., before next summer's Berkshire Symphonic Festival, thanks to a gift of $1,000 for this purpose from Miss Alice Clapp, of Washington, it was announced yesterday. The benches thus released will be used to take care of possible overflow crowds. The festival trustees who met early this week at the home of Miss Gertrude Robinson Smith, president of the festival, in Stockbridge, also announced that contributions toward further improvements on the Music Shed and the grounds would be gratefully received.

Membership lists will be closed by Nov. 1, or earlier if the limit of 3,000 members is reached before that time. Subscriptions for the 1940 concerts of the Boston Symphony Orchestra under Serge Koussevitzky will be received from Nov. 1 to July 1. Action on a possible extension of the 1940 festival beyond its present quota of six concerts may be taken at the trustees' next monthly meeting in September.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 24 1939

Comment

BERKSHIRE'S SUCCESS

(Boston Herald)

If Bostonians of the late George Apley's generation seldom ventured west of Albany, the western horizon of many of his juniors occasionally seems to be limited by the Worcester "cut-off" to New York. Thus Boston interest in the symphonic festival at Stockbridge is apt to be confined to satisfaction derived from hearing how well "our" orchestra has been doing there and how graciously it and Dr. Koussevitzky have been received. Personal attendance has usually seemed out of the question, what with the summertime calls of Maine or Cape Cod, and the fact that all of the musical works on the Berkshire programs are, for the most part, from the orchestra's standard repertoire and have been heard many times in Symphony Hall.

Despite this indifference of the eastern end of the state, the festival has continued to grow in brilliance and popularity. Nearly 7000 persons heard the final concert of this summer's series on Sunday afternoon. Total attendance for the six concerts was about 38,000. Tanglewood, now the permanent home of the Festival, has become the regular destination of thousands of people residing in all parts of western Massachusetts and in eastern New York, northern Connecticut and southern Vermont. The immense congregation of motor cars is a nightmare for the police and a spectacle for the local citizenry. Plans are already well advanced for a unique academy of music at Tangewood next July, at which Dr. Koussevitzky, together with other highly competent musicians, will teach.

All this, the crowds, the congestion and the enthusiasm, is impressive and exciting. But quite as remarkable is the fact that the original intent of the Festival—that of hearing great music out of doors in the natural beauty of the Berkshires—has been preserved. The acoustics of the new shed are so remarkable that you can wander about the soft lawns of Tanglewood, gaze across the lake to the blue hills beyond, and still hear clearly and perfectly a symphony of Sibelius, or, what is peculiarly appropriate, Debussy's "L'Apre Midi d'un Faune." The more adventurous of Bostonians should make a date with Stockbridge for next August. They will never hear great music played amid more beautiful surroundings.

THIS CLIPPING FROM

KANSAS CITY, MO.
CALL
8/25/39

Dorothy Mainor Hailed by Boston Symphony Ork Critic

STOCKBRIDGE, Mass.—(CP) — Miss Dorothy Mainor was hailed by Serge Koussevitzky, conductor of the Boston Symphony orchestra, as a singer with "varied style, clarity of voice and wonderful musicality," following her appearance here Wednesday.

Further praising the noted singer, the internationally famous orchestra leader described Miss Mainor as a "native Kirsten Flagstad." Miss Mainor appeared in recital at the Berkshire Music Festival.

She began her career several years ago and first attracted attention as a soprano in her early years at Hampton institute, where she studied under the direction of Nathaniel Dett and was widely acclaimed by Dr. Dett as a soloist with the Hampton Institute Choir under Dr. Dett's direction on its celebrated European tour.

Miss Mainor is the daughter of the late Rev. J. J. Mainor, former A.M.E. minister and ex-supreme commander of the Knights of Gideon, and Mrs. Alice Mainor, who lives with her in New York city.

THIS CLIPPING FROM
RADIO GUIDE
NEW YORK, N. Y.

AUG 25 1939

The March of Music

Edited by LEONARD LIEBLING

"... An ampler Ether, a diviner Air ..."—Wordsworth

The Light Within

A LEADING radio conductor told me the other day that when television becomes universal in the homes he intends to give some Haydn and Mozart performances, with the studio orchestra wearing powdered wigs and period costumes and the music-racks lighted by candles.

I reminded him that a hundred years ago Charles Lamb (who was not over-fond of music), in one of his essays, invoked blessings on the man who had invented wax candles, which he considered the great comforter on the long nights of study and writing. At that time Chopin was composing all of his works by candle-light. In his book "Lutece," Heine describes one of Liszt's recitals in Paris in 1844 and speaks about the heat of the flaming candles. No doubt the brilliant early concert pieces of Liszt were written by the light of candles. Bach and Handel knew nothing better. In Haydn's diary for November 5, 1701, we find that the London fog was so dense "I had to light a candle as early as eleven o'clock in the morning."

The ancient Greeks and Romans wrote by candle-light, but later adapted a primitive form of lamp consisting of one or two wicks projecting from a vessel containing some kind of oil. Cicero, writing to his friend Atticus, about 40 B.C., said that he burnt the Atticus letter with the same lamp by which he had written the answer.

We write by electric light, but thus far nothing much superior to the works of Cicero, Shakespeare, Bach, Beethoven, Chopin has appeared. Perhaps the outside illumination is not as important as the light of genius.

Speaking Up

By V. Vidal

WITH all the moaning about the decline of the Salzburg Festival since Hitler's advent, and the excitement over the broadcasts of the Lucerne Festival, what, I wondered, about music festivals in America? I had, of course, heard of the Bethlehem, Worcester and Berkshire Festivals. But I had never been to any of them. So I decided to look into the situation and spent part of my vacation on a busman's holiday in the beautiful Berkshire Mountains--listening to music.

I found the country around Stockbridge, Lenox and Pittsfield, Mass., simply reeking with history and tradition. Hawthorne, Longfellow, the Beechers, the Fields, Holmes, Melville, Bryant, Edith Wharton are only a few of the names associated with it. The white houses with their velvet lawns and enormous trees look as though they have been there for centuries, as, in fact, some of them have. Authentic picturesqueness, so much a part of the Salzburg charm, is there in abundance. I found, too, a community passionately interested in its music festival, from the hotel bell-boys to the Boston blue bloods. All of them have worked to keep snob appeal away, to make the Festival a community enterprise of purely artistic interest. Tickets are relatively inexpensive. One can live cheaply and well at any one of the guest houses scattered around the towns. And the plumbing is all that could be desired, which was more than one could say for Salzburg!

Originally the idea of the late Henry Hadley, American composer and conductor, the Berkshire Festival was first held in 1934 in the horse-show ring of an old estate near Stockbridge. In 1936 the Boston Symphony under Serge Koussevitzky was chosen as permanent orchestra, and finally in 1937 the Festival was presented with the marvelous estate of "Tanglewood," where Hawthorne wrote his "Wonder Book" and "Tanglewood Tales." A music shell, and later an open-roofed shed as a protection against rain were built on the grounds. Next year, a six weeks' music course for musicians and laymen will be held at "Tanglewood" as a preliminary to the Festival.

Already "Tanglewood" attracts an international audience. I heard a dozen languages spoken. The grounds are thrown open early, and many people come and have supper or lunch under the trees. They then drift into the shed and listen to great music played superbly by a magnificent orchestra under a conductor who ranks almost equally with Toscanini. The smooth lawns dip down to a silver lake and the rolling Berkshire hills. At night the moon gleams through the tall old trees. True, sometimes it rains, fierce, brief storms. The rain pelts down on the shed roof. Dr. Koussevitzky, with a wry grimace at the sky, lays down his baton until the elements subside. The audience laughs and takes everything with good humor and patience. The fading thunder has a trick of blending impressively with the kettledrums. I found "Scheherazade" considerably improved with thunder and lightning accompaniment.

Last year the concerts were broadcast. This year they were not. The March of Music would like to know why radio goes to the trouble and expense of airing foreign festivals and neglects our own. If America is to build up a Salzburg tradition the first to foster it should be the networks. Conceived in the American tradition, carried through by democratic means, supported by the eager, unfailing and active interest of the cultural hub of our country, the Berkshire Festivals deserve to become a national event, and something for every American to be proud of.

Let radio be in the vanguard of any effort to spread the music festival idea in the United States!

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

AUG 26 1939

Tanglewood To Add New Chairs

BERKSHIRE SYMPHONIC FESTIVAL trustees this week voted to install chairs in the entire rear section of the music shed at Tanglewood. The shed will be so equipped in time for the 1940 concerts by the Boston Symphony Orchestra.

A gift of $1,000 from Miss Alice Clapp of Washington, D. C., will be applied to the total cost of the new chairs.

Additional gifts will be received gratefully, the trustees said in announcing Miss Clapp's gift. The benches thus released will be used to take care of overflow crowds at Tanglewood concerts.

The board took no action on next season except to vote to close membership lists Nov. 1 or earlier if the limit of 3.000 members is reached. Subscriptions will be received from Nov. 1 to July 1 and after July 1 only single concert tickets will be available. It was indicated that some action on the 1940 season may be taken at the annual meeting next month.

Whatever surplus develops from this year's concerts will be applied to several needed improvements. One of the improvements voted by the trustees is a steel fence to extend from the Bullard to the Higginson line along the Hawthorne pines and from Hawthorn Street to the southwest corner of the shed. Another improvement is installation of additional leads from the gutters on the shed to take care of heavy rains. The steel fence will act as a protection for the shed in winter and during the concert season will help in control of the crowds.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

AUG 26 1939

Finland to Sponsor Sibelius Program

The Republic of Finland, through its Committee for Finland's Participation in the New York World's Fair, announces an all-Sibelius concert to be held at Carnegie Hall Thursday, September 28, with the NBC Symphony Orchestra under the baton of Georg Schneevoigt, Finnish conductor. This will be the high point of a nation-wide Sibelius week, September 24 to October 1.

Schneevoigt conducted the Los Angeles Philharmonic in 1927 and has appeared as guest conductor with the Boston Symphony. At present he is a conductor of the Finnish National Orchestra and a close friend of Sibelius.

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS
AUG 26 1939

Afield In Music

Al Fresco Programs Attended By Hundreds Of Thousands; Berkshire Festival Preeminent

BY GAIL MARTIN

ALL over the land, summer music flourishes with hundreds of thousands in attendance. Call the roll and one finds concerts at the Lewisohn Stadium, New York, the Berkshire Festival at Stockbridge, Mass., the Robin Hood Dell at Philadelphia, National Symphony concerts at Washington, D. C., opera at Chautauqua, New York and Cincinnati Summer Opera at the Zoo.

In addition, there is the Hollywood Bowl, the Stadium at Portland, summer opera at Forest Park, St. Louis, the Ravinia and Grant Park concerts at Chicago, and Central City's unique opera festival in the heart of the Rockies just out of Denver.

This does not include the scores of programs given by Federal Music Project bands and orchestras all over the nation, open air concerts at San Francisco, and the activities in other communities too numerous to mention.

ALL report a booming business. All strive to maintain a high quality of performance on a mass participation basis. It is notable that so-called "civic pride" is not depended upon for attendance.

Audiences are given their money's worth. There is but one consideration, that of quality and box-office drawing power. Take the Hollywood Bowl as an example. The world's greatest conductors are brought from England, Italy, France and America. The most eminent soloists are sponsored. No expense is too great in the search for talent.

The same principle is followed at the Berkshire Festival, at Chautauqua, at St. Louis, at Washington, D. C. and the Lewisohn Stadium. Promoters know that an audience turns out for but one purpose, that of securing the best show for the least money. Local pride and civic responsibility are frail props with which to sustain an artistic enterprise.

Glance at the policy of the Berkshire Festival, described by Carleton Smith of Esquire Magazine in these words:

"At long last, this culturally barren and boorish land has a summer music festival worth bellowing about. It's in the Berkshires. . .and offers a brand of music-making superior to that existing elsewhere on the globe in August."

At first, people in Stockbridge did not take kindly to the idea," says Mr. Smith. "Little did they realize that when they invited Serge Koussevitzky and the Boston Symphony to play, that they were removing it from the realm of local affairs and giving it international prestige and significance. Five thousand people came, whistled, stomped and cheered. There was no deficit.

"Tanglewood—a 200 acre estate where Hawthorne wrote the "House of Seven Gables" and the "Wonder Book"— was given to the Boston Orchestra as a permanent home for the Festival. Music lovers swarmed in from 32 states, from Canada and Europe. . .A branch telegraph office was installed to handle the outflow of newspaper copy.

"Here was a finer orchestra than Mr. Toscanini had in Salzburg or London. . .a finer orchestra than Mr. Furtwangler had in Bayreuth".

As a result, in 1940 the Berkshire Academy will be established where "mature and talented musicians can practice orchestral and choral conducting, where there will be a chance for everyone who enjoys music to associate in an informal and intimate way with professionals, to sing in the festival chorus or play in amateur orchestras, to attend rehearsals and concerts and observe how music is made.

"The only entrance requirement is an intelligent interest in music. No diploma or credit is given. . . It will have no library, no research, no academic formalities. The lectures, which deal broadly with the understanding of music and the arts, will not constitute a course of study but will serve as a background for actual musical experience. . ."

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.
AUG 26 1939

PILGRIMS to the Berkshire Festival report that Prokofieff's "Peter and the Wolf" was the same sensation it was when Serge Koussevitzky, Richard Hale, and the Boston Symphony introduced it to Carnegie Hall last winter. You may listen to this combination of composition and performers any time now, "Peter and the Wolf" having been recorded by Victor. It's album M-566. . . . From the Berkshires, also, come good reports of a young Negro singer, Dorothy Maynor. I heard her in a radio performance several years ago and she was remarkable then. Put her name in the future book of musicians who are likely to be Events in the 1939–1940 season. —ROBERT A. SIMON

THIS CLIPPING FROM
BILLINGS, MONT.
NEWS
8/27/39

FESTIVAL—PLUS ACADEMY.

Next to the now almost traditional thunderstorm, the audience at the 1939 Berkshire festival opening found its interest engaged by the announcement of plans for inauguration next year of an academy of music in connection with the festival.

This academy has long been a cherished part of Dr. Serge Koussevitzky's dreams for the musical adventure at Tanglewood, in the Berkshire hills near Stockbridge, Mass.

The first session in 1940 will include a class in orchestral conducting under Dr. Koussevitzky and the preparation of a festival chorus. No diploma or other credit for attendance will be given. Thus the academy is differentiated at once from the conventional school or conservatory of music.

These are ambitious plans, which hold great possibilities in musical education. Their development will be watched closely by musicians and educators.—*The Christian Science Monitor.*

The NATION

MUSIC

THERE was, many years ago, a golden age of singing. And there was, only quite recently, what might be called a golden age of orchestral performance: those ten years or so when simultaneously the New York Philharmonic was playing under Toscanini, the Boston Symphony under Koussevitzky, the Philadelphia under Stokowski, each orchestra exceptional in quality of personnel, each highly sensitized to the direction of a conductor exceptional in specific talents for the purpose—the ear for orchestral precision and sonority, the technique and personal force with which to achieve them; each orchestra, then, an instrument with which its conductor produced, in accordance with his individual taste, the distinctive radiance and transparency and sharpness of definition of the New York Philharmonic under Toscanini, the equally distinctive lush sumptuousness and splendor of the Philadelphia under Stokowski, the no less distinctive glow and subtlety and refinement of the Boston Symphony under Koussevitzky—sonorities which were to the sounds of these or any other orchestras under other conductors as the voice of Caruso to the voices of other tenors.

Of the three combinations only that of Koussevitzky with the Boston Symphony is still to be heard regularly, functioning with unimpaired brilliance, and with certain of its most famous achievements more miraculous and breath-taking than ever. Only in his programs has Koussevitzky shown lessened vigor, or perhaps merely the normal tendency of the virtuoso to give an ever higher polish to the works he is most successful with instead of learning an unfamiliar symphony of Haydn. I judge from the programs in New York, and also from those of the summer festivals, which merely transfer to a shed in the Berkshires the most overplayed works of the orchestra's winter repertory in Symphony Hall. Even Bach's B minor Mass, announced for next summer, is standard fare; whereas something out of the ordinary for a festival would be a work like Berlioz's "Childhood of Christ."

Stokowski returned to the Philadelphia Orchestra last season for a mere fortnight in Philadelphia, a single concert in New York, and revealed again his phenomenal talent for conducting—his ability to produce dazzling feats of virtuosity and fabulously beautiful sounds with an orchestra; but also revealed again that what interested him most in conducting was to use the orchestra and music to produce feats of virtuosity and beautiful sounds. They may work out occasionally into something as fine as his performance of the Haydn-Brahms Variations in New York; but more often the result is a performance like the one of Bach's D minor Toccata and Fugue for organ, which reduced the work to a succession of effects for the moment. One of the effects was new: a phrase of the Toccata would begin while the preceding phrase was still fading out. It was, apparently, to think out this that Stokowski had devoted the other fifty weeks of the year;

and it was for this that Bach had had to wait 200 years, to achieve the full realization of his purpose at last.

As for Toscanini, he conducts the new N. B. C. Symphony which, heard last winter in Newark's Mosque Theater, revealed an improvement in tone and responsiveness that made it a superb instrument in his hands, though still not what the New York Philharmonic had been. His work with his new orchestra is heard in its full beauty only by those who are able to get into the few public concerts. The people who are invited to the broadcasts in N. B. C.'s Studio 8H hear performances deprived of their tonal richness by the studio's acoustic conditions. This N. B. C. admits: the studio, it says, is meant for broadcasting; and it is true that what goes out through the microphones is far better than what can be heard in the studio. But N. B. C. means also that the studio is well adapted to broadcasting; and this is not true. What else can N. B. C. say? A corporation has its pride, like any of us; it has its "face," like the Japanese. Can N. B. C. admit that a studio which is the product of R. C. A.'s financial and engineering resources is not perfection; can it admit that Carnegie Hall, from which the New York Philharmonic is broadcast by Columbia, would be better for the N. B. C. Symphony; can it do anything but stubbornly keep the orchestra in Studio 8H at no matter what cost to Toscanini's broadcasts? True, having insisted after the first season that the studio was perfect, N. B. C. announced before the second season that it had been perfected; and true, it was improved. But when Alfred Wallenstein said in an interview that orchestral performances, including Toscanini's, were not being reproduced perfectly by radio because, in the first place, no substitute had been found for the wood and plaster of Carnegie Hall, and the millions spent on studio walls, floors, and ceilings had therefore not been able to produce anything to equal Carnegie Hall's acoustic excellence, he said what was plain to hear.

Toscanini's performance, then, goes out on the air with a loss due to the acoustics of the studio. It goes out, as Mr. Wallenstein pointed out, with a further loss due to the fact that the stations do not broadcast up to the 12,000 cycles or so which the ear can hear in the living performance; and a loss due to the fact that the lines which connect the stations in a network cannot carry the full volume range of the living performance—a loss, therefore, through monitoring which cuts down the fortissimo of the living performance and steps up the pianissimo, and in this way changes also the plastic proportions of the tonal continuum that are so remarkable in a Toscanini performance. This monitoring, also denied by N. B. C. the first season, was done more skilfully the second; but it was still plain to hear. And finally the performance reaches the ears of the millions outside with a loss due to the deficiencies of most of the radios in American homes. In the end Toscanini conducts but is not heard.

There were, last season, interesting changes in his work that I may discuss later; there were again his appalling choices of music; and there were this time Mr. Chotzinoff's talks, which might have been called "Great Composers as Seen Through the Keyhole"—concerned with the fact that Liszt took a trip to Italy "with the Countess dee Agoult," and Wagner went off with Cosima, and all the rest of what Mr. Chotzinoff thought important about these men and their music.

B. H. HAGGIN

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS
AUG 26 1939

Afield In Music

Al Fresco Programs Attended By Hundreds Of Thousands; Berkshire Festival Preeminent

BY GAIL MARTIN

ALL over the land, summer music flourishes with hundreds of thousands in attendance. Call the roll and one finds concerts at the Lewisohn Stadium, New York, the Berkshire Festival at Stockbridge, Mass., the Robin Hood Dell at Philadelphia, National Symphony concerts at Washington, D. C., opera at Chautauqua, New York and Cincinnati Summer Opera at the Zoo.

In addition, there is the Hollywood Bowl, the Stadium at Portland, summer opera at Forest Park, St. Louis, the Ravinia and Grant Park concerts at Chicago, and Central City's unique opera festival in the heart of the Rockies just out of Denver.

This does not include the scores of programs given by Federal Music Project bands and orchestras all over the nation, open air concerts at San Francisco, and the activities in other communities too numerous to mention.

ALL report a booming business. All strive to maintain a high quality of performance on a mass participation basis. It is notable that so-called "civic pride" is not depended upon for attendance.

Audiences are given their money's worth. There is but one consideration, that of quality and box-office drawing power. Take the Hollywood Bowl as an example. The world's greatest conductors are brought from England, Italy, France and America. The most eminent soloists are sponsored. No expense is too great in the search for talent.

The same principle is followed at the Berkshire Festival, at Chautauqua, at St. Louis, at Washington, D. C. and the Lewisohn Stadium. Promoters know that an audience turns out for but one purpose, that of securing the best show for the least money. Local pride and civic responsibility are frail props with which to sustain an artistic enterprise.

Glance at the policy of the Berkshire Festival, described by Carleton Smith of Esquire Magazine in these words:

"At long last, this culturally barren and boorish land has a summer music festival worth bellowing about. It's in the Berkshires. . .and offers a brand of music-making superior to that existing elsewhere on the globe in August."

At first, people in Stockbridge did not take kindly to the idea," says Mr. Smith. "Little did they realize that when they invited Serge Koussevitzky and the Boston Symphony to play, that they were removing it from the realm of local affairs and giving it international prestige and significance. Five thousand people came, whistled, stomped and cheered. There was no deficit.

"Tanglewood—a 200 acre estate where Hawthorne wrote the "House of Seven Gables" and the "Wonder Book"— was given to the Boston Orchestra as a permanent home for the Festival. Music lovers swarmed in from 32 states, from Canada and Europe. . .A branch telegraph office was installed to handle the outflow of newspaper copy.

"Here was a finer orchestra than Mr. Toscanini had in Salzburg or London. . .a finer orchestra than Mr. Furtwangler had in Bayreuth".

As a result, in 1940 the Berkshire Academy will be established where "mature and talented musicians can practice orchestral and choral conducting, where there will be a chance for everyone who enjoys music to associate in an informal and intimate way with professionals, to sing in the festival chorus or play in amateur orchestras, to attend rehearsals and concerts and observe how music is made.

"The only entrance requirement is an intelligent interest in music. No diploma or credit is given. . . It will have no library, no research, no academic formalities. The lectures, which deal broadly with the understanding of music and the arts, will not constitute a course of study but will serve as a background for actual musical experience. . ."

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.
AUG 26 1939

PILGRIMS to the Berkshire Festival report that Prokofieff's "Peter and the Wolf" was the same sensation it was when Serge Koussevitzky, Richard Hale, and the Boston Symphony introduced it to Carnegie Hall last winter. You may listen to this combination of composition and performers any time now, "Peter and the Wolf" having been recorded by Victor. It's album M-566. . . . From the Berkshires, also, come good reports of a young Negro singer, Dorothy Maynor. I heard her in a radio performance several years ago and she was remarkable then. Put her name in the future book of musicians who are likely to be Events in the 1939–1940 season. —ROBERT A. SIMON

THIS CLIPPING FROM
BILLINGS, MONT.
NEWS
8/27/39

FESTIVAL—PLUS ACADEMY.

Next to the now almost traditional thunderstorm, the audience at the 1939 Berkshire festival opening found its interest engaged by the announcement of plans for inauguration next year of an academy of music in connection with the festival.

This academy has long been a cherished part of Dr. Serge Koussevitzky's dreams for the musical adventure at Tanglewood, in the Berkshire hills near Stockbridge, Mass.

The first session in 1940 will include a class in orchestral conducting under Dr. Koussevitzky and the preparation of a festival chorus. No diploma or other credit for attendance will be given. Thus the academy is differentiated at once from the conventional school or conservatory of music.

These are ambitious plans, which hold great possibilities in musical education. Their development will be watched closely by musicians and educators.—*The Christian Science Monitor.*

The NATION

August 26, 1939

MUSIC

THERE was, many years ago, a golden age of singing. And there was, only quite recently, what might be called a golden age of orchestral performance: those ten years or so when simultaneously the New York Philharmonic was playing under Toscanini, the Boston Symphony under Koussevitzky, the Philadelphia under Stokowski, each orchestra exceptional in quality of personnel, each highly sensitized to the direction of a conductor exceptional in specific talents for the purpose—the ear for orchestral precision and sonority, the technique and personal force with which to achieve them; each orchestra, then, an instrument with which its conductor produced, in accordance with his individual taste, the distinctive radiance and transparency and sharpness of definition of the New York Philharmonic under Toscanini, the equally distinctive lush sumptuousness and splendor of the Philadelphia under Stokowski, the no less distinctive glow and subtlety and refinement of the Boston Symphony under Koussevitzky—sonorities which were to the sounds of these or any other orchestras under other conductors as the voice of Caruso to the voices of other tenors.

Of the three combinations only that of Koussevitzky with the Boston Symphony is still to be heard regularly, functioning with unimpaired brilliance, and with certain of its most famous achievements more miraculous and breath-taking than ever. Only in his programs has Koussevitzky shown lessened vigor, or perhaps merely the normal tendency of the virtuoso to give an ever higher polish to the works he is most successful with instead of learning an unfamiliar symphony of Haydn. I judge from the programs in New York, and also from those of the summer festivals, which merely transfer to a shed in the Berkshires the most overplayed works of the orchestra's winter repertory in Symphony Hall. Even Bach's B minor Mass, announced for next summer, is standard fare; whereas something out of the ordinary for a festival would be a work like Berlioz's "Childhood of Christ."

Stokowski returned to the Philadelphia Orchestra last season for a mere fortnight in Philadelphia, a single concert in New York, and revealed again his phenomenal talent for conducting—his ability to produce dazzling feats of virtuosity and fabulously beautiful sounds with an orchestra; but also revealed again that what interested him most in conducting was to use the orchestra and music to produce feats of virtuosity and beautiful sounds. They may work out occasionally into something as fine as his performance of the Haydn-Brahms Variations in New York; but more often the result is a performance like the one of Bach's D minor Toccata and Fugue for organ, which reduced the work to a succession of effects for the moment. One of the effects was new: a phrase of the Toccata would begin while the preceding phrase was still fading out. It was, apparently, to think out this that Stokowski had devoted the other fifty weeks of the year; and it was for this that Bach had had to wait 200 years, to achieve the full realization of his purpose at last.

As for Toscanini, he conducts the new N. B. C. Symphony which, heard last winter in Newark's Mosque Theater, revealed an improvement in tone and responsiveness that made it a superb instrument in his hands, though still not what the New York Philharmonic had been. His work with his new orchestra is heard in its full beauty only by those who are able to get into the few public concerts. The people who are invited to the broadcasts in N. B. C.'s Studio 8H hear performances deprived of their tonal richness by the studio's acoustic conditions. This N. B. C. admits: the studio, it says, is meant for broadcasting; and it is true that what goes out through the microphones is far better than what can be heard in the studio. But N. B. C. means also that the studio is well adapted to broadcasting; and this is not true. What else can N. B. C. say? A corporation has its pride, like any of us; it has its "face," like the Japanese. Can N. B. C. admit that a studio which is the product of R. C. A.'s financial and engineering resources is not perfection; can it admit that Carnegie Hall, from which the New York Philharmonic is broadcast by Columbia, would be better for the N. B. C. Symphony; can it do anything but stubbornly keep the orchestra in Studio 8H at no matter what cost to Toscanini's broadcasts? True, having insisted after the first season that the studio was perfect, N. B. C. announced before the second season that it had been perfected; and true, it was improved. But when Alfred Wallenstein said in an interview that orchestral performances, including Toscanini's, were not being reproduced perfectly by radio because, in the first place, no substitute had been found for the wood and plaster of Carnegie Hall, and the millions spent on studio walls, floors, and ceilings had therefore not been able to produce anything to equal Carnegie Hall's acoustic excellence, he said what was plain to hear.

Toscanini's performance, then, goes out on the air with a loss due to the acoustics of the studio. It goes out, as Mr. Wallenstein pointed out, with a further loss due to the fact that the stations do not broadcast up to the 12,000 cycles or so which the ear can hear in the living performance; and a loss due to the fact that the lines which connect the stations in a network cannot carry the full volume range of the living performance—a loss, therefore, through monitoring which cuts down the fortissimo of the living performance and steps up the pianissimo, and in this way changes also the plastic proportions of the tonal continuum that are so remarkable in a Toscanini performance. This monitoring, also denied by N. B. C. the first season, was done more skilfully the second; but it was still plain to hear. And finally the performance reaches the ears of the millions outside with a loss due to the deficiencies of most of the radios in American homes. In the end Toscanini conducts but is not heard.

There were, last season, interesting changes in his work that I may discuss later; there were again his appalling choices of music; and there were this time Mr. Chotzinoff's talks, which might have been called "Great Composers as Seen Through the Keyhole"—concerned with the fact that Liszt took a trip to Italy "with the Countess dee Agoult," and Wagner went off with Cosima, and all the rest of what Mr. Chotzinoff thought important about these men and their music.

B. H. HAGGIN

(51)

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL
AUG 27 1939

Stravinsky to Assume Harvard Poetry Chair

The versatile Igor Stravinsky will be occupied in this country next season as conductor-composer, pianist and lecturer. He will arrive in October to take the Norton chair of poetry at Harvard university, his particular subject as yet not announced. There is a strong possibility that he will appear as guest conductor of the Boston symphony orchestra, prob[illegible] and March. He has definite conducting commitments with the Chicago symphony in February and with the San Francisco symphony in December, and there is again "a strong probability" that he will direct his ballets, "Jeu de Cartes" and "Petruchka" in Los Angeles. The likely guess is that the orchestra will be the Los Angeles Philharmonic.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
AUG 30 1939

Front Views and Profiles

By June Provines

Eloquent Understatement.

The simple eloquence of an inscription on a marble bench in the green garden at Tanglewood, near Lenox in the Berkshires, now the summer home of the Boston Symphony orchestra but once the home of Hawthorne, where he was inspired to write *Tanglewood Tales,* long will remain in the memory, as will the superb view from the garden across the Stockbridge bowl to the mountains. The inscription reads: *Given to the Boston Symphony orchestra in honor of*—and a half dozen names are inscribed in the stone—*who lived here a long time.* Gentle understatement that tells so much, *Who lived here a long time.*

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
AUG 27 1939

Improvements For Berkshire 1940 Series

Tanglewood To Be Fully Equipped With Chairs; Donations Welcomed

At a meeting held early last week in Stockbridge, Mass. in the home of Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, the festival's trustees voted to install chairs throughout the rear section of the Music Shed at Tanglewood, Lenox. This improvement, made possible by a gift of $1,000 from Miss Alice Clapp, of Washington, D. C., means that the entire shed will be equipped with chairs before the Boston Symphony Orchestra und[illegible]erge Koussevitzky arrives for the seventh annual festival next August Benches thus released will be used to accommodate possible overflow crowds. Meanwhile the trustees have announced that further subscriptions toward anticipated improvements in the Music Shed and on the grounds will be gratefully received.

Any surplus remaining from the 1939 festival will be applied to such improvements, including a new steel fence near the Shed and the installation of additional leads from the gutters on the building to take care of heavy rains. Next summer the lowest price seats will be in the last five rows of each of the twelve sections, instead of being on the far sides of the rear sections.

The trustees also passed a resolution of thanks to John Shepard Jr., for his gift of 516 new chairs in the boxes, which were installed in time for the second half of the 1939 series.

The question of extending the length or intensity of the festival next year may be voted upon at the trustees' annual meeting in September. Membership lists, as before, will close by Nov. 1 or earlier if the limit of 3,000 members is reached before that time. Members receive special privileges in regard to tickets and attendance at rehearsals. Subscriptions will be received from Nov. 1 to July 1, and only tickets for single concerts will be sold after the latter date. Information about membership may be obtained from the Festival's office at Stockbridge.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

AUG 31 1939

Music and The Drama

BERKSHIRES PLAN MUSIC ACADEMY

A musical academy "for living and working in music," to be associated with the Berkshire Symphonic Festival and situated at Tanglewood, Mass., the site of the festival, was announced recently to begin in early July, 1940. The announcement was made in a leaflet to be distributed to the audiences of the festival.

The first session of the academy will continue for six weeks, culminating in the festival concerts. The academy is planned in two parts: one for advanced instruction to a limited number of specially qualified students, the other a "general session for a larger school." Featuring the first part will be a class in orchestral conducting under the direction of Dr. Koussevitzky, while an important activity of the second part will be the preparation of a festival chorus in which the whole student body will participate.

The academy, which is the conception of Dr. Koussevitzky, is described as neither a "conservatory or a Summer school, in any accepted sense." "A large student body," according to the leaflet, "will have the opportunity for a life in music, not only by discussion and example, but through participation, and association with a great orchestra and its conductor. The smaller group will devote their time to particular fields."

Each student will belong either to the festival chorus or to the school orchestra. General sessions, compulsory for all, will be held twice a day (except Saturdays and Sundays), and will extend through the festival period. They will be devoted to lectures and also to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Society. For the season 1940, the chorus will prepare the Bach B minor Mass under Dr. Koussevitzky. Lectures will deal with broad phases of musical development, form and style. Classes in folk-dancing will be included in the tuition.

Individual instruction in vocal or instrumental study will be available under a faculty which will include thirty members of the Boston Symphony. There will be instruction in solfege, harmony, counterpoint, composition and methods of teaching music in schools. All students will be admitted to the festival concerts and to "a certain number" of rehearsals. The concerts were described as "in a very real and vital sense the culmination of the whole work of the academy."

The principal entrance requirement is "an intelligent interest in the subject involved." No diploma or other credit for attendance will be given. Further details of curriculum, faculty and living accommodations will be announced later.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

SEP 7 - 1939

1000 MEMBERSHIPS SOLD FOR TANGLEWOOD

Festival Trustees to Hold Annual Meeting and Election the 26th

Pittsfield, Sept. 6 — Already more than 1000 memberships have been received by the Berkshire Symphonic festival office for the 1940 series of concerts by the Boston Symphony orchestra at Tanglewood. More than 50 boxes have been sold.

The membership lists close November 1.

The annual meeting of the festival trustees will be held the 26th, at which time officers and trustees will be named and reports received.

THIS CLIPPING FROM
The Painter
West Point, N.Y.
9/8/39

Picking Up the Pieces . . .

By THEODORE W. DAVIS

SUMMER has come and almost gone, and with it has come the usual run of summer song hits, some songs exceptional, the others average. Tobyhanna gave us the field artillery and *The Beer Barrel Polka* along with Joe Rice's and Shimko's. *Well, All Right* hit the peak in late July. Outside of these, there was nothing startling in *Le Jazz Caliente.*

There were some changes made. Savoy's Chick Webb played his last one night stand in mid July. Bea Wain left Larry Clinton who immediately enfolded Mary Dugan. B. Goodman exchanged Martha Tilton for Louise Tobin, and Hal Kemp improved his crew by adding charming Nan Wynn, vocalist. Bear Mountain Inn. so near and yet so far, turned up with a delightful orchestra, maestroed by masterful Del Courtney. His recording of *An Apple for the Teacher* may be heard on Vocalion.

The current lot of records, in general, is mediocre. Artie Shaw has turned out a fair record of *Out of Nowhere* and *I'm Coming Virginia,* on Bluebird. There are the orchestra leader's usual clarinet solo and some brief tidbits of resounding base fiddle. If you are a Shaw lover, don't miss this. If you are familiar with Maxine Sullivan's *I'm Coming Virginia,* get it for the sake of comparing Artie's clarinet with outstanding Buster Bailey's. Otherwise let it stand.

Larry Clinton has lost many files in national popularity ratings during the past six months and gets a few back with his Victor Record of *Over The Rainbow* and *The Jitterbug* from the current Wizard of Oz. Bea Wain sings the first in the enticing Wain manner while Ford Leary lends his rich, deep voice to the *Jitterbug* in much the same manner as he did in *The Devil With The Devil.* The music is good, the vocals are excellent, but the arrangement is shy. This department says it is danceable and pleasing, but does not rave.

If you like the song *Jumpin' Jive,* it is recorded best by the man who wrote it, Cab Calloway. This is not the old Cab, but a Cab with more restraint, a clear, full voice, tidy arrangements, and a clever orchestra supporting the rare tenor sax, and firm vocal accompaniment. There's something doing in every groove of this vocalion and Cab should do it in your subdivision—if you like the *Jumpin' Jive.*

In the cool Massachusetts Berkshires, just west of Pittsfield, there is a summer colony which demands the best; excellent summer theater, leading horse and dog shows, and good polo. However, the outstanding feature of this locale is the Berkshire Music Festival held at Tanglewood. The Boston Symphony orchestra under the direction of Serge Koussevitzky appears here each summer, and each summer finds and develops at least one outstanding success. Last season there was Prokofieff's *Lieutenant Kije* and this season another work by the same composer, *Peter and the Wolf.* This is an orchestral Fairy Tale, effectively narrated by Richard Hale. The music is original, humorous, and from some points of view satirical. The orchestra is, as usual, skillful, the direction clever. If you can forget about *The Blue Danube* and *Tales from the Vienna Woods* for a short time, take a safe chance on this collection of three, twelve inch, Victor Red Seal records.

THIS CLIPPING FROM
CORPUS CHRISTI, TEX.
TIMES

SEP 5 - 1939

What Others Say

FESTIVAL—PLUS ACADEMY

Next to the now almost traditional thunderstorm, the audience at the 1939 Berkshire Festival opening found its interest engaged by the announcement of plans for inauguration next year of an Academy of Music in connection with the festival.

This academy has long been a cherished part of Dr. Serge Koussevitzky's dreams for the musical adventure at Tanglewood, in the Berkshire Hills near Stockbridge, Mass.

The first session in 1940 will include a class in orchestral conducting under Dr. Koussevitzky and the preparation of a festival chorus. No diploma or other credit for attendance will be given. Thus the academy is differentiated at once from the conventional school or conservatory of music.

These are ambitious plans, which hold great interest and great possibilities in musical education. Their development will be watched closely by musicians and educators.—Christian Science Monitor.

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL
AUG 27 1939

Stravinsky to Assume Harvard Poetry Chair

The versatile Igor Stravinsky will be occupied in this country next season as conductor-composer, pianist and lecturer. He will arrive in October to take the Norton chair of poetry at Harvard university, his particular subject as yet not announced. There is a strong possibility that he will appear as guest conductor of the Boston symphony orchestra, prob[illegible]ber and March. He has definite conducting commitments with the Chicago symphony in February and with the San Francisco symphony in December, and there is again "a strong probability" that he will direct his ballets, "Jeu de Cartes" and "Petruchka" in Los Angeles. The likely guess is that the orchestra will be the Los Angeles Philharmonic.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
AUG 27 1939

Improvements For Berkshire 1940 Series

Tanglewood To Be Fully Equipped With Chairs; Donations Welcomed

At a meeting held early last week in Stockbridge, Mass. in the home of Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, the festival's trustees voted to install chairs throughout the rear section of the Music Shed at Tanglewood, Lenox. This improvement, made possible by a gift of $1,000 from Miss Alice Clapp, of Washington, D. C., means that the entire shed will be equipped with chairs before the Boston Symphony Orchestra und[illegible]erge Koussevitzky arrives for the seventh annual festival next August. Benches thus released will be used to accommodate possible overflow crowds. Meanwhile the trustees have announced that further subscriptions toward anticipated improvements in the Music Shed and on the grounds will be gratefully received.

Any surplus remaining from the 1939 festival will be applied to such improvements, including a new steel fence near the Shed and the installation of additional leads from the gutters on the building to take care of heavy rains. Next summer the lowest price seats will be in the last five rows of each of the twelve sections, instead of being on the far sides of the rear sections.

The trustees also passed a resolution of thanks to John Shepard Jr., for his gift of 516 new chairs in the boxes, which were installed in time for the second half of the 1939 series.

The question of extending the length or intensity of the festival next year may be voted upon at the trustees' annual meeting in September. Membership lists, as before, will close by Nov. 1 or earlier if the limit of 3,000 members is reached before that time. Members receive special privileges in regard to tickets and attendance at rehearsals. Subscriptions will be received from Nov. 1 to July 1, and only tickets for single concerts will be sold after the latter date. Information about membership may be obtained from the Festival's office at Stockbridge.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
AUG 30 1939

Front Views and Profiles

By June Provines

Eloquent Understatement.

The simple eloquence of an inscription on a marble bench in the green garden at Tanglewood, near Lenox in the Berkshires, now the summer home of the Boston Symphony orchestra but once the home of Hawthorne, where he was inspired to write *Tanglewood Tales,* long will remain in the memory, as will the superb view from the garden across the Stockbridge bowl to the mountains. The inscription reads: *Given to the Boston Symphony orchestra in honor of*—and a half dozen names are inscribed in the stone—*who lived here a long time.* Gentle understatement that tells so much, *Who lived here a long time.*

THIS CLIPPING FROM
LEWISTON, ME.
SUN
AUG 31 1939

Music and The Drama

BERKSHIRES PLAN MUSIC ACADEMY

A musical academy "for living and working in music," to be associated with the Berkshire Symphonic Festival and situated at Tanglewood, Mass., the site of the festival, was announced recently to begin in early July, 1940. The announcement was made in a leaflet to be distributed to the audiences of the festival.

The first session of the academy will continue for six weeks, culminating in the festival concerts. The academy is planned in two parts: one for advanced instruction to a limited number of specially qualified students, the other a "general session for a larger school." Featuring the first part will be a class in orchestral conducting under the direction of Dr. Koussevitzky, while an important activity of the second part will be the preparation of a festival chorus in which the whole student body will participate.

The academy, which is the conception of Dr. Koussevitzky, is described as neither a "conservatory or a Summer school, in any accepted sense." "A large student body," according to the leaflet, "will have the opportunity for a life in music, not only by discussion and example, but through participation, and association with a great orchestra and its conductor. The smaller group will devote their time to particular fields."

Each student will belong either to the festival chorus or to the school orchestra. General sessions, compulsory for all, will be held twice a day (except Saturdays and Sundays), and will extend through the festival period. They will be devoted to lectures and also to choral singing under the direction of G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Society. For the season 1940, the chorus will prepare the Bach B minor Mass under Dr. Koussevitzky. Lectures will deal with broad phases of musical development, form and style. Classes in folk-dancing will be included in the tuition.

Individual instruction in vocal or instrumental study will be available under a faculty which will include thirty members of the Boston Symphony. There will be instruction in solfege, harmony, counterpoint, composition and methods of teaching music in schools. All students will be admitted to the festival concerts and to "a certain number" of rehearsals. The concerts were described as "in a very real and vital sense the culmination of the whole work of the academy."

The principal entrance requirement is "an intelligent interest in the subject involved." No diploma or other credit for attendance will be given. Further details of curriculum, faculty and living accommodations will be announced later.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
SEP 7 - 1939

1000 MEMBERSHIPS SOLD FOR TANGLEWOOD

Festival Trustees to Hold Annual Meeting and Election the 26th

Pittsfield, Sept. 6 — Already more than 1000 memberships have been received by the Berkshire Symphonic festival office for the 1940 series of concerts by the Boston Symphony orchestra at Tanglewood. More than 50 boxes have been sold.

The membership lists close November 1.

The annual meeting of the festival trustees will be held the 26th, at which time officers and trustees will be named and reports received.

THIS CLIPPING FROM
The Pointer
West Point, N.Y.
9/8/39

● Picking Up the Pieces . . .

By THEODORE W. DAVIS

●

SUMMER has come and almost gone, and with it has come the usual run of summer song hits, some songs exceptional, the others average. Tobyhanna gave us the field artillery and *The Beer Barrel Polka* along with Joe Rice's and Shimko's. *Well, All Right* hit the peak in late July. Outside of these, there was nothing startling in *Le Jazz Caliente.*

There were some changes made. Savoy's Chick Webb played his last one night stand in mid July. Bea Wain left Larry Clinton who immediately enfolded Mary Dugan. B. Goodman exchanged Martha Tilton for Louise Tobin, and Hal Kemp improved his crew by adding charming Nan Wynn, vocalist. Bear Mountain Inn, so near and yet so far, turned up with a delightful orchestra, maestroed by masterful Del Courtney. His recording of *An Apple for the Teacher* may be heard on Vocalion.

The current lot of records, in general, is mediocre. Artie Shaw has turned out a fair record of *Out of Nowhere* and *I'm Coming Virginia,* on Bluebird. There are the orchestra leader's usual clarinet solo and some brief tidbits of resounding base fiddle. If you are a Shaw lover, don't miss this. If you are familiar with Maxine Sullivan's *I'm Coming Virginia,* get it for the sake of comparing Artie's clarinet with outstanding Buster Bailey's. Otherwise let it stand.

Larry Clinton has lost many files in national popularity ratings during the past six months and gets a few back with his Victor Record of *Over The Rainbow* and *The Jitterbug* from the current Wizard of Oz. Bea Wain sings the first in the enticing Wain manner while Ford Leary lends his rich, deep voice to the *Jitterbug* in much the same manner as he did in *The Devil With The Devil.* The music is good, the vocals are excellent, but the arrangement is shy. This department says it is danceable and pleasing, but does not rave.

If you like the song *Jumpin' Jive,* it is recorded best by the man who wrote it, Cab Calloway. This is not the old Cab, but a Cab with more restraint, a clear, full voice, tidy arrangements, and a clever orchestra supporting the rare tenor sax, and firm vocal accompaniment. There's something doing in every groove of this vocalion and Cab should do it in your subdivision—if you like the *Jumpin' Jive.*

In the cool Massachusetts Berkshires, just west of Pittsfield, there is a summer colony which demands the best; excellent summer theater, leading horse and dog shows, and good polo. However, the outstanding feature of this locale is the Berkshire Music Festival held at Tanglewood. The Boston Symphony orchestra under the direction of Serge Koussevitzky appears here each summer, and each summer finds and develops at least one outstanding success. Last season there was Prokofieff's *Lieutenant Kije* and this season another work by the same composer, *Peter and the Wolf.* This is an orchestral Fairy Tale, effectively narrated by Richard Hale. The music is original, humorous, and from some points of view satirical. The orchestra is, as usual, skillful, the direction clever. If you can forget about *The Blue Danube* and *Tales from the Vienna Woods* for a short time, take a safe chance on this collection of three, twelve inch, Victor Red Seal records.

THIS CLIPPING FROM
CORPUS CHRISTI, TEX.
TIMES
SEP 5 - 1939

What Others Say

FESTIVAL—PLUS ACADEMY

Next to the now almost traditional thunderstorm, the audience at the 1939 Berkshire Festival opening found its interest engaged by the announcement of plans for inauguration next year of an Academy of Music in connection with the festival.

This academy has long been a cherished part of Dr. Serge Koussevitzky's dreams for the musical adventure at Tanglewood, in the Berkshire Hills near Stockbridge, Mass.

The first session in 1940 will include a class in orchestral conducting under Dr. Koussevitzky and the preparation of a festival chorus. No diploma or other credit for attendance will be given. Thus the academy is differentiated at once from the conventional school or conservatory of music.

These are ambitious plans, which hold great interest and great possibilities in musical education. Their development will be watched closely by musicians and educators.—Christian Science Monitor.

152

THIS CLIPPING FROM
NEW ORLEANS, LA.
TIMES-PICAYUNE

JUN 4 - 1939

RECENT RECORDINGS

Victor adds a notable album to its series of Brahms recordings this month with M-555, in which Marian Anderson gives a superlative performance of the "Alto Rhapsody" (Op. 53), singing with great warmth and beauty of tone and with deep understanding of the profoundly moving music. Eugene Ormandy, the Philadelphia Orchestra and the male chorus of the University of Pennsylvania Choral Society co-operate with fine success in making this album a starred issue.

The "Alto Rhapsody" was one of Brahms' own favorites. It expresses with utter completeness the weltschmerz and sentiment of which Brahms was the master, but never the servant (in spite of what some high authorities say). Other songs in this album are "Dein Blaues Auge," "Der Schmied" (superbly done), and "Immer Leiser Wird Mein Schlummer." The recording is excellent.

A featured release this month for which Victor may well give itself a pat on the back is M-554, which contains a "Concert" by the Boston "Pops." This set should prove one of the company's best sellers of the year, and there is every reason why it should be. The program includes the overture to "Russlan and Ludmilla;" Eduard Strauss' "Doctrinen Waltz," played with all the care and devotion of which a knowing conductor and sympathetic orchestra are capable; Granados' "Goyescas," Tschaikowsky's polonaise from "Eugen Onegin," and arrangements of "Deep River" and "Nobody Knows the Trouble I've Seen" (these last two being our only quibble about the set. For our taste, they are too fancy and too heavily orchestrated). The "Pops" and Mr. Fiedler perform with their accustomed polish and spirit and the recorders have served them in fine style. The set is a welcome addition to any disc library.

The Boston Symphony and Dr. Koussevitsky are represented on the new Victor list by K. P. E. Bach's Concerto for Orchestra in D Major, arranged by Maximilian Steinberg. In a recording of crystalline clarity, this work, via Mr. Steinberg, is revealed as full-bodied and vigorous, with a particularly compelling slow movement. Its modern orchestration is not affected and pompous, but preserves the spirit of its original. Philip Emmanuel uses a theme in his allegro which bears more than a family resemblance to the "Caprice" from papa's Partita No. 2, in C Minor. Dr. Koussevitsky gives a beautifully moulded performance of the work and the orchestra, as usual, plays magnificently.

Harl McDonald, recently named manager of the Philadelphia Orchestra and already well known as choral conductor and composer, is on the new Victor list in Album M-557, which offers his Concerto for Two Pianos and Orchestra, played by Jeanne Behrend and Alexander Kelberine, with Mr. Stokowski and the Philadelphia. The concerto departs from traditional form in many respects, including the relative submergence of the solo instruments with the orchestra and in the structural development of the work itself. Mr. McDonald is interested in rhythmic effects and contrasts and the concerto abounds in vigorous experiments along this line.

The work, to us, seems overly orchestrated (although the composer has said this was part of his plan) and not always clearly directed. The final movement, "Juarezca," based on a Mexican dance form, we found most effective, but we prefer the rhumba movement from Mr. McDonald's "Rhumba Symphony" (available on Victor 8919, and a rousing disc, too) to his later experiments in rhythm. The recording is not overly good.

Two American composers, C. T. Griffes and Chadwick, are finely served by the Coolidge String Quartet in Victor Album M-558, which contains the former's "Two Sketches (Based on Indian Themes)", and the second movement from the latter's Quartet in E Minor. Griffes' "Sketches" are exceedingly interesting and are played and recorded to perfection. (Griffes' extraordinarily effective "Pleasure Dome of Kubla Khan" may be had on Victor 7957, a record which should be in every collection).

Berlioz' arrangement of Weber's "Invitation to the Waltz" (or, "Dance;" (take your choice) is offered on V-15192, as played by Maestro Toscanini and the B. B. C. The disc could hardly escape being effective, but it is not the ultimate performance we expected it to be.

Mme. Flagstad and the Philadelphia, under Mr. Ormandy, collaborate with compelling success on Victor 1901 in performances of "Du Bist der Lenz," from "Die Walkure," and "Euch Luften die Mein Klagen," from "Lohengrin." The collaboration is another notable addition to the records recently made by this all-star aggregation.

S.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

JUN 9 - 1939

Recorded Music

Orchestra; Mass

VICTOR has published the concerto for orchestra by Karl Phillip Emmanuel Bach, in the effortless arrangement of Maximilian Steinberg, played magnificently by the Boston Symphony under Koussevitzky and brilliantly recorded. It is a signal addition to the lists, for it is a strong and superb piece of music, fresh and vital in spite of all the musical change that has taken place since that period when the contrapuntal style was changing into the homophonic. The three movements occupy four surfaces, and of these two contain the remarkable slow movement, which nothing in "Parsifal" exceeds for poignancy.

In distinct contrast to this music which is scientifically knowing and emotionally profound, is Columbia's collection of six "rustic" dances selected from the stage works of Gretry. Not a generation separated the careers of K. P. E. Bach and Gretry, yet already the music of France is sophisticated, appeals to the taste and the intellect, and has acquired a brilliant surface charm. The dances are delightful, somewhat quaint, but an invaluable picture of the 18th century musical times in Paris. The performance of the Orchestra Symphonique under Ruhlmann is excellent. A fourth surface carries the salterella of Vieuxtemps, worth knowing about, but not equal to the rest of the album.

One would not have expected the arch miniaturist touch of Francis Pculence equal to music of real gravity. Yet the C major mass recorded by Columbia is a gem without any exact forerunner. The touch is still light, the ideas are brief and the manner is polished, courtly and knowing in the extreme. Yet it remains a perfect setting of the mass. It is well sung by the Chanteurs de Lyons, directed by E. Bourmauck.

The music of Victor Herbert is palpably founded upon European models, yet its singularly personal quality emerges ever more strongly as the era which produced it grows farther and farther away. The music is fresh and it still seems timeless. Yet it was so notable and so definitive a part of American life at the time that Herbert wrote, those of us who knew it when it was first performed cannot help associating it with the past. Victor's publication of a Victor Herbert album of five discs preserves an amazingly rich selection of the best remembered melodies from "Naughty Marietta," "The Fortune Teller," "Mademoiselle Modiste," "Babes in Toyland," "Sweethearts" and "The Red Mill," plus his "Badinage," "Al Fresco" and "Air de Ballet." The great variety of his style, the constant directness of his appeal and the real distinction of tunes that are nevertheless captivating attest the skill of a composer in his day accepted merely as delightful. The excellent performances are those of Anne Jamison, Jan Peerce and Tom Thomas, singing to the accompaniment of the Victor Salon Group under Nathaniel Skilkret. The three orchestral selections are played by the Victor Concert Orchestra, with Vladimir Selensky, violinist.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

JUN 8 - 1939

Music Views

Berkshires

BY EUGENE STINSON

THE Berkshire Symphonic Festival will take place in the first two weeks of August, Serge Koussevitzky conducting the Boston Symphony. This is the second summer in which the festival music shed at Tanglewood, built last year on an estate of 200 acres overlooking Stockbridge Bowl, will be used. It is the first time that all the 5,700 seats will be reserved. Nearly half have already been subscribed for. Details may be had of the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

As usual, Dr. Koussevitzky's festival will be divided into two subscriptions, of three concerts each, played on Thursday and Saturday evenings and Sunday afternoon.

The first series, Aug. 3, 5 and 6, will consist of Bach's third Brandenburg concerto, Beethoven's seventh symphony, Brahms' first symphony, Mozart's E flat symphony, Walter Piston's concerto for orchestra, Prokofieff's "Peter the Wolf" (with Richard Hale as narrator), Rimsky-Korsakoff's "Scheherezade," Sibelius' fifth symphony and Tschaikowsky's fourth symphony.

Dr. Koussevitzky's programs for the second series, Aug 10, 12 and 13, name Beethoven's second symphony, Debussy's Prelude to "L'Apre-Midi d'un Faun," a Haydn symphony, Ravel's "La Valse," the Moussorgsky-Ravel "Pictures at an Exhibition," Schumann's fourth symphony, Sibelius' second symphony, Strauss' "Also Sprach Zarathustra," Strawinsky's "Le Sacre du Printemps" and selections from Wagner, the overture to "Fliegender Hollaender," the preludes to "Lohengrin" and to "Meistersinger" and Siegfried's Rhine Journey.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JUN 9 - 1939

The Music Box

By JOHN D. DONOGHUE

With this edition of The Music Box, we fold our verbal tents and steal away for the summer as silently as our 200 pounds will permit. It has been fun writing the column and we can only hope that it has been enjoyed. A few people have bothered to write with suggestions or contributions, while many have been kind enough to call in ideas of merit or convey them conversationally. For all these, a thousand thanks. We plan to be back in the early fall with a bigger and better Music Box.

* * *

Before we officially sign off, however, we want to urge with all the ink at our disposal a visit to the Berkshire Music festival at Stockbridge during the first two weeks in August. Tanglewood is one of the most beautiful spots in New England and Western Massachusetts music lovers are luckier than is generally believed to have so much good music so handy during the summer. George Edman informs us that there are still plenty of good seats available and the rule is first come, first served when Dr Koussevitzky and company hold forth.

* * *

The waning music season was spiced up a bit this week as Rosamond Chapin had her column and a half say on the music situation in Springfield. A lot of what she had to say about little local appreciation for local talent is true, as were her comments anent the allegedly deplorable necessity of organized sales pressure to put something meritorious across, but art never suffered from good management, and publicity alone will never pull in the shekels unless it is intelligently directed and supplemented by good ticket sellers. Some day we'll write a book on the subject.

* * *

Everybody is so unhappy about the World's fair and its cancelation of all classical music programs. Musical America makes a good point this week when it points out in an editorial titled: "The Fair—An Opportunity Lost:" "Mr Downes, his assistants and his advisory music committee elaborated for the New York exposition a program of music such as no other exposition had ever undertaken. They were justified in doing this, because, from the beginning, it had been claimed—that it was not merely a great commercial venture, but one which would represent all that was best in the life of the people who are to make up the world of tomorrow.—But the crux of the entire unhappy progress of events was the unwillingness of the Fair to look on music as anything worth spending money on. The outlay for the Hall of Music undoubtedly would have financed the entire musical program. The Fair now has its Hall of Music but has decided to get along without the music for which it was designed." Cynical note: The world of tomorrow will be as perfect as The World of Tomorrow.

* * *

Once again we'd like to chronicle our undiluted joy at the performance of the Springfield Repertory Players this week when they Brodied into musical comedy with "Oh Boy"—not "Oh Kay" as we somnolently reported last week. Tech high was filled for the show and it might well be repeated. Bob Day did his usual marvels with a well organized troupe. The leads were excellent and will undoubtedly see service next season in whatever Kiwanis attempts. Paste the name of Evelyn Steele in your hat as somebody to be watched. Though the Players have a fine dramatic season lined up for next year, their success Monday may again lead them into musical fields, and according to our little bird, some of the company would like to tackle "[illegible]."

* * *

We had to wait for the last week of the season to get our farthest away mail. From Carmel, Cal., we learn that the fifth annual Carmel Bach festival will be held there from July 17 to 23, and we pass it on just in case any Bach zealots feel the urge to go West.

* * *

In the Winchell manner: What very well-known lady organist in Springfield is so very, very embarrassed because the church music committee's Mrs Santa Claus offered her resignation when the two pfft! Mrs Claus nearly built the church, and is more than supporting the choir.

* * *

This past week came news of the annual convention of barbershop quartets. The tonsil tearing was terrific. Our sole regret is that there was no local representation at the convention. We maintain that Western Massachusetts, to say nothing of The Daily News office—in off hours—can furnish harmony fit for a king. Much along the same line is the style note that shower curtains are now being sold with the words of popular songs inscribed thereon, for the benefit of bathroom baritones.

* * *

Miriam Fairley, daughter of Mr and Mrs James Fairley of 197 Davis street, earned a neat distinction this past week. She was voted the "sweetest girl" at Boston university's school of music where she graduates this year.

* * *

At New York, the Fordham university band recently presented a concert, inaugurating a nation-wide campaign to erect a bronze memorial at Washington to the memory of the late John Phillip Sousa. It's a deserved if belated tribute to the "march king," but don't reach too quickly for your checkbook. It's going to cost $750,000.

* * *

Now is the time for all good pupils to come to the aid of their teachers. Recital season is here and this becomes as good a time as any to take to the storm cellars. Reviewers have a terrible time explaining why they do not attend every recital—as if it were physically possible. It is worth sitting through an entire deadly program, however, in order to discover some talent that may later grow if properly nutured and encouraged. Critics may be damned a thousand times and earn 999 of those condemnations, but only an incurable musical optimist will sit through all the average reviewer does in order to find that extra special something.

* * *

THIS CLIPPING FROM
COURIER
Rockland, Me.
5/10/39

153

REALM OF MUSIC

by Gladys St. Clair Heistad

The announcement that sudden illness compelled Paderewski to cancel the final concert of his American tour brought a note of sadness to us all who are a part of the millions who love and admire the grand old master of the piano. Since arriving in this country on Feb. 21, Paderewski had given 20 recitals, an amazing feat for one 78 years old. When stricken with a heart attack, slight but sufficient to cause alarm for the future, he was prepared to give four more recitals.

* * * *

In some clippings I have come across a program given by Anton Brees, carillonneur, at the Bok Singing Tower a few weeks ago; here it is:

America,
(a) Jeanie With the Light Brown Hair, Stephen Foster
(b) Just A-Wearyin' for You, Carrie Jacobs-Bond
(c) Come Back to Erin, Claribel
Gavotte, Gossec
(a) Just As I Am, Bradbury
(b) Tell me the Old, Old Story, W. H. Doane
(c) My Jesus, as Thou Wilt, from Deber
The Old Refrain, Kreisler
The Star Spangled Banner,

* * * *

In a recent issue of Victor Record Review, a small magazine sent me through the thought of L. W. Fickett of the Maine Music Company, and which I enjoy very much, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has an inspiring article entitled "Soaring Music," devoted to America's position in music today and its future. Quoating we find Koussevitzky saying:

"The musical situation in present-day America is not unlike that which existed in Russia during the middle of the 19th century. There too, the seeds of the future musical development of the nation were sown by a host of visiting artists. There, too, it was not until the appearance on the scene of a typical school of Russian composers that the country was able to play its part in the musical culture of the world at large. These 'new' Russian composers had the inestimable advantage of basing their art on folklore material. It is interesting to note a similar tendency on the part of certain American composers to find a native musical material upon which to base their symphonies and sonatas. It is a question whether this obvious dependence of American composers upon Indian, Negro or jazz sources will serve the composers of this country as the folksong of his country served the Russian composer. For obvious reasons the situation is not quite abalogous. Already one can see a definite trend on the part of contemporary Americans toward attaching themselves to a more universal musical tradition.

"Music in America, whether of the past, the present or the future, depends for its furtherance on the development of three factors: a creative school of native composers, a full flowering of interpretative artists and organizations and a country-wide body of intelligent listeners. The musical history of the United States proves that it is the second element of this indivisble trio which developed first. Indeed, whatever the future may hold in America's life, nothing will surpass the incredible transformation from the primitive musical life of the early 19th century during the pioneering period, when music was confined to the home and the church, to the picture presented by present-day America.

It is a fact to which every American has a right to point with pride that, having begun by merely inviting the best interpretative artists of the Old World to its shores, America has known how to weld its own performers into organizations which have a right to be compared with, and in certain fields surpass, similar organizations in Europe. The development of symphonic orchestras in this country, for instance, may be taken as a symbol of the advance in all the interpretative fields. And it is not the quality of the orchestras alone which is remarkable, but also the breadth and variety of musical fare they present. These and similar organisations lay the groundwork upon which listeners are developed. For it must be remembered that without an educated and responsive music-loving public, there is no chance of having a musical culture. Today American audiences not only show their love and admiration of music but also a deep understanding of the necessity and importance of musical art in the progress of humanity."

* * * *

And yet on top of this hopeful attitude taken by Koussevitzky comes the announcement that the New York World's Fair has decided to scrap its music program in favor of some more "popular" form of entertainment for the Fair's Hall of Music. It is a decision that does not bring applause from America's multitudes of music lovers, and still more particularly America's great numbers of trained musicians. As an editorial in Musical America says:

"The resignation of Olin Downes as music director, and the effort to arrange a last-minute transfer to theatres and other auditoriums in the city of New York of events which had been contracted for as part of the Fair's own recognition of the musical art, brings to a rather sorry close a long struggle between cultural and purely materialistic outlooks in this particular aspect of World's Fair planning and administration."

The fact that Mr. Downes, his assistants and his advisory music committee elaborated for the New York exposition a program of music such as no other exposition had ever undertaken, was justified, because, from the beginning, it had been claimed for the New York Fair that it was not merely a great commercial venture, but one which would represent all that was best in the life of the people who are to make up the word of tomorrow. Although everything with regard to the Hall of Music would seem to have been handled unfortunately from the start—it is badly placed for one thing, adjacent to the amusement concessions—the crux of the entire unhappy progress of events was the unwillingness of the Fair to look on music as anything worth spending money on, and thereby has muddled an opportunity to do something of real cultural value.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JUN 11 1939

RECENT RECORDINGS

Boston Symphony Plays K. P. E. Bach's Concerto—Schubert's Fifth Symphony

By COMPTON PAKENHAM

THOUGH listed last of the six albums issued by Victor this month, the Boston Symphony Orchestra's recording of Karl Philipp Emanuel Bach's concerto in D is by far the most attractive of the batch. Originally for strings alone, Koussevitzky has adopted the arrangement for augmented orchestra made by the same Maximilian Steinberg who scored Mlle. Chaliapine's Russian songs mentioned here a few weeks ago. For some time this concerto has been a popular item in the orchestra's repertoire.

So it should be, for this is an exceptionally vital and lively affair. Between two energetic movements that remind one that his father produced the Brandenburg Concertos, the composer has placed one of those great singing adagios that might wander on forever and not be too long. Both performance and recording are exceptional, even for the Boston orchestra. This is not a bulky set, only two disks, but we would be willing to sacrfice many a larger one for it.

* * *

The Columbia orchestral album of the month is a welcome replacement of Schubert's Symphony No. 5, in B flat, played by the London Philharmonic under Sir Thomas Beecham. Though new to this list, the symphony is already in existence under Victor and Polydor labels, but neither of these sets were made when electrical recording was advanced and both are sadly dated from the mechanical point of view.

But however well they might reproduce, this version would supersede them, for one cannot imagine the work being played more in its spirit. So felicitously does Beecham turn its phrases and so delicate are his shades that the whole thing seems almost to be spontaneous. There is sparkle in the first movement, poetry in the second, pleasant dignity in the minuet and fun in the finale. The sum total is eminently satisfying.

* * *

The latest from Arturo Toscanini—with the British Broadcasting Orchestra again—is Weber's "Invitation to the Dance" as orchestrated by Berlioz. Recordings of this are legion but, with the exception of that by Felix Weingartner, in his own arrangement, they may just as well be forgotten. Toscanini has a soft spot for this music and here it is in an unusually abandoned mood, for him. A thoroughly exciting performance has been given a finely balanced and exceptionally clear recording.

The "Eleven Viennese Dances" by Beethoven, without opus number, that are played by the London Philharmonic Orchestra under Felix Weingartner in Columbia Album X-133 are something more than mere curiosities. In occasional references to them, these are more generally known as the "Moedling" Dances and were credited to Beethoven by reason of some obviously characteristic turns in their make-up. Composed for the little band at Moedling as a relaxation from the task of creating the Missa Solemnis, they were lost from sight for the better part of a century. Tending to become monotonous if taken at a single sitting, they are full of charm. A spare side carries the larghetto second entr'acte from "Egmont."

* * *

Were it not that in one of its informal regular programs you are likely to hear anything sandwiched between any two other pieces, the "Boston 'Pops' Concert" album (Victor M-554) would suggest it had been put together simply to allow releases to keep up with recordings. Starting and ending in Russia, we have the irrepressible "Russian and Ludmilla" overture of Glinka; "Deep River" and "Nobody Knows the Trouble I've Seen" in the Burleigh-Jacchia arrangement; "Five Miniatures" by Paul White; "Doctrinen Walzer" by Eduard Strauss; Granados's "Goyescas" intermezzo and the polonaise from Tchaikovsky's "Eugen Onégin."

Which is covering a great deal, geographically as well as in other ways, without much apparent attempt at unity or continuity or whatever program-making requires. In effectiveness, the music runs upward from the orchestrated spirituals, which are somewhat out of place in this company. The miniatures of Paul White are miniature enough and would have lost all charm had they been any larger. The titles give a fair idea of their nature: "By the Lake," "Caravan Song," "Waltz of the Teenie Doll," "Hippopotamus Dance" and "Mosquito Dance." Eduard Strauss has the outline of his famous brother's formula but little of the inner feeling. The remaining three are first-rate in all respects. Performances and recording are in the "Pops" spirit, beyond reproach.

* * *

Columbia's overture to Boïeldieu's "La Dame Blanche" seems to be the first appearance of this mildly captivating piece in American lists. It is played rather boisterously by the Paris Symphony under F. Ruhlmann. The "Roman Carnaval" overture, as set forth by Eugene Bigot with an anonymous French orchestra is rather a useless addition to the Victor catalogue. The above-mentioned Boston "Pops" has done better with it and Columbia has an infinitely finer version.

THIS CLIPPING FROM
CHARLESTON, W. VA.
MAIL

JUN 11 1939

The Newest Recordings

* * * *

K. P. E. Bach Takes a Bow

IN NEARLY 300 years of musical history, a history which accepts as commonplace the disheartening thought that many a prominent and popular composer will some day drop from public favor, only a few names have preserved undiminished their power to command, even in the mention, a great respect. Of those few, none has been more successful than the name of Bach, not only as the surname for Johann Sebastian, but also of his sons, who, although they may have been overshadowed by the towering majesty of their prolific father, were nonetheless creative and skilled men in their own right and entitled to a public hearing.

Victor has given it to one of them—Karl Philipp Emanuel Bach, second son of J. S. Bach in a June recording (M-599) of his "Concerto for Orchestra in D Major." The performance is by the Boston Symphony under Serge Koussevitzky. The recording is another of Victor's successful ventures with the Boston orchestra, which sounds with exciting spaciousness and sonority in almost every performance for discs. The combination affords an interesting glimpse of early 18th century music.

K. P. E. Bach was J. S. Bach's son and pupil, but he was also of the age when music was expanding its expressive powers. The "Concerto for Orchestra" testifies to both influences. The workmanship displays the father's concern for contrapuntal niceties and coherent structure, but its form, which approaches that of the classical sonata, is manifestly of another age. The impression of the whole, and particularly of the long slow movement, is that of music moulded to a rigid, classic line and yet rounded and smoothed by a warm emotion into a pleasing as well as a concrete unity.

Victor's singles for June are particularly rich in great vocal artists performing at their best. Kirsten Flagstad sings "Du Bist Der Lenz" from "Die Walkuere" and "Euch Luften Die Mein Klagen" from Lohengrin" to an accompaniment by the Philadelphia Orchestra under Eugene Ormandy. Flagstad's soaring and faultless voice production find fit vehicles in the Wagnerian excerts, and the only possible objection to the two is that they are too short.

1.54

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
AUG 4 - 1939

Recorded Music

Prokofieff

VICTOR has released this month a performance by the Boston Symphony under Koussevitzky of Prokofieff's "Peter and the Wolf." It is one of those unique offerings that will appeal to every taste that is not lacking in either a sense of humor or else a sense of music.

The recording and the performance are of the first class, and the narrative which divertingly precedes and interrupts the score is read in the best manner, if somewhat breathily, by the actor Richard Hale.

The score is a children's story and describes—with appropriate motifs—how the bear swallowed the duck and how Peter, though warned by his grandfather, catches him. The denouement is like that of mystery plays, and must not be told. An even more ingratiating character than Peter, musically at least, is his friend and accomplice, the bird.

The music is an ideal suite for children, but its significance does not stop here. In it the peculiar attributes of Prokofieff are illustrated in their greatest refinement and subtlety. The satiric and the grotesque have always had a part, and sometimes a puzzling one, in his personality as a composer. In "Peter and the Wolf" they are free to act to everybody's complete understanding. But simple and catchy as the score is, those who will want to whistle it will in most cases find it too elusive for their purpose.

The orchestration is brilliant but simple, and as almost each instrument used is definitely labeled as belonging to a specific character—or vice versa—the recording will, in addition to its intrinsic merit, offer a clear and compact laboratory experiment for those wishing to familiarize themselves with the orchestral instruments and with the spotting of thematic material.

To some "Peter and the Wolf" will be sheer entertainment, to some it will be either delightful or sophisticated nonsense; to others it will be one of the newest masterpieces from one of the most original of present-day composers. For appeal to be whole phonographic public, of all tastes, this release probably excels all that have been made in the past.

* * *

ARTHUR FIEDLER and the Boston "Pops" Orchestra record for a Victor two-pocket album the overture to Wagner's "Rienzi" and the march from "Tannhaeuser." They also record two single discs: "La Paloma" and "La Golondrina" are paired on one; on the other are two Brahms numbers, the "Cradle Song" and the A flat waltz, Strauss's Perpetuum Mobile occupying the other surface.

The most significant single record of the month—ten-inch—is Victor's release of two spirituals sung by the incomparable Marian Anderson. "Sometimes I Feel Like a Motherless Child" is one of the most beautiful and popular of all the spirituals and Miss Anderson sings it with spell-binding beauty; "I Don't Feel Noways Tired" is its equal.

Close after Miss Anderson's recording comes that of Leopold Stokowski and the Philadelphia orchestra, also ten-inch. Mr. Stokowski, with his remarkable ear for orchestral color, has transcribed the familiar C minor fugue of Bach and a beautiful gagliarda of Frescobaldi. They are both ideally suited to Mr. Stokowski's treatment and the performance is superb, of course.

THIS CLIPPING FROM
DECATUR, ILL.
REVIEW
AUG 5 - 1939

Orchestral Fairy Tale With Narrator On New Recording

By W. ST. CLARE MINTURN
Director, Millikin Conservatory

Peter and the Wolf, an orchestral fairy tale by Prokoffeff, Opus 673 Boston Symphony Orchestra, under the direction of Serge Koussevitzky. M 566.

This new piece is quite different from anything of Prokofieff's heard before. It is called an orchestral fairy tale and the story is told by a narrator as the music proceeds. Individuals in the story are charcterized by instruments and instrumental groups in the orchestra and the whole is woven into a most delightful, witty and entertaining musical texture. The narration is done by the distinguished American actor, Richard Hale, and the extraordinary orchestra has a splendid opportunlty to display its unique talents. The music is full of melody, tricky rhythms and humorous effects. Children are completely fascinated by this work, but grown-ups are even more richly entertained. It is ostensibly a story for children, but Peter And The Wolf is probably really a very clever and subtle satire. Dr. Koussevitzky and the Boston Symphony Orchestra will feature this work at the great Berkshire Festival at Stockbridge this month.

Serge Prokofieff, born in Ekaterinoslov, April 11, 1891, received his musical education at the St. Petersburg Conservatoire. His teachers of harmony and composition were Rimsky-Korsakoff, Liadov and Tcherepnin and he was a brilliant pupil in the piano class of Anna Essipova. His first piano concerto (Opus 10) won the Rubinstein Prize in 1910 and when he left the Conservatoire in 1914 he had the highest prize awarded for piano playing. From then on he has lived successively in London, Paris, Japan and the U. S. A. As a composer, Prokofieff in his early works has deliberately avoided all romantic and emotional factors in music and has endeavored to please solely by a kind of decorative pattern. However, in his later works he has seemed to return to an almost primitive simplicity and a certain amount of lyricism is evident.

Song of the Needy Pilgrim (Nekrassoff-Nevstrueff - Manikin) and Arise, Red Sun (Russian Folk Song)—Feodor Chaliapin, Basso, with the Afonsky Choir and Balalaika orchestra. 1983

Chaliapin's great voice as thrilling as ever in two characteristic Russian songs, done with choir and a typical Russian orchestra of balalaikas.

La Paloma (Yradier) and **La Golondrina** (Serradell)—Played by the Boston "Pops" Orchestra, Arthur Fiedler, conductor. 4434

Here are two old favorites performed in the best "Pops" style—which means excellent entertainment.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE
AUG 5 - 1939

RCA-VICTOR R

Vienna Choir Boys Are Heard In Choral Versions of Waltzes

"Blue Danube" and "Emperor" Included—Prokofieff's "Peter and the Wolf"—Schumann Duets Sung by Lehmann and Melchior—Brahms Chamber Music Issued

By THOMAS ARCHER
(Gazette Drama and Music Critic)

At the moment Vienna is preparing to do honor to one of her greatest sons, Johann Strauss, waltz-master whose music has carried the fame of his native city as far and perhaps further than either Haydn, Mozart or Schubert. As a happy reminder of this festival the chief August release of R.C.A.—Victor is devoted to familiar Strauss music.

It is not, however, served up in the usual way, by an orchestra. Insteady Viktor Gomboz has arranged the items as vocal pieces for his Wiener Saengerknaben (Vienna Choir Boys), who, it will be remembered gave a concert in Montreal some years ago, during which they presented a taking performance of Mozart's "Bastien und Bastienne." The set (No. 561) comprises four ten-inch records.

We hear Strauss music played very frequently both on the air and in the concert hall, but not often like this. For you must really be Viennese to convey the rhythm of this music and the peculiar sweetness and tang of its melody. And that is what these boy singers are. Their tone-production cannot match that of the boy choirs in England, perhaps, but they are highly trained and they are here singing music which they heard before they could talk.

There is "The Blue Danube" on two sides, the "Emperor" Waltz, the Pizzicato Polka which Johann wrote in collaboration with his brother Joseph, that unhappy man who was kicked to death by Russian officers because he refused to play for them, "The Radetzky March" and three excerpts from Johann's famous operetta, "Die Fledermaus" or "The Bat."

The music sounds not at all strange in its choral garb. In fact, in some respects it is better. Johann Strauss's orchestration always seemed to belong more to the Prater than a concert hall. The lilt of the music is infectious and the fresh, inspired singing of the youngsters has abundant charm. The texts consist for the most part of those pleasant German words about love and wine and spring and so forth.

A release further off the beaten track is that of Serge Prokofieff's "Peter and the Wolf, an orchestral fairy-tale for children" (Set No. 566) which comes on three 12-inch records. Prokofieff composed this educational music, for that is what it is, for the benefit of children in the Soviet schools. The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky is responsible for the practically faultless recording of the music. The piece, incidentally, is to be played at the Berkshire Symphonic Festival this week-end.

For musicians "Peter and the Wolf" will be a clever and amusing bit of tomfoolery. For children and those who are curious for instruction in orchestral matters it will be of great value. Prokofieff makes use of a narrator to tell the story of how Peter in the meadow saved all but one of his animal friends from the machinations of a wicked wolf. And each of the participants has his own theme and his own instrument. The bird is represented by the flute, the duck by the oboe, the cat by the clarinet. Peter's grandfather by the bassoon, the shouting of the hunters after the wolf by the kettle-drums and Peter himself by the string quartet.

The themes are exposed and developed in a kind of a rondo with frequent interruptions by the narrator telling the story and describing what is happening. Prokofieff's musical characterization is witty and apt, sometimes peculiarly appropriate as with the grandfather and the wolf. The piece is a little long for the substance it contains and, for concert-purposes, it poses the old problem that music and recitation are hardly compatible. They must always be something of a stunt. Richard Hale is a clear but somewhat oracular announcer. Probably the soft Russian of the original text made a great deal of difference.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.
AUG 5 - 1939

JUST OUT 7

PROKOFIEFF—"Peter and the Wolf", an orchestral fairy tale. Richard Hale, narrator; Serge Koussevitzky and Boston Symphony Orchestra. As you ~~may suspect~~, this delicious bit of nonsense is not entirely for the young. For the composer has tempered, but hardly subdued, his gift for abrasive satire. Recording perfect. Buy it and chuckle. (Victor $6.50).

HAYDN—Symphony No. 98 in B flat (Salomon No. 4), Howard Barlow and the Columbia Broadcasting Orchestra. The first and only recording of this particular symphony, and a singularly happy one, both in sensitive, delicately tinted performance and admirable recording. (Columbia $5).

CHOPIN—Piano concerto No. 2 in F minor (Opus 21). Alfred Cortot, pianist; orchestra conducted by John Barbirolli. An uneven performance, by an unidentified orchestra ably administered by the conductor of the New York Philharmonic. Recording spotty. Mr. Cortot's work is not uniformly clear, and the tone of his piano often is muddy and without resonance. (Victor $8).

WAGNER—Overture to "Rienzi"; Festmarch from "Tannhaeuser". Boston "Pops" Orchestra, Arthur Fiedler conducting. A performance and recording of superb depth and sonority. One of the very best examples of the Wagnerian excerpt. (Victor $3.50).

BRAHMS—"Wiegenlied" and waltz in A flat. Boston "Pops" Orchestra, Arthur Fiedler conducting. Strictly for the pipe and slipper trade. Restful and sugary. But the Strauss "Perpetuum Mobile" on the other side offsets the placid ennui which will grip the normally alert mind. (Victor $1).

GRIFFES—"The White Peacock" (2 parts) Howard Barlow and the Columbia Broadcasting Orchestra. This music, originally written for piano, was orchestrated for Adolph Bohm, with whom Griffes was associated in various ballet enterprises. Mr. Barlow handles it tenderly, intuitively—with just the right touch of poetry and intimate understanding. A record to be segregated among the choicer items of your collection. (Columbia $1).

DEBUSSY—Prelude to "L'Apres Midi d'un Faune". Sir Thomas Beecham, London Philharmonic Orchestra. A notable addition to the numerous recordings of this masterpiece. (Columbia $1.50).

—JULIAN SEAMAN

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
AUG 5 - 1939

Records: News and Reviews

Prokofieff's Big Bad Wolf Appears at the Head of Victor's List for August

"Peter and the Wolf," Prokofieff's fairy tale for narrator and orchestra, in this case Richard Hale and the Boston Symphony Orchestra under Serge Koussevitzky, leads the procession of Victor records for this month.

"Peter" made his first appearance at a children's concert in Moscow three yers ago and was introduced to New Yorkers on Mr. Koussevitzky's "Concert Extraordinaire" at Carnegie Hall last season.

Although the work is designed for youngsters, "Peter" has much in common with "Alice" in that the oldsters will derive from it as keen an enjoyment as the children. It is a skillfully constructed opus, orchestrated with artful simplicity, and is as tuney and clever as Prokofieff can be. One hearing is sufficient to set you whistling Peter's theme or the cat's theme for days.

Technically, the recording is excellent. A splendid balance has been achieved within the orchestra itself and between it and the narrator. A few brief spots where the woodwinds seem smothered by the strings deprive the orchestra of an absolutely clean slate.

* * *

A new recording of Chopin's F minor Concerto has been made for Victor by Alfred Cortot and an orchestra conducted by John Barbirolli, replacing two older recordings of the work, one of which, the album by Rubenstein, also enlisted the services of Mr. Barbirolli as conductor.

This release has more to its credit than just that it satisfies the need for the replacement of two aged recordings. Mr. Cortot is an ideal performer of Chopin, and the album, thanks to the expert assistance of Mr. Barbirolli and the recording engineers, is one that demands inclusion in the Chopin file of the select record library.

* * *

Recordings by Arthur Fiedler and the Boston "Pops" Orchestra are generally Grade B, but the lone two-record album they have made of the "Rienzi" Overture and the "Fest March" from "Tannhaeuser" moves them a step higher in the grading. The overture is the more impressive of the two, being performed in the manner which is generally termed "full-blown."

* * *

Victor's current issue of single records contains only ten-inchers. Two of them are recorded by Marian Anderson and Lucrezia Bori, the former offering two spirituals, "Sometimes I Feel Like a Motherless Child" and "I Don't Feel No-Ways Tired," and the latter singing the second of Falla's "Siete Canciones Populares Espanolas" and the Jota Tortosina and Malaguena by Nin.

Miss Bori, as in her recent records, is accompanied by George Copeland.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

AUG 4 - 1939

Recorded Music

Prokofieff

VICTOR has released this month a performance by the Boston Symphony under Koussevitzky of Prokofieff's "Peter and the Wolf." It is one of those unique offerings that will appeal to every taste that is not lacking in either a sense of humor or else a sense of music.

The recording and the performance are of the first class, and the narrative which divertingly precedes and interrupts the score is read in the best manner, if somewhat breathily, by the actor Richard Hale.

The score is a children's story and describes—with appropriate motifs—how the bear swallowed the duck and how Peter, though warned by his grandfather, catches him. The denouement is like that of mystery plays, and must not be told. An even more ingratiating character than Peter, musically at least, is his friend and accomplice, the bird.

The music is an ideal suite for children, but its significance does not stop here. In it the peculiar attributes of Prokofieff are illustrated in their greatest refinement and subtlety. The satiric and the grotesque have always had a part, and sometimes a puzzling one, in his personality as a composer. In "Peter and the Wolf" they are free to act to everybody's complete understanding. But simple and catchy as the score is, those who will want to whistle it will in most cases find it too elusive for their purpose.

The orchestration is brilliant but simple, and as almost each instrument used is definitely labeled as belonging to a specific character—or vice versa—the recording will, in addition to its intrinsic merit, offer a clear and compact laboratory experiment for those wishing to familiarize themselves with the orchestral instruments and with the spotting of thematic material.

To some "Peter and the Wolf" will be sheer entertainment, to some it will be either delightful or sophisticated nonsense; to others it will be one of the newest masterpieces from one of the most original of present-day composers. For appeal to the whole phonographic public, of all tastes, this release probably excels all that have been made in the past.

* * *

ARTHUR FIEDLER and the Boston "Pops" Orchestra record for a Victor two-pocket album the overture to Wagner's "Rienzi" and the march from "Tannhaeuser." They also record two single discs: "La Paloma" and "La Golondrina" are paired on one; on the other are two Brahms numbers, the "Cradle Song" and the A flat waltz, Strauss's Perpetuum Mobile occupying the other surface.

The most significant single record of the month—ten-inch—is Victor's release of two spirituals sung by the incomparable Marian Anderson. "Sometimes I Feel Like a Motherless Child" is one of the most beautiful and popular of all the spirituals and Miss Anderson sings it with spell-binding beauty; "I Don't Feel Noways Tired" is its equal.

Close after Miss Anderson's recording comes that of Leopold Stokowski and the Philadelphia orchestra, also ten-inch. Mr. Stokowski, with his remarkable ear for orchestral color, has transcribed the familiar C minor fugue of Bach and a beautiful gagliarda of Frescobaldi. They are both ideally suited to Mr. Stokowski's treatment and the performance is superb, of course.

THIS CLIPPING FROM
DECATUR, ILL.
REVIEW

AUG 5 - 1939

Orchestral Fairy Tale With Narrator On New Recording

By W. ST. CLARE MINTURN
Director, Millikin Conservatory

Peter and the Wolf, an orchestral fairy tale by Prokofieff, Opus 673 Boston Symphony Orchestra, under the direction of Serge Koussevitzky. M 566.

This new piece is quite different from anything of Prokofieff's heard before. It is called an orchestral fairy tale and the story is told by a narrator as the music proceeds. Individuals in the story are charcterized by instruments and instrumental groups in the orchestra and the whole is woven into a most delightful, witty and entertaining musical texture. The narration is done by the distinguished American actor, Richard Hale, and the extraordinary orchestra has a splendid opportunity to display its unique talents. The music is full of melody, tricky rhythms and humorous effects. Children are completely fascinated by this work, but grown-ups are even more richly entertained. It is ostensibly a story for children, but Peter And The Wolf is probably really a very clever and subtle satire. Dr. Koussevitzky and the Boston Symphony Orchestra will feature this work at the great Berkshire Festival at Stockbridge this month.

Serge Prokofieff, born in Ekaterinoslov, April 11, 1891, received his musical education at the St. Petersburg Conservatoire. His teachers of harmony and composition were Rimsky-Korsakoff, Liadov and Tcherepnin and he was a brilliant pupil in the piano class of Anna Essipova. His first piano concerto (Opus 10) won the Rubinstein Prize in 1910 and when he left the Conservatoire in 1914 he had the highest prize awarded for piano playing. From then on he has lived successively in London, Paris, Japan and the U. S. A. As a composer, Prokofieff in his early works has deliberately avoided all romantic and emotional factors in music and has endeavored to please solely by a kind of decorative pattern. However, in his later works he has seemed to return to an almost primitive simplicity and a certain amount of lyricism is evident.

Song of the Needy Pilgrim (Nekrassoff-Nevstrueff — Manikin) and **Arise, Red Sun** (Russian Folk Song)—Feodor Chaliapin, Basso, with the Afonsky Choir and Balalaika orchestra. 1983

Chaliapin's great voice as thrilling as ever in two characteristic Russian songs, done with choir and a typical Russian orchestra of balalaikas.

La Paloma (Yradier) and **La Golondrina** (Serradell)—Played by the Boston "Pops" Orchestra, Arthur Fiedler, conductor. 4434

Here are two old favorites performed in the best "Pops" style—which means excellent entertainment.

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

AUG 5 - 1939

RCA-VICTOR R

Vienna Choir Boys Are Heard In Choral Versions of Waltzes

"Blue Danube" and "Emperor" Included—Prokofieff's "Peter and the Wolf"—Schumann Duets Sung by Lehmann and Melchior—Brahms Chamber Music Issued

0

By THOMAS ARCHER
(Gazette Drama and Music Critic)

At the moment Vienna is preparing to do honor to one of her greatest sons, Johann Strauss, waltzmaster whose music has carried the fame of his native city as far and perhaps further than either Haydn, Mozart or Schubert. As a happy reminder of this festival the chief August release of R.C.A.—Victor is devoted to familiar Strauss music.

It is not, however, served up in the usual way, by an orchestra. Insteady Viktor Gomboz has arranged the items as vocal pieces for his Wiener Saengerknaben (Vienna Choir Boys), who, it will be remembered gave a concert in Montreal some years ago, during which they presented a taking performance of Mozart's "Bastien und Bastienne." The set (No. 561) comprises four ten-inch records.

We hear Strauss music played very frequently both on the air and in the concert hall, but not often like this. For you must really be Viennese to convey the rhythm of this music and the peculiar sweetness and tang of its melody. And that is what these boy singers are. Their tone-production cannot match that of the boy choirs in England, perhaps, but they are highly trained and they are here singing music which they heard before they could talk.

There is "The Blue Danube" on two sides, the "Emperor" Waltz, the Pizzicato Polka which Johann wrote in collaboration with his brother Joseph, that unhappy man who was kicked to death by Russian officers because he refused to play for them, "The Radetzky March" and three excerpts from Johann's famous operetta, "Die Fledermaus" or "The Bat."

The music sounds not at all strange in its choral garb. In fact, in some respects it is better. Johann Strauss's orchestration always seemed to belong more to the Prater than a concert hall. The lilt of the music is infectious and the fresh, inspired singing of the youngsters has abundant charm. The texts consist for the most part of those pleasant German words about love and wine and spring and so forth.

A release further off the beaten track is that of Serge Prokofieff's "Peter and the Wolf, an orchestral fairy-tale for children" (Set No. 566) which comes on three 12-inch records. Prokofieff composed this educational music, for that is what it is, for the benefit of children in the Soviet schools. The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky is responsible for the practically faultless recording of the music. The piece, incidentally, is to be played at the Berkshire Symphonic Festival this week-end.

For musicians "Peter and the Wolf" will be a clever and amusing bit of tomfoolery. For children and those who are curious for instruction in orchestral matters it will be of great value. Prokofieff makes use of a narrator to tell the story of how Peter in the meadow saved all but one of his animal friends from the machinations of a wicked wolf. And each of the participants has his own theme and his own instrument. The bird is represented by the flute, the duck by the oboe, the cat by the clarinet, Peter's grandfather by the bassoon, the shouting of the hunters after the wolf by the kettle-drums and Peter himself by the string quartet.

The themes are exposed and developed in a kind of a rondo with frequent interruptions by the narrator telling the story and describing what is happening. Prokofieff's musical characterization is witty and apt, sometimes peculiarly appropriate as with the grandfather and the wolf. The piece is a little long for the substance it contains and, for concert-purposes, it poses the old problem that music and recitation are hardly compatible. They must always be something of a stunt. Richard Hale is a clear but somewhat oracular announcer. Probably the soft Russian of the original text made a great deal of difference.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

AUG 5 - 1939

JUST OUT

PROKOFIEFF—"Peter and the Wolf", an orchestral fairy tale. Richard Hale, narrator; Serge Koussevitzky and Boston Symphony Orchestra. As you [illegible] this delicious bit of nonsense is not entirely for the young. For the composer has tempered, but hardly subdued, his gift for abrasive satire. Recording perfect. Buy it and chuckle. (Victor $6.50).

HAYDN—Symphony No. 98 in B flat (Salomon No. 4), Howard Barlow and the Columbia Broadcasting Orchestra. The first and only recording of this particular symphony, and a singularly happy one, both in sensitive, delicately tinted performance and admirable recording. (Columbia $5).

CHOPIN—Piano concerto No. 2 in F minor (Opus 21). Alfred Cortot, pianist; orchestra conducted by John Barbirolli. An uneven performance, by an unidentified orchestra ably administered by the conductor of the New York Philharmonic. Recording spotty. Mr. Cortot's work is not uniformly clear, and the tone of his piano often is muddy and without resonance. (Victor $8).

WAGNER—Overture to "Rienzi"; Fest-march from "Tannhaeuser". Boston "Pops" Orchestra, Arthur Fiedler conducting. A performance and recording of superb depth and sonority. One of the very best examples of the Wagnerian excerpt. (Victor $3.50).

BRAHMS—"Wiegenlied" and waltz in A flat. Boston "Pops" Orchestra, Arthur Fiedler conducting. Strictly for the pipe and slipper trade. Restful and sugary. But the Strauss "Perpetuum Mobile" on the other side offsets the placid ennui which will grip the normally alert mind. (Victor $1).

GRIFFES—"The White Peacock" (2 parts) Howard Barlow and the Columbia Broadcasting Orchestra. This music, originally written for piano, was orchestrated for Adolph Bohm, with whom Griffes was associated in various ballet enterprises. Mr. Barlow handles it tenderly, intuitively—with just the right touch of poetry and intimate understanding. A record to be segregated among the choicer items of your collection. (Columbia $1).

DEBUSSY—Prelude to "L'Apres Midi d'un Faune". Sir Thomas Beecham, London Philharmonic Orchestra. A notable addition to the numerous recordings of this masterpiece. (Columbia $1.50).

10 —JULIAN SEAMAN

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

AUG 5 - 1939

Records: News and Reviews

Prokofieff's Big Bad Wolf Appears at the Head of Victor's List for August

"Peter and the Wolf," Prokofieff's fairy tale for narrator and orchestra, in this case Richard Hale and the Boston Symphony Orchestra under Serge Koussevitzky, leads the procession of Victor records for this month.

"Peter" made his first appearance at a children's concert in Moscow three yers ago and was introduced to New Yorkers on Mr. Koussevitzky's "Concert Extraordinaire" at Carnegie Hall last season.

Although the work is designed for youngsters, "Peter" has much in common with "Alice" in that the oldsters will derive from it as keen an enjoyment as the children. It is a skillfully constructed opus, orchestrated with artful simplicity, and is as tuney and clever as Prokofieff can be. One hearing is sufficient to set you whistling Peter's theme or the cat's theme for days.

Technically, the recording is excellent. A splendid balance has been achieved within the orchestra itself and between it and the narrator. A few brief spots where the woodwinds seem smothered by the strings deprive the orchestra of an absolutely clean slate.

* * *

A new recording of Chopin's F minor Concerto has been made for Victor by Alfred Cortot and an orchestra conducted by John Barbirolli, replacing two older recordings of the work, one of which, the album by Rubenstein, also enlisted the services of Mr. Barbirolli as conductor.

This release has more to its credit than just that it satisfies the need for the replacement of two aged recordings. Mr. Cortot is an ideal performer of Chopin, and the album, thanks to the expert assistance of Mr. Barbirolli and the recording engineers, is one that demands inclusion in the Chopin file of the select record library.

* * *

Recordings by Arthur Fiedler and the Boston "Pops" Orchestra are generally Grade B, but the lone two-record album they have made of the "Rienzi" Overture and the "Fest March" from "Tannhaeuser" moves them a step higher in the grading. The overture is the more impressive of the two, being performed in the manner which is generally termed "full-blown."

* * *

Victor's current issue of single records contains only ten-inchers. Two of them are recorded by Marian Anderson and Lucrezia Bori, the former offering two spirituals, "Sometimes I Feel Like a Motherless Child" and "I Don't Feel No-Ways Tired," and the latter singing the second of Falla's "Siete Canciones Populares [illegible]" and the Jota Tortosina and [illegible] by Nin.

Miss Bori [illegible]

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
AUG 5 - 1939

155

The New Records

'Peter and the Wolf'—Barlow's Gluck—The Lighter Side.

By IRVING KOLODIN.

Those who complain that contemporary composers write too few masterpieces should turn their attentions to the performance by Serge Koussevitzky and the Boston Symphony Orchestra of Prokofieff's "Peter and the Wolf."

No doubt the quibblers will raise a disdainful eyebrow at the good humor and lightness of this satirical escapade, questioning at least its considerable content of entertainment. But even if one is suspicious of music which is also prime fun, the invention and craftsmanship which Prokofieff has lavished on this fantastic tale can hardly be denigrated.

It is, in the first place, a brilliant parody of the Wagnerian leitmotive system, with themes for the bird, the cat, the wolf, Peter, the duck and all the other characters in the legend. Particularly the wolf theme, and the later development of it, suggest that Prokofieff has listened well, if not too fondly, to "Walkuere" and "Siegfried."

Inasmuch as there is a flow of verbal narration through the whole work (excellently delivered by Richard Hale) this is one of the finest musical works for young listeners that has appeared in years. They will have a delightful time identifying the flute, oboe, clarinet, bassoon and horns associated with the various characters, while the narrator engages their attention. However, this is only a subordinate purpose of the work, for its humor is no more exclusively for the young than that of Tchaikowsky's "Nutcracker" suite or Dukas's "L'Apprenti Sorcier." The performance by Koussevitzky and the orchestra is both expert and charming, the recording splendid.

Barlow's Gluck.

Apparently the affiliation of Columbia records and the Columbia Broadcasting System is going to mean more to Howard Barlow than to any other person. The release of his performance of Glück's "Iphigenia in Aulide" overture this month is the third in the brief period since the new order was established. As the varying quality of the two Haydn symphonies suggested, each Barlow must be considered for itself.

The playing of the Gluck overture, while precise and technically accurate, is lacking in tragic impact, breadth of feeling and the true refinement of the music. It is the kind of performance that would satisfy one for a single hearing on the radio, but I do not find in it the enduring truth, the crystallization of a score's qualities that are essential for a dependable phonograph version of so great a score. The Richard Strauss performance (which requires only two sides against the three used here) still remains the satisfying one for this work. On the fourth side Barlow plays a fine Corelli adagio transcribed by Filippi. In both the recording has spaciousness and clarity, though the string tone has not the suavity I would like in the Gluck.

Singles.

Four Spanish Dances (Sarasate). For those who cherish the bright tunes and fresh rhythms of Sarasate's pieces even more than their opportunities for virtuosity, these performances by Ossy Renardy, should be attractive. In addition to the hackneyed "Romanza Andaluza," "Zapateado" and "Jota Navarra" the two records contain the less known "Adios Montanas Mias." Renardy plays them all zestfully, and with accuracy. Walter Robert is the pianist. (Columbia, Nos. 69621 and 69622).

The Lighter Side.

After a six months' lapse since his last recordings with Benny Goodman, Teddy Wilson returns [illegible]cy this week on Brunswick No. 8438 with the first recording by his new band. This is an in-between-size group—bigger than a small band, and smaller than the usual big bands of the day—tailored to Wilson's particular kind of piano playing. The problem of a style has not been worked out yet, although it seems nearer to realization in Sampson's "Jumpin' for Joy" than it does in the ramble through Gershwin's "The Man I Love." There are nice details on each side, but forceful leadership is lacking.

Recommended: Jimmy Dorsey's treatment, on Decca 2522 of "Home in the Clouds" (a new way of saying "Penthouse Serenade"). Aside from some over-ambitious trumpet playing, the band plays well. With it is "My Love for You," in which Bob Eberly does a tasteful job of ballad singing.

What They're Selling.

Hippodrome Music—	
"Moon Love"	BB
"Beer Barrel Polka"	D
Macy—	
"Comes Love"	B
"Beer Barrel Polka"	V
Rabson—	
"Stairway to the Stars"	B
"Lamp Is Low"	V
Vesey—	
"Man With the Mandolin"	B
"Eighteenth Century Drawing Room"	B

Queries on records, needles, machines, &c., are invited.

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR
AUG 6 - 1939

Boston Orchestra Records Prokofieff Musical Fable

By CORBIN PATRICK.

SOME OF THE GREATEST satires ever penned were written ostensibly as fables for children. So the orchestral fairy tale, "Peter and the Wolf," composed by Prokofieff and recorded by the Boston Symphony for Victor release this month, is going to occasion no end of searching for hidden barbs in its seemingly innocent musical and verbal phrases.

These Russians, they say, never put down a word or a note without "social significance." But what child of 9 or 90 is wise enough to find it in this charming piece?

Prokofieff, the erstwhile bogey man of classicists, is a delightful fellow this time. His music is clever, melodic and entertaining, and through it runs a strain of narrative spoken like the fine actor he is by the distinguished Richard Hale. Mr. Hale's remarks are unobtrusively explanatory, for the characters in the story are represented by instruments and groups thereof and they speak for themselves. Perhaps the moral of the story is in the last line, after Peter has caught the wolf, when his grandfather grumbles—"This is all very well—but what if Peter had not caught the wolf—what then?" "Peter and the Wolf" is, in short, one of the season's outstanding novelties and the recording under Koussevitzky is superb. There are three records in the set (M-566).

Heifetz Plays Sonata.

Jascha Heifetz, who has been here in the Martens series two consecutive seasons and comes next season to play with the Indianapolis Symphony Orchestra, is on record this month for Victor with the Beethoven sonata in G major (opus 30, No. 3). This is a beautiful work, with a middle movement of unsurpassed loveliness. The Heifetz technique, the Heifetz refinement of expression give it a reading which becomes more enchanting with every hearing. There are three discs in this set, too (M-570).

It has been a long time, no doubt, since you have heard the Chopin piano concerto, Opus 21, and the recording for Victor (4 discs, M-567) by Alfred Cortot and an orchestra directed by John Barbirolli is a happy reminder. Chopin's genius in the smaller forms of piano music has rather obscured the fact that there is much of beauty in his larger works. The music is alternately dramatic and dreamy in mood and the playing of Cortot, generally recognized as the greatest of living French pianists, is fully effective. The orchestra, as you might expect of Chopin, is relegated to an accompanist role, which Barbirolli gives his best.

Victor remembers the American composer this month by recording Roy Harris's piano sonata and children's suite in a two-pocket album (M-568) with the composer's wife, Johanna Harris, presiding at the keyboard. Harris displays a great deal of skill, ingenuity and thought in this music. His wife, no doubt, his ideal interpreter. Another two-pocket album (M-569) contains the popular Wagner "Rienzi" overture and "March of the Guests" from "Tannhauser," played by the reliable Boston "pops" under Arthur Fiedler. This set is bound to be a favorite.

Attractive Single Discs.

Victor also offers an unusual number of attractive single disc recordings in the August release. There is, for instance, the exalted performance of the Bach Fugue in C minor (transcribed by Stokowski) by the Philadelphia orchestra under Stokowski, with the conductor's orchestration of Frescobaldi's "Gagliarda" on the reverse side. Marian Anderson gives us two more haunting Negro spirituals, "Sometimes I Feel Like a Motherless Child" and "I Don't Feel Noways Tired" in that rich, dark voice of hers. The warmth and fervor of her expression make them unforgettable.

The magnificent voice of Chaliapin rises again in two stirring songs, "Song of the Needy Pilgrim" and "Arise, Red Sun," with accompaniment by the Afonsky choir and Balalaika orchestra. Lucrezia Bori and George Copeland, the pianist, add DeFalla's "Seguidilla" and Nin's "Jota Tortosina" and "Malaguena" to the growing Spanish repertoire on another charming single disc. Last but not least, the Boston "pops" contributes five light orchestral selections of universal popularity on two single discs to this month's collection. On one are "La Paloma" and "La Golondrina," on the other the Brahms "Cradle Song" and "Waltz in A Flat" and Johann Strauss "Perpetuum Mobile."

THIS CLIPPING FROM
AKRON, O.
BEACON-JOURNAL
AUG 6 - 1939

Musical Fairy Tale, Liszt Concerto Given Recordings

AN orchestral fairy tale for grownups as well as children, Prokofieff's "Peter and the Wolf" is amusingly and cleverly recorded by the Boston Symphony orchestra under Serge Koussevitzky, with Richard Hale, American actor, as narrator. (Victor album M-566).

Many music lovers recall the success of this modern Russian composer's colorful "Lieutenant Kije" suite. The new recording, dealing with a simpler but entirely delightful theme, skillfully represents Peter and the other characters of the tale—the wolf, a bird, a duck, a cat and Peter's grandfather—as various instruments of the orchestra.

Liszt's Concerto No. 1 in E flat major, recorded by Emil Sauer, pianist, and the Orchestre de la Societe des Concerts du Conservatoire, Paris, conducted by Felix Weingartner, is more than a composition to be dismissed as something merely brilliant and showy. Sauer and the orchestra are completely at home with the music, bringing out its melodic beauty and power. (Columbia set M-371).

Walter Gieseking, who has been making some of the finest piano recordings to be heard today, goes back to the 18th century and the mighty Johann Sebastian Bach, interpreting the master's "Partita No. 6," in E minor. For pure tone quality, expression and technical skill this achievement of Gieseking ranks at the top. (Columbia set X-135).

There's an epidemic of Brahms recordings. For instance, there's the Boston "Pops" orchestra's delightful playing of the "Cradle Song" and "Waltz" in A flat," with Johann Strauss' "Perpetuum Mobile" on the reverse side, (Victor 4435); the "Cradle Song" and "Hungarian Dance No. 5" smoothly played by the Victor Salon orchestra, (Victor 26307), and a group of Brahms waltzes from opus 39 and Chopin's etude, "Grief," ditto by the Orchestre Raymonde, (Columbia 7353-M). Other recommended individual recordings: "I Love Life" and "My Homeland" by Baritone John Charles Thomas, (Victor 1986); "Choral Etude" and "The 67th Psalm" sung a cappella by the Madrigal Singers, (Columbia 17139-D), and "Play Gypsy Play" and "Speak to Me of Love," by Albert Sandler's orchestra, (Columbia 420-M).

POPULAR and novelty recordings include:

Decca—"Side Kick Joe," Mills Brothers; "Moonlight Serenade," Jan Savitt; "The Lamp Is Low" and "Oh, You Crazy Moon," Connie Boswell; "Lazy Rhapsody," Matty Malneck; "Confessin' That I Love You," Louis Armstrong; "The Jumpin' Jive," Jimmy Dorsey.

Bluebird—"Wanna Hat With Cherries," and "Sold American," Glenn Miller; "Let's Fall in Love," Ziggy Elman; "Start the Day Right," Johnny Messner; "Still the Bluebird Sings" and "Ebony Rhapsody," Charlie Barnet; "This Heart of Mine," Vincent Lopez; "Vas Vilst dou Gaily Star," Emery Deutsch; "Sam, the Vegetable Man," Eddie DeLange; "You Meet the Nicest People in Your Dreams," Fats Waller.

Vocalion—"I Must Have One More Kiss Kiss Kiss," Ray Herbeck; "Here on the Range," Roy Rogers; "The Little Man Who Wasn't There," Mildred Bailey; "Kansas City Blues," Roy Newman; "Gittin' Tired," the Rambling Rangers; "Shabby Old Cabby," Jan Garber; "My Love for You," Red Norvo.

Brunswick—"The Man With the Mandolin," Horace Heidt; "A Boy Named Lem," Eddy Duchin; "You're the Moment in My Life," Jack Teagarden; "Ol' Man River," Martha Raye.

Victor—"It Seems Like Old Times," Gray Gordon; "The Little Man Who Wasn't There," Larry Clinton; "Oh, You Crazy Moon," Bea Wain; "Go Fly a Kite," Tommy Dorsey; "Bach Bay Blues," New Friends of Rhythm; "The Man With the Mandolin," Wayne King; "Baby Me," Sammy Kaye.

—O. S.

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN
AUG 6 - 1939

Comic Music Put on Discs

Victor Releases Russian Records

Among the Russian Soviet's leading composers, the most distinguished are Serge Prokofieff and Dmitri Shoztakovitch.

In this country the latter is known for a few performances of his symphonies (especially the first), and the opera, "Lady Macbeth of Mzensk."

Prokofieff, on the other hand, has been a frequent visitor to these shores, and his list of significant works increases the host of admirers with each new year. His third piano concerto and his second violin concerto have caught and held the interest of student and concert-goer alike.

But a quality which this composer appears to possess beyond that of his distinguished conferes is the ability to tell stories in tone. One of his best essays in this field was the incidental music for a Russian film entitled "Lieutenant Kije," which has been recorded for the Victor company by Koussevitzky and the Boston Symphony.

Victor Record Unique

Another, and even more enjoyable musical story comes to phonophiles this month in the release by Victor of "Peter and the Wolf." The story is as naive as its title. And what makes it even more obvious in its story is that the performance makes use of a narrator, who on these records is Richard Hale.

Mr. Hale is first heard in a "dear children" introduction. After explaining that the characters of this tale are each represented by a certain instrument or group of instruments, and setting forth the identifying theme, the music begins.

Prokofieff shows extraordinary ingenuity in narrating the events touching upon the life and character of Peter and his friends, and the eventual capture of the wolf by the combined strategy of Peter and the bird.

The entire album is good entertainment, excellent music, and a rare addition to the catalogue of discs. The orchestra is that of the Boston Symphony, with Koussevitzky conducting.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 124,459) (S 193,000)
This Clipping From 2
BUFFALO, N.Y.
COURIER-EXPRESS
MAY 4 - 1941

On The Records

In all choral literature there is no work of loftier inspiration or more sublime focus than Beethoven's Missa Solemnis. By the same token is there no more compelling church music on records than the Mass as performed by the Boston Symphony under Koussevitzky, the Harvard Glee Club, the Radcliffe Choral Society, and E. Power Biggs at the organ. Recorded during concert, the entire work is now made available by Victor in two large albums.

Throughout the performance one senses an air of significance, as if it were an artistic duty to set down permanently music of such strength and substance. It must be said that the singing of both chorus and soloists is next to flawless in spite of the score's technical difficulties, and the playing of orchestra and organist is of equal worth. Because of its scope the Mass taxes the resources of modern recording, but on the whole the present standard is reasonably high. At least the recording accents quality, rather than quantity, of sound. Victor Sets 758-759.

* * *

Perhaps the ablest inhabitant of
that glorious "middle ground" be-
music and dance
A tireless
be

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (S 80,592)
This Clipping From 2
NEWARK, N. J.
CALL
MAY 11 1941

Latest Records

Key: Bl, Bluebird; B, Brunswick; C, Columbia; CRL, Columbia Red Label; D, Decca; R, Royale; O, Okeh (Vocalion); V, Victor; Va, Varsity.

Distinguished Albums

(V) The first recording of Sinfonia Concertante in E flat major, by Mozart, in a lush performance by the Philadelphia Orchestra, conducted by Leopold Stokowski, with Marcel Tabuteau, oboe; Bernard Portnoy, clarinet; Sol Schoenbach, bassoon, and Mason Jones, horn. It's difficult to understand why this charming music has waited so long to be recorded . . Another excellent job is that of the Boston Symphony, conducted by Koussevitzky, in devout mood, with the Harvard Glee Club and the Radcliffe Choral Society in Beethoven's "Missa Solemnis" (two albums) . . In the same mood are a revitalized recording of Caruso singing Bizet's "Agnus Dei" and Granier's "Hosanna" and a wonderful job the engineers did, too, and Jussi's Bjoerling, Cujus Adiman from Rossini's "Stabat Mater" and Ingemisco Tanquam Reus from Verdi's "Requiem."

Worthwhile Singles

(V) Moussorgsky's "A Night on Bare Mountain," one of the "scares" of "Fantasia," by Leopold Stowkowski, is a musical satanic orgy, if the collection can stand that . . Gigli displays the lovely breadth of his tenor in two arias from Mozart's "Don Giovanni," Dalla Sua Pace and Il Mio Tesoro. Recorded in Europe . . Fetes Boheme from Massenet's "Scenes Pittoresques," London Palladium Orchestra, conducted by Richard Crean, and two Strauss waltzes, "Voices of Spring" and "Songs of the Danube," by the
Philharmonic, conducted by
ll, are satisfactory.

Count Basie
ou haven't the
as an album
ing with the
ump." There
als, and all
. . . Jimmy
"Minnie
one in
man, a
. . The
very

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 432,732)
This Clipping From 3
CHICAGO, ILL.
NEWS
APR 25 1941

Recorded Music
Missa Solemnis

THERE is a tendency to rank Beethoven's Missa Solemnis on a level with the ninth symphony, though as a matter of fact it is a tenable theory that the former is even more homogeneous than the latter; as choral writing it is certainly an ampler and more important piece of work.

Vincent D'Indy, himself a Catholic, perceived in the Missa Solemnis an avowal of the Catholic faith and a hymn to the Trinity. Even granted that this is so, it is Beethoven's personal expression of devotion for all mankind.

Beethoven unquestionably knew that in composing a mass he was extending its musical scope to a point undreamed of in the past. The musical light in which he views the ritual is indeed dramatic and revealing, but in the case of great musicians who set texts, posterity is not more concerned with what the musician has revealed of the text than with what he has revealed of himself. And probably nothing that he set to music gives us so complete an estimate of the depths of Beethoven's soul as the mass.

The great and indomitable insistence which was part of Beethoven's nature leads him in the Gloria, after a prolix and exalted Amen, to return once more for an elaborate restatement of the opening exclamation. And nothing more intensely characteristic ever came from his notebooks than the firm, exalted and defiant inflection of his reiterated "Credo, Credo."

With un-Christianlike lack of humility, though with considerable of musical logic, Beethoven harps back to this minor third followed by a major triad, when he sets the supplication, "Dona nobis pacem." And certainly not even the music accompanying Florestan in the opening of the second act of "Fidelio" gives a clearer picture of Beethoven's soul than when in the passage following the agonizing pleas of the Angus Dei, the prayer for peace is uttered with a joyous piety.

Serge Koussevitzky and the Boston Symphony have recorded the Missa Solemnis, the choral parts being sung by the Radcliffe Choral Society and the Harvard Glee Club. The soloists are Jeanette Vreeland, Anna Kaskas, John Priebe and Norman Cordon. The recording was taken during an actual performance and the performance was obviously magnificent. Mr. Koussevitzky spares no energy or aggressiveness to set forth the full tale of Beethoven's giant score. It is a reading of tremendous power and penetration and quite worthy of being made permanent in the release now issued by Victor.

The recording was made under conditions of great difficulty and is not in all respects one of Victor's best jobs, but this does not matter. The gist, the flavor and the style are caught and the work stands forth as an unduplicated masterpiece, which it is an inestimable privilege to have available for repeated hearing. The true lover of music could not find a bigger $13 purchase, and this is particularly true in Chicago and in smaller cities, where the score is practically unknown. The performance is recorded in two volumes, 758 and 759, of 12 surfaces each; it is a release of historic importance.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 224,967)
This Clipping From
CLEVELAND, OHIO
PRESS
MAY 2 - 1941

Classical

By MILTON WIDDER

TWO fine pianists are featured by Columbia Masterworks recordings currently, Sascha Gorodnitzki and Walter Gieseking. The former is a newcomer to the Columbia lists, while the latter has been a regular contributor.

The romantic and beautiful Sonata No. 2 in G minor by Robert Schumann is the vehicle for Mr. Gorodnitzki, who displays his technical brilliance and poetic feeling for the work in the recording.

Especially telling is his performance in the closing movement with its dramatic and exciting music. (Album X-186, $2.50.)

Mr. Gieseking plays the Chopin's Barcarolle in F sharp major on a single disc ($1) with all the lyrical expression at his command and imbues the work with song and emotion.

Also on Columbia's current list is the fine Budapest String Quartet's Beethoven Quartet No. 1 in the Opus 18 series. This is the first quartet the master wrote and it bears strong resemblance to Mozart and Haydn.

The Budapest players turn in a good finished performance, lacking, however, the inspiration they displayed in a previous Beethoven work, the C sharp minor. (M-444, $4.50.)

The second volume of Brahms songs with the great Metropolitan Opera basso, Alexander Kipnis, as the artist, is issued by Victor (Album M-751, $6.50) in the Connoisseur's Corner releases.

This is a worthy companion album to the initial volume and the great Kipnis voice is recorded to fine advantage. There are 18 songs in the release, including some of the finest from the Brahms list. Artistic Ernst Victor Wolff is the accompanist.

Three good singles from the Victor factory deserve mention for April: Hungarian Rhapsody No. 15 by Liszt, played by Reginald Stewart on the piano; the Boston "Pops" Orchestra, directed by Arthur Fiedler, playing Franck's Panis Angelicus and an arrangement of Schubert's Ave Maria on two sides of a large disc, and Kerstin Thorborg's "Gross Ist Jehova" by Schubert.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 223,091) (S 388,934)
This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
APR 27 1941

Right Off the Records

By Stewart Matter

SOME time ago the Boston Symphony under the direction of Koussevitzky performed the Beethoven "Missa Solemnis" in a manner which won the most enthusiastic reviews from critics everywhere, with Gilman in particular stating that he could conceive of no finer reading nor projection of this mighty score than that which he had heard.

Victor engineers were on hand to take it down on records and we are now much the richer for this inspired performance. The Harvard Glee Club and Radcliffe Choral Society, Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; Norman Cordon, bass, and E. Power Biggs at the organ collaborated most successfully with Koussevitzky and the Boston men.

Those who have read much about Beethoven know that he has been berated for his merciless use of the human voice. True enough, in the hands of an amateur, the human voice cannot cope with the difficulties of the score, but I have no fault to find in the masterly performance on these discs. We cannot insist too strongly that this is deeply religious music. It conforms in no way to accepted standards of church music, yet rises far above in nobility of soul and tenderness of mood. It is one of the most compelling testaments in all music.

While the performance is magnificent, the recording standard unfortunately is not what we should like to have it. The balance oftentimes is poor and the quality in heavy sections strained. When we consider the quality of combined choral and orchestral recordings we have recently had from Dresden, Rome and London we cannot help asking ourselves what is wrong with American engineers.

In spite of that, I shall treasure this inspired performance for the intensity of emotion and the dramatic grandeur of a score whose author surpassed all bounds in creating a universal creed. Victor Sets 758 and 789. $13.

A year ago Howard Barlow and the Columbia Broadcasting Co. Orchestra gave us an album of "Rediscovered Music" of Johann Strauss which proved very interesting. They have this month released a second volumn taken from scores recently acquired by the Library of Congress. Included are "Motqren Walzer," "Ballg 'schichten Waltzer," "Telegrafischer Depeschen," "Champagner Polka" and "Schnellpost Polka." Each item is a find and I reccommend the set from every angle. Columbia Set 445. $3.50.

Recommendations: Peter Warlock's "Serenade," composed in honor of Delius' 60th birthday. Played with finish by the Constant Lambert String Orchestra. Victor 13554. $1 . . . The Mozart "Concerto in E flat for two pianos" brilliantly played by Jose and Amparo Iturbi with the Rochester Philharmonic. Victor Set 732. $3.50 . . . A collection of "American Psalms and Fuguing Tunes" collected by William Billings and sung by the Madrigalists. Columbia Set 434. $2.75 . . . Wanda Singh and his Orchestra of native Indian musicians playing authentic "Echoes of India." Musicraft Set 47. $5.50.

Popular Records

Columbia has released another set in its series of hot jazz classics, this one called "Hot Trombones." Included are Jimmy Harrison, Miff Mole, Jack Teagarden, Floyd O'Brien, Jay C. Higginbotham and Benny Morton with their respective backings. Set C-82. $2.50.

One of the most clever boys in the popular field today is Joe Reichman. He has not been sensational and for that single reason I'll wager that he is in the business to stay. He copies no one and few bands today emphasize in the instrumental portions so strongly the actual lyrics as does Reichman. Listen to his "Toy Piano Minuet" and "Wise Old Owl" and see if you do not agree. Victor.

Cugat has waxed a version of the best-seller, "Amapola," and is it a honey. Has everything else on the market pushed aside. Backing is "Cancan Conga," deliciously warm. Columbia.

For a bit of intimate entertainment try Mildred Bailey's "Jenny" and "When That Man Is Dead and Gone." Decca.

Balance of the lists:

GOODMAN—"Oh, Look at Me Now" and "Lazy River."

BRADLEY—"It's Square but It Rocks" and "Prairieland Lullaby."

TUCKER—"Breakfast for Two" and "Keep an Eye on Your Heart."

TOMMY DORSEY—"Everything Happens to Me" and "Whatcha Know Joe."

WAYNE KING—"These Things You Left Me" and "We Could Make Such Beautiful Music."

PASTOR—"Maria, Mari" and "Wigwam Stomp."

MARTIN—"Breakfast for Two" and "Shadows in the Night."

HARRY'S TAVERN BAND—"Blamquita" and "Flower of Mexico."

SHAW—"I Cover the Waterfront" and "Marinela."

MADRIGUERA—"Cuba" and "Amor de Guajiro."

BARNET—"Haunted Town" and "Buffy Boy."

MILLER—"Perfidia" and "Spring Will Be So Sad."

INK SPOTS—"We'll Meet Again" and "You're Looking for Romance."

JIMMY DORSEY—"When the Sun Comes Out" and "Yours."

ANDY KIRK—"Cuban Boogie Woogie" and "Ring Dem Bells."

JOHNNY LONG—"Accidentally on Purpose" and "Walkin' by the River."

This Clipping From
RICHMOND, VA.
TIMES DISPATCH 2
MAY 4 - 1941

Music on the Records

By Fredson Bowers

TWO important Beethoven works come to hand this week. Th first of these is the great "Missa Solemnis" recorded in two albums of six records each by the Boston Symphony with the Harvard Glee Club and Radcliffe Choral Society under the direction of Sergei Koussevitsky (VM-758 and 759, $6.50 each). In each album "DM" breaks a section.

This huge mass was intended for the installation of Beethoven's friend the Archduke Rudolph as archbishop of Olmutz but the whole was not completed until two years after the event. Beethoven declared that his design "was to arouse religious emotion in singers and auditors alike, and to render this emotion lasting." Before commencing, he made prodigious studies in religious music; but the Mass is scarcely traditional. Beethoven was not an orthodox churchman, yet he was deeply and sincerely religious in a wholly unquestioning and profound way. Thus the religious atmosphere here in Beethoven's own concept and it is his personal faith which shines through, alternately struggling and joyous and peaceful but always dramatic and passionate. Written at the height of his powers and roughly contemporaneous with the Ninth Symphony, the Mass stands as the greatest possible religious music with only Bach's B. Minor Mass to compare with it. The melancholy Kyrie, the great tolling Gloria, the profound and original setting of the Credo, the whispering beauty of the Sanctus like one of his greatest slow movements, and the triumphant Agnus Dei form a magnificent choral symphony to the glory of God.

Koussevitsky conducts this work with the dramatic fire and passion and gives us a noble interpretation. The voices of the soloists and choirs are more than adequate, especially considering the cruel difficulties which Beethoven with his notorious indifference to the limitations of the human voice provided them. Recording is excellent taking into account the difficulties of the huge masses of sound involved and the number of performers. The orchestral parts are sometimes not so clear as one could ideally wish under the weight of the voices, and the tenor soloist is weakly recorded, but the whole is highly satisfactory. Since the records were made at a public performance, two recording machines were necessary and the breaks are sometimes rather abrupt. These have in general, however, been handled as well as possible, and they do not compare in roughness to the ineptitude of the recent Toscanini "Eroica." One needs to like religious music to appreciate this Mass, but those who do will welcome the opportunity now to hear this infrequently performed masterpiece at will.

Beethoven's fifth and last piano concerto, known familiarly as the "Emperor" is now rerecorded by Benno Moseivitch with the London Symphony Orchestra conducted by George Szell (VM-761, $5.50). "DM" O. K. Composed during the siege of Vienna when Beethoven in his house on the walls was exposed daily to the noise of cannon, its triumphal passages and its dramatic cast have caused critics to draw the inevitable parallels. The first movement is indeed majestic with the fire of battle and is one of the favorite movements of all Beethoven with audiences. The slow movement is a great one and only the rondo finale lowers the tone somewhat. Of all Beethoven's concertos this is the flashiest and the largest in scope. I myself rather prefer the Fourth Piano Concerto, but the "Emperor" is unquestionably the more popular and is certainly one that should be in every library.

Victor has on its list in a recording about eight or more years old perhaps the best performed version by Schnabel who was fully up to the majesty of the work (VM-155). Its recording, however, cannot be compared to present day achievements and it can be recommended only to those who are willing to sacrifice quality of sound and definition for Schnabel's really great performance which is unmatched.

Gieseking plays a well recorded and sensitively conceived performance for Columbia (CM-243) which has heretofore been the best-selling version. I prefer the present set with Moisevitch by a very slight margin, however, partly for its superior recording, although the sound becomes a little "meaty" on occasion, partly for the taut line which that fine Czech conductor Szell draws through the piece, and partly because I think Moiseivitch is more conscious of the emotional implications in the work and gives a "bigger" performance than Gieseking which the concerto requires. Owners of the Gieseking set will certainly not need to replace their records, and prospective purchasers might well compare the two, but I believe the present album will prove the best balanced performance.

Columbia issues a two-record set of the Polish composer, Szymanowski's Twelve Etudes (Op. 33) played on the piano by Jacob Gimpel (X-189, $2.50). Students of the piano will find these fascinating for the musical problems involved and for the clean, authoritative performance, but the average listener will be likely to find the actual musical content too low for interest.

(Mr. Bowers will gladly answer letters of inquiry about the selection of records.)

On the Popular Side

By Norman Rowe

DEAN HUDSON'S BAND, currently featured on an early-morning WRNL airshow and an old favorite with the dance set here and at Virginia Beach, made its bow on Okeh records last week.

It was a rather rhythmic affair as the boys ripped off "Red River Valley" in a snappy and definitely danceable arrangement and backed up the platter with an equally danceable version of the Benny Goodman-Fletcher Henderson tune that's likely to be a hit, "Can't You Tell?"

You're likely to like Jimmy Farr's powerhouse trumpet on "Red River," as well as Bob Hartsell's piano chorus—suggestive of the Teddy Wilson pianistics.

New girl vocalist with Dean Hudson is Ruthie Vale, who delivers with a punch the lyrics to "Can't You Tell" with fine support by Hartsell's piano.

Arrangements for both tunes bring out intelligent phraseing and feature a modern, fast vibratto sax section which won words of praise from Mr. Goodman, who attended the recording session and liked the way the reed boys "played with a bite." Also there's a nice rhythmic beat by Drummer Parker Lund.

(Hudson intelligence — former vocalist Frances Callwell left the band for a march up the church aisle . . . Ex-drummer and vocalist Sam Latimer now is at Camp Lee . . . Lieutenant Dean Hudson, U. S. A. Reserve, has been deferred for dependents—15 of them in the band.)

Impressions in Wax

TOMMY DORSEY (Victor)—"Everything Happens To Me" and "Whatcha Know, Joe." The Dorsey boys did this first tune here last Sunday and the customers were much impressed with the effortless ease in which Frank Sinatra delivered its mournful but clever lyrics. They haven't changed a thing for the recorded version. There's a change of mood and tempo on the flipover side which features the vocalshines of the Pied Piper.

"FATS" WALLER (Bluebird)—"Shortin' Bread" goes through the Waller mill and comes out a-shouting, swinging killer and the lyrics especially will bear close listening. Second side is notable in that it is without Mr. W.'s vocal assert and proves that his band has a pretty fancy downbeat when it comes to straight and danceable arrangements. The maestro handles the Hammond organ.

JIMMY LUNCEFORD (Columbia)—"Dinah" in two parts. We've heard so many swing, jam and jive arrangements of this old favorite that we are not overly impressed when the Lunceford label came in view. But after the tune gets the full benefit of the Lunceford kicks and licks on two sides, we're ready to admit that we've heard "Dinah" like it has never been played before!

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860

Circ. (D 34,932) (S 37,211)

This Clipping From
CHARLESTON, W. VA.
MAIL

MAY 4 - 1941

The Newest Recordings

* * * *

Beethoven's "Missa Solemnis"

OF ALL THE difficult recording jobs, none is quite so difficult as catching on discs the full, complex sound of a large chorus. That Victor's engineers have caught it, in general, remarkably well in a new pressing of Beethoven's "Missa Solemnis" (M-758, M-759, 24 12-inch sides) is news almost as welcome as the fact that the performance as a whole is of a calibre to incite widespread enthusiasm.

There are, in fact, two choruses—the Harvard Glee club and the Radcliff Choral society —joined to make one, together with Boston Symphony, E. Power Biggs at the organ and a quartet of soloists, Jeannette Vreeland, soprano, Anna Kaskas, contralto, John Priebe, tenor, and Norman Cordon, bass. Serge Koussevitsky is the conductor. He takes full command of the vast resources under him, and the result is a performance that is, if not perfect, about as close to perfection as one is likely to hear for a long time.

* * *

This is not to say that even the average listener will not notice some flaws here and there. The center of balance shifts too much, wandering too far at times from the soloists and getting too close at others to the orchestra. The recording remains in spite of that, however, one of the distinguished record achievements of the year. The recording, by the way, was made at two concert performances in Boston, and it discloses that the Boston audience is about the best behaved in the country. There's scarecly a cough in the carload.

Other Victor records:

"Symphony No. 1, 'The Santa Fe Trail,'" by Harl McDonald, played by the Philadelphia Orchestra under Eugene Ormandy, (M-754, six 12-inch sides). Mr. McDonald is, as they say, as American as rice pudding, and his first symphony, with its big tunes, its bright colors and forward drive, has about it something of the same character—never too subtle, but never too dull either with the dullness of a dozen of his contemporaries, who would rather die than be direct. "The Santa Fe" is not great music and hardly Mr. McDonald's best, but it wouldn't make a bad score for some DeMille movie on a pioneer theme. The performand the recording are good.

Volume II of Brahms' songs, sung by Alexander Kipnis with Ernest Victor Wolff at the piano (M-751, 12 12-inch sides). Collectors who found Volume I, released almost two years, one of the best collections of Brahms' songs available, will welcome this addition of 18 lieder in performances which are well nigh definitive. Mr. Kipnis' bass voice, in fact, any bass voice, is not the perfect medium for all of Brahms' songs, but it is surprising how effectively he uses it even when the odds are against him. And when they are in his favor as in "Am Sonntag Morgen," "Sandmannchen," "In Waldeseinsamkeit," all in the present collection, the result is something special.

* * *

"Largo al Factotum" from the "Barber" (yet again) and "Granada" by Agustin Lara, sung by Carlos Ramirez, baritone, with the Victor Concert Orchestra under Harold Levy (13594, two 12-inch sides). Mr. Ramirez is tthe young South American who sang here last fall in "The Barber of Seville." The recording catches him in good voice, but it is still not enough to make the most of the "Largo al Factotum." "Granada" comes off much better and, in fact, justifies some of the enthusiasm he stirred up at the auditorium.

"Homage" by Manuel de Falla and "Rafaga" ("A Gust of Wind" by Turina, both pieces for the guitar, played by Julio Martinez Oyanguren, a virtuoso on that instrument. Falla's piece, a memorial to Debussy, is an eloquent and moving tribute from a great composer to an even greater one. "Rafaga" is a show piece for the guitar. Oyanguren plays both well, and both are splendidly recorded.

—J. M.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 83,915) (S 218,431)
This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE
MAY 4 - 1941

Both Sides Of the Record

By NORMAN C. HOUK

A VERY ingratiating surprise is the **Brahms Serenade No. 2, in A Major,** played by the Alumni orchestra of the National Orchestral association, conducted by Richard Korn. Victor album M-774, seven sides of four 12-inch records. This composition for small orchestra is remarkable for omission of violins from the scoring although the lower strings are used. Consequently the woodwinds and horns play a more conspicuous role. Typical Brahmsian tonal interweaving here has its lighter moments. The players are graduates of that organization devoted to training top-ranking symphony orchestra performers.

Columbia introduces a young pianist to recording as Sascha Gorodnitski plays **Schumann's Sonata No. 2 in G Minor,** album X-186. In the fervid, vigorous sections the young man acquits himself well at the key board. He does not have the advantage of completely perfect recording, but this first hearing suggests watching for his name on future record lists.

* * *

VICTOR has recorded the tremendous **Beethoven Missa Solemnis** (Op. 123) with the Boston Symphony orchestra conducted by Serge Koussevitzky, in two volumes, albums M-758 and M-759, each with six 12-inch records. The Harvard Glee club and Radcliffe Choral society are the chorus in this recording and soloists are Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass. E. Power Biggs is at the organ. These records were made at a public performance and while that places handicaps on the recording engineers the results achieved here are imposing. It is in the opportunity to re-play and study at leisure the details of such a vast work as this that the blessings of good records are emphasized.

A NEW version of **"Ballad for Americans"** is the a cappella arrangement made by Robinson, its composer, and sung by the Westminster choir in Columbia album C-49, two 10-inch records. John Gaius Baumgartner is baritone soloist. This set has a trace of hall reverberation which in some recordings would be objectionable but here heightens the effect notably.

"Stars and Stripes Forever" and **"Semper Fidelis"** are among the eight marches the Goldman band, Edwin Franko Goldman, conductor, plays in Columbia album C-48, four 10-inch records. Rousing, precision band playing. **"The Music of Stephen Foster"** is the subject of Columbia album M-442, three 12-inch records, played by Andre Kostelanetz and his orchestra. The glistening Kostelanetz string effects predominate in these arrangements.

* * *

THE Golden Gate Quartet has recorded for Victor a set of "Bible Tales," album P-61, three 10-inch records. These are in the Golden Gate group's modern Negro spiritual style which they have made familiar and popular on the radio. "Jonah in the Whale," "Preacher and the Bear," "Noah," "Job," "John the Revelator," and "Sampson" are included.

Victor has issued a small album of **"Friml Melodies,"** three 10-inch records in album P-58. Margaret Daum, soprano; Frank Parker, tenor, and Stanley McClelland and Walter Preston, baritones, are the soloists, with a chorus and orchestra.

Will Bradley and his orchestra maintain their high boogie-woogie rating with **"I Boogied When I Should Have Woogied,"** Columbia 36044 with the amusing **"That's Her Mason-Dixon Line"** on the reverse. Glenn Miller's **"Perfidia,"** Bluebird B-11095, is praiseworthy, but coupled with **"Spring Will Be So Sad."** Kate Smith sings **"I Do, Do You?"** and **"Two Hearts That Pass in the Night"** on Columbia 36043 with Jack Miller's orchestra.

This Clipping From
MADISON, WIS. V
CAPITAL TIMES
APR 27 1941

Recorded Music

Doubling in Brahms

By Harry Sheer

CLASSICAL

BRAHMS: Symphony No. 4 in E Minor (Victor, nine 12 in. sides). Serge Koussevitzky conducting Boston Symphony orchestra. This last of the famed Brahms symphonies is probably the skyscraper of them all—reaching high into the realm of melody, solid as a steel beam in symphonic construction and a perpetual joy in tonal power. . . . The simile stops there. . . . Mr. Koussevitzky snaps it alive, breathes new life into it with what those in the "inner sanctum" call the Boston's greatest recording. . . . From the opening movement, where in the most familiar melodies are written, straight through the fourth—a colorful scoring which ultimately became the theme of a famous ballet—the work is superb in both form and performance. . . . Koussevitzky never was better with Brahms; the Boston never was more "in the groove." . . . Recording superior.

✣ ✣ ✣

BRAHMS: Symphony No. 3 Major (Columbia, eight 12 in Frederick Stock condu Symphony Third

---

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 83,915) (S 218,431)
This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE V
MAY 4 - 1941

Both Sides Of the Record

By NORMAN C. HOUK

A VERY ingratiating surprise is the **Brahms Serenade No. 2, in A Major,** played by the Alumni orchestra of the National Orchestral association, conducted by Richard Korn. Victor album M-774, seven sides of four 12-inch records. This composition for small orchestra is remarkable for omission of violins from the scoring although the lower strings are used. Consequently the woodwinds and horns play a more conspicuous role. Typical Brahmsian tonal interweaving here has its lighter moments. The players are graduates of that organization devoted to training top-ranking symphony orchestra performers.

Columbia introduces a young pianist to recording as Sascha Gorodnitski plays **Schumann's Sonata No. 2 in G Minor,** album X-186. In the fervid, vigorous sections the young man acquits himself well at the key board. He does not have the advantage of completely perfect recording, but this first hearing suggests watching for his name on future record lists.

* * *

VICTOR has recorded the tremendous **Beethoven Missa Solemnis** (Op. 123) with the Boston Symphony orchestra conducted by Serge Koussevitzky, in two volumes, albums M-758 and M-759, each with six 12-inch records. The Harvard Glee club and Radcliffe Choral society are the chorus in this recording and soloists are Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass. E. Power Biggs is at the organ. These records were made at a public performance and while that places handicaps on the recording engineers the results achieved here are imposing. It is in the opportunity to re-play and study at leisure the details of such a vast work as this that the blessings of good records are emphasized.

A NEW version of **"Ballad for Americans"** is the a cappella arrangement made by Robinson, its composer, and sung by the Westminster choir in Columbia album C-49, two 10-inch records. John Gaius Baumgartner is baritone soloist. This set has a trace of hall reverberation which in some recordings would be objectionable but here heightens the effect notably.

"Stars and Stripes Forever" and **"Semper Fidelis"** are among the eight marches the Goldman band, Edwin Franko Goldman, conductor, plays in Columbia album C-48, four 10-inch records. Rousing, precision band playing. **"The Music of Stephen Foster"** is the subject of Columbia album M-442, three 12-inch records, played by Andre Kostelanetz and his orchestra. The glistening Kostelanetz string effects predominate in these arrangements.

* * *

THE Golden Gate Quartet has recorded for Victor a set of "Bible Tales," album P-61, three 10-inch records. These are in the Golden Gate group's modern Negro spiritual style which they have made familiar and popular on the radio. "Jonah in the Whale," "Preacher and the Bear," "Noah," "Job," "John the Revelator," and "Sampson" are included.

Victor has issued a small album of **"Friml Melodies,"** three 10-inch records in album P-58. Margaret Daum, soprano; Frank Parker, tenor, and Stanley McClelland and Walter Preston, baritones, are the soloists, with a chorus and orchestra.

Will Bradley and his orchestra maintain their high boogie-woogie rating with **"I Boogied When I Should Have Woogied,"** Columbia 36044 with the amusing **"That's Her Mason-Dixon Line"** on the reverse. Glenn Miller's **"Perfidia,"** Bluebird B-11095, is praiseworthy, but coupled with **"Spring Will Be So Sad."** Kate Smith sings **"I Do, Do You?"** and **"Two Hearts That Pass in the Night"** on Columbia 36043 with Jack Miller's orchestra.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 155,710)
This Clipping From
INDIANAPOLIS, IND.
NEWS
MAY 6 - 1941

A SNAPP of MUSIQUE

On the manuscript score of his "Missa Solemnis" Beethoven wrote: "From the heart—may it be received by the heart." Assuredly, any one who is not stirred by this noble music is emotionally dead. The music, one need scarcely say, is unlike the music of the usual Mass. There is little of the sheer beauty found in the vocal writing of Palestrina, although the Sanctus approaches that beauty. There is none of the supra-human quality found in Bachs B Minor Mass, an overwhelming declaration of religious devotion. Neither is there the purity of the Mozart "Requiem Mass," nor the warmth of Brahms's "German Requiem."

Instead, there is the sublimity of Beethoven, who used voices, as he used orchestral instruments, to translate into sound his profoundest convictions. Singing the "Missa Solemnis" is extraordinarily taxing for both soloists and chorus, but, if one forgets the technical difficulties of the song, and hears only the music, he will realize that Beethoven has expressed the great and fundamental aspirations of mankind as he expressed them in his symphonies.

The Boston Symphony Orchestra, under the direction of Serge Kousevitsky; the Harvard Glee Club; the Radcliffe Choral Society, and Jeanette Vreeland, Anna Kaskas, John Priebe and Norman Cordon, soloists, have recorded the Mass for Victor (album 758 and 759). It is a painstaking recording, mechanically imperfect only when both chorus and orchestra are singing and playing fortissimo, and mechanically gratifying when the volume of sound is not beyond the resources of the disc. You are, then, left without distraction to a full appreciation of Koussevitzky's consummate direction, of the orchestra's flawless playing, of the soloists' fine singing and of the chorus's expert realization of an arduous task. The performance, like the performance of Bach's St. Matthew Passion (largely made by the same group), is very nearly as glorious as the music.

Benno Moiseivitch, whose playing of the Rachmaninoff Second Piano Concerto was electrifying, now plays Beethoven's Fifth Concerto, in E-flat Major (the "Emperor"), with the London Symphony Orchestra, directed by Georg Szell (Victor album 761). Again he brings the technical measures to abundant fruition, and again senses the beauty of the purely lyric passages. This music, weightier than Rachmaninoff's, is given depth and scope and subtlety. The playing hasn't always the sweep of "the grand manner," perhaps, but it contains pretty much all that Beethoven wanted to say. You will be aroused to enthusiasm. W. W.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 346,783) (S 527,759)
This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JUN 1 - 1941

RECENT RECORDS

By JEROME D. BOHM

VICTOR has published Frederick Austin's version of Gay's "The Beggar's Opera" performed by Audrey Mildmay, Bruce Flegg, Roy Henderson, Joseph Farrington, Ruby Gilchrist, Linda Bray, Michael Redgrave and Constance Willis, with an orchestra and chorus directed by Michael Mudie.

Austin's arrangement of Pepusch's adaptations of the familiar old English tunes which form the score of John Gay's famous satirical work is in excellent taste. He has kept his harmonization stylistically pure and made no attempt to "modernize" the music. Unfortunately, the recording is disappointing in several ways. No libretto accompanies the set and since the songs do not follow in their correct sequence, it is impossible to follow the action. The concluding paragraph in the notes written by A. Veinus suggests that "the interested reader" should furnish himself with a copy of "The Beggar's Opera" which is available in any compilation of Gay's collected works." That this airy suggestion is, to say the least, not quite so easy to carry out as Mr. Veinus would have us believe, is obvious. Even if every public or lending library kept a copy of Gay's works on its shelves, which is certainly not the case, it is certainly asking too much of the purchaser of these records to inconvenience himself to the extent of making the search every time he wishes to listen to them. And still fewer record buyers will be willing to go to the additional expense of purchasing the "The Beggar's Opera" in book form, even if it were available singly.

The music is sung agreeably, but not all of the singers concerned enunciate clearly. The men do better in this respect than the women, but a copy of the printed text is absolutely essential to complete enjoyment of Gay's text. The recording as such is good.

Other Victor Sets

The Prelude and Liebstod from Wagner's "Tristan und Isolde" are set forth in highly expressive, convincing fashion by the Berlin Philharmonic Orchestra under Wilhelm Furtwangler's direction. The same conductor and orchestra are responsible for equally satisfying accounts of the Prelude and Good Friday Spell from "Parsifal." Both sets are admirable from the mechanical aspect.

Mendelssohn's antiquated First Piano Concerto in G minor is set forth by Jesus Maria Sanroma, with the assistance of the Boston "Pops" Orchestra directed by Arthur Fiedler. Mr. Sanroma's digital facility enables him to dispose of the not very great difficulties of the work with unerring accuracy. But he is a better interpreter of modern music than of the products of the romantic school and his coolly objective interpretation only serves to confirm one's opinion that this music is past resuscitation. The orchestral accompaniment is all that could be asked for and the recording is satisfactory, aside from occasional blasting in percussive piano passages.

Bach's Sonatas Nos. 4 and 5 in E minor and C major, originally composed for clavcembalo with two manuals and a pedal board, are set forth on two pianos by Vitya Vronsky and Victor Babin, in the latter's effective arrangement. The performance is technically adroit, tonally persuasive and musically transparent. More warmth would have brought with it a fuller realization of Bach's intentions in the slow movements. The recording is excellent.

Excerpts from Mozart's "Nozze di Figaro" and "Don Giovanni" are sung by Elisabeth Rethberg and Ezio Pinza with accompaniments by the Victor Orchestra. Included are the duet of Susanna and Figaro, "Se a casa madama," Figaro's aria, "Non piu andrai," the Countess's cavatina, "Porgi amor" and aria, "Dove sono" and the duet of Susanna and the Count, "Crudel, perche finora," and the duet of Don Giovanni and Zerlina, "La ci darem la mano."

It would be a pleasure to write that the accomplishments of both singers concerned are of equal persuasiveness. But this would be beside the truth. Mme. Rethberg's soprano voice, not so many years ago one of the loveliest in existence, has lost most of its limpid quality and silvery sheen and is now projected in a breathy, unfocused and not always pitch-perfect manner. Her understanding of Mozart's style is indubitable; but stylistic excellence alone does not suffice to counterbalance the vocal defects present.

Mr. Pinza is, however, in full possession of his extraordinary vocal endowments and delivers his arias and his portions of the duets with richly resonant tones, tellingly conveying the composer's message in every instance.

Columbia Records

As her first recordings for Columbia, Lotte Lehmann contributes a bevy of Brahms lieder, including "Wie bist dumeine Königin," "Wir wandelten," "Sonntag," "Auf dem Kirchhofe," "Erlaube mir," "Da unten im Tale," "Feinsliebchen, du sollst mir nicht Barfuss gehn," "Mainacht," "An die Nachtigall" and "O liebliche Wangen."

Mme. Lehmann's art as a lieder singer needs no detailed description now. Her exceptional ability to suggest the moods of her songs and the individually lovely texture of her voice are again present in these disks as are the occasional audible intakings of breath and the sometimes questionable phrasing due to want of sufficient breath. But these shortcomings do not seriously disturb her otherwise arresting interpretations. Paul Ulanowski provides fine accompaniments and the recording is satisfactory.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 51,627) (S 58,890)
This Clipping From
TAMPA, FLA.
TRIBUNE
APR 27 1941

ON THE RECORD

BRAHMS SONGS—(Volume II)—Sung by Alexander Kipnis, basso, with Ernst Victor Wolff at the piano—Victor M-751.

* * *

Alexander Kipnis, one of the finest singers in America today, is the record collector's delight, for his art seems particularly suited to reproduction on the phonograph.

Each of Kipnis' interpretations is a gem in itself, incisive and revealing, and yet he sings with such effortless ease there is no question of the pleasure he gets from his vocal gifts. The flexibility and color of his voice are rare, indeed, for a basso, and his phrasing and shading are extraordinary.

The singer carries along the work begun so admirably in the first album issued about a year and a half ago, presenting Brahms lieder that rank among the great songs of the ages. Mr. Wolff plays with fine understanding and mechanically the work is superb.

The six-record album contains the well known and popular "Lullaby," "In Silent Night," "My Lassie Has Rosy Lips," "Sandman," "By the Window," "Rest, My Love," "On the Way to My Sweetheart," "Dim-Lit Woods," "Your Blue Eyes," "My Love Is Green," "Secret," "On Sunday Morning," "In Lonely Forest," "We Wander," "Like Melodies," "In the Churchyard," "The Deserter" and "A Wanderer."

MISSA SOLEMNIS (Beethoven) Boston Symphony orchestra conducted by Serge Koussevitzky with Harvard glee club and Radcliffe Choral society—Victor M-758 and M-759.

* * *

Another monumental work has come from Victor to fill a gaping void in the library of recorded music, this time the 'Missa Solemnis" of Beethoven, a worthy product to place beside the company's modern recordings of the Mozart and Verdi Requiem Masses.

This is a prodigious project in many ways. It occupies two albums of six 12-inch records and calls into service the Boston Symphony orchestra, a chorus made up of the Harvard glee club and Radcliffe Choral society and, as solists, Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass, with E. Power Biggs as organist.

The recording was made during an actual performance, which makes for abrupt breaks in the music, and some uneveness in volume, but the splendid tone of the orchestra is reproduced faithfully for the most part. Norman Condon's work stands out among that of the soloists and the chorus responds creditably to the baton of Maestro Koussevitzky.

One does not know all of the problems confronted in recording a work of this magnitude, but it seems as if, inasmuch as it is a once-in-a-decade project, it would be better to assemble the finest artists available and place them in best surroundings possible for a consummate performance. In that way all obligations to the record buyer would be fulfilled.

BALLAD FOR

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 157,270)
This Clipping From
NEWARK, N. J.
NEWS
MAY 24 1941

Dealing with Discs

Record

Beethoven's beloved "Fifth Symhony," probably the most popular ork in that style and certainly he most recorded of all symphoies, is offered in still another verion this month by Stokowski and he All-American Youth Orchestra, nder the Columbia seal. Despite nany appealing qualities, the latst release does not completely ill the need for a wholly satisfyng recording of this grand work. It may be doubted, in fact, whether we shall ever have a recording that will be universally accepted as definitive. This is one of the great masterpieces never heard interpreted twice in the same fashion. Each of its devotees, therefore, sets up in his mind as a criterion some particular performance which seemed to him the peak of perfection and no recorded version ever manages to match that memory on all points.

Evidence both of the perennial popularity of the C Minor and of the striving for perfection is to be noted in the constant issuance of new recorded versions. Victor alone has issued four in its Musical Masterpiece series (M-5, M-245, M-426 and M-640), while the latest release is Columbia's second important recording of the work.

Older Efforts

The two ~~earliest~~ Victor versions (by Koussevitsky and the London Philharmonic and Sir Landon Ronald and the Royal Albert Hall Orchestra) are badly outmoded in recording technique. Victor's third attempt (by Furtwaengler and the Berlin Philharmonic) is decidedly over-sentimentalized. The version made by Toscanini and the NBC Symphony probably would have come closer to perfection than any other, except that it bears all the deadening coldness of studio recording. Columbia's earlier version (by Weingartner and the London Philharmonic) is commendable up to a disappointingly weak finale.

The new Columbia version suffers from none of the above defects and is likely to have a very wide appeal. We would be willing to call it definitive were it not for a certain over-richness, giving the work almost a Wagnerian orchestral quality instead of the clean incisiveness of Beethoven. Strangely enough, the second movement, in which such lushness might seem most permissible, does not come off as satisfyingly as the rest of the work.

* * *

In lighter vein, perhaps better suited to the current weather, Columbia offers a new Gershwin album by Eddie Duchin and his orchestra (C-52). A four-record set, it contains "The Man I Love," "Some One to Watch Over Me," "Love Walked In," "Embracing You," "Summertime," "'s Wonderful" and "They Can't Take That Away from Me."

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 115,985) (S 174,848)
This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE
APR 25 1941

RECORDED MUSIC

BEETHOVEN

Victor adds another monumental work to its list this month with a profoundly impressive performance of Beethoven's Missa Solemnis by the Boston Orchestra, the Harvard Glee Club and Radcliffe Choral Society and four soloists, directed by Dr. Koussevitzky (Album No. M-758 and 759). The soloists are Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass.

Recorded at a concert performance, this new edition of Beethoven's mass is a triumph of engineering skill, far excelling Victor's great albums of Bach's St. Matthew Passion by the same groups in smoothness of continuity and in lack of audience noise. In fact, despite the colossal complexity of the task faced by Victor's engineers, these two sets are markedly superior to the Toscanini "Eroica," also "taken" at a concert, as regards mechanical detail and warmth and realism of recording.

The Beethoven Missa Solemnis has been called "the most intimately personal utterance in the great religious music of the world" and in his revelation of the music, Dr. Koussevitzky has captured the strength and vision of the great spirit who conceived it. The performance is clear in detail and outline and is imbued wth a deeply moving reverence and dignity.

The Harvard and Radcliffe choral groups again sing with admirable command of their tasks and the incomparable Boston Orchestra has been magnificently recorded. The soloists discharge their duties with more success than those of the St. Matthew Passion, with Mr. Cordou being most consistently successful, but they are not as intimately associated with the music as are their colleagues in the Bach. Dr. Koussevitzky, we believe, deserves the highest praise for planning and carrying to such superb completion so difficult a task. His new albums are among the truly great contributions to the phonographic repertoire.

So undoubtedly, would Mr.

Beethoven's

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
This Clipping From
LOS ANGELES, CALIF.
NEWS
MAY 27 1941

★ Sounding Board

Music clubs convention features choruses

By BRUNO DAVID USSHER

NEARLY a score of the most widely known choral groups in the United States, coming from north, south, east and west will appear at the 22nd Biennial Convention of the National Federation of Music Clubs in Los Angeles June 18 to 25.

In the number will be two that have given request programs at the White House, the North Carolina Symphonic choir of 40 members, which sang last year at the annual reception given by Mrs. Roosevelt, and the Apollo Boys choir of Birmingham, Ala., composed of 21 members, which has concertized in 23 states and appeared privately for President and Mrs. Roosevelt.

Another featured group will be the Nordic Choral Ensemble of Duluth, Minn., consisting of men and women of Norse origin, which was organized to sing during the World's fair. This chorus will appear in authentic Norwegian costume.

PHILOMEL SINGERS of Seattle, who are sponsoring the new White Top Folk Song Series by Annabel Morris Buchanan, Virginia composer, will wear early American costumes for three unique offerings.

These selections are: "Greenwood Side," a traditional ballad of the Cumberlands; "At the Foot of Yonder Mountains," an Allegheny folk song, and "The Old Devil Flew Over the Mow," a ballad of Southwestern Virginia.

The junior chamber of commerce of Fort Smith, Ark., is presenting its glee club of 16 members, which won first place over 900 similar singing organizations at the national junior chamber of commerce in Washington in June 1940.

TWO male choruses from Salt Lake City, the Swanee Singers, with 64 members, and the Orpheus club with 42; the Oklahoma Symphonic choir of Oklahoma City, a mixed chorus of 45 voices; the Apollo Male Chorus of Great Falls, Mont.; the Columbia College Women's choir of Columbia, S. C.; the Capitol University choir of Columbia, Ohio; the women's chorus of the Dayton Music Appreciation club, numbering 36 members; a junior Gregorian choir of four from Seattle, and the Union Pacific Railroad chorus composed of 36 employees, whose theme song is "I've Been Working on the Railroad," are among the other important choral groups participating in the program.

* * *

IF INTERPRETATION is the spice of musical life, then Benno Moisseivitch's smooth and elastic performance of the E-flat major concerto No. 5 by Beethoven can be relished heartily. I do enjoy this new Victor album in which the London Philharmonic under George Szell, provides fine surroundings.

Eight years ago, the same recording company brought out a more heroic, emotionally larger performance by Arthur Schnabel. Technically, Moisseivitch is the smoother and more colorful performer. Schnabel reminds one that this is the socalled "Emperor" concerto. Moisseivitch, without violating the spirit of Beethoven, is sunnier, less contemplative, but no less musical. Recording quality is fair.

SINGLE records: "La Malinconia" for violoncello and piano by Sibelius. (Victor) Typical of the Finnish master, if not momentous, a likeable mood piece.

Benjamino Gigli sings two excerpts from "Don Giovanni." Better vocalism, than Mozart, but the Italian tenor is at his best in "Dalla sua pace" and "Il mio tesoro."

REPORTS from Boston intimate that the Boston Symphony, the only major ~~nonunion~~ orchestra in America, will join the AFL Musicians federation. The federation recently barred the Boston Symphony from making records.

Nonunion status of the Bostonians have caused increasing difficulties while on tour and in connection with broadcasts. Nonunion status of the orchestra had been maintained in deference to the late Col. O. Higginson, generous founder-patron of the symphony, who spared no money to make it "the best possible orchestra in the world."

Higginson, however, wished to be free of union rules so as to bring to Boston the finest players wherever they could be found. The Bostonians play a 28 week season to full houses.

ROY HARRIS, a leading figure among modern American composers, is spending a few days here. Harris lived in Los Angeles until the late 1920s when he went abroad for study, settling then in New York city.

RICHARD K. BIGGS, organist and music director at the Blessed Sacrament church in Hollywood, has been elected dean of the Southern California chapter of the American Guild of Organists.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860

Circ. (D 96,038) (S 129,940)

This Clipping From
FORT WORTH, TEX.
MORNING STAR-TELEGRAM

APR 27 1941

As the Turntable Turns

Review of New Phonographic Recordings

There is adventure in the investigations heralded in this week's column. Two works set at almost opposing points in the circle of musical evolution happened to present themselves for simultaneous appraisal. We say "almost opposing points;" yet there is one common impulse behind both works, the inward urge, not to be denied or diverted, to write music that would be significant, honest and revealing of its time and its author.

Of the two composers one is Beethoven and the other Roy Harris.

ROY HARRIS: "Quintet for Piano and Strings," played by Johana Harris and Coolidge String Quartet. Four Victor Red Seal records, $4.50.

We say at once, risking the possibility of a revision of opinion upon further acquaintance with the work, that here is one of the finest works written by an American.

Harris is a native of Oklahoma who very rapidly has lifted himself to the top rank of living American makers of music through an almost revolutionary technique of composition. Always the first impuse is to reject Harris as unbelievably and inexcusably dissonant, tuneless beyond reason and utterly formless and asymmetrical. There is an apparent gloating in the distorted and the ugly, a parody on life, such as at first seems to animate the pictures of Grant Wood and Thomas Benton. But there comes to the surface, as the reward of attentive study, a certain altruistic idealism, serving its purpose by exaggerating the ineptitudes and the blunderings of people.

In this quintet, written in 1939, the thematic material uses all the 12 tones of our music system in a tonal style, to quote the composer.

The first movement is a passacaglia based upon such an atonal theme, and yet evoking a strange sympathy and understanding in the hearer. The handling of this theme is masterly, with startling evocations in the piano part. The second movement is entirely taken up with cadenzas by the various instruments, alone and in combination, using them with a bold, oracular conviction.

The third movement is a fugue, surprisingly understandable and transparent. The characteristic of the entire work which may give courage to the curious investigator is that at any given moment the sound coming forth is not brutally harsh and dissonant, but strangely musical and lucid and often beautiful.

It remains to bolster the Harris position by two quotations. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, says of Harris' Third Symphony that it is the first truly great orchestral work to be produced in America. Lazare Saminsky says of the Passacaglia of this quintet, "In my opinion it is a work of genius and the best piece of American music that has been written during the 300 years of its history."

The mastery of materials and means which the work exhibits is astounding. The playing, barring certain stridencies in the strings, is admirable, and the piano playing is exceptional.

BEETHOVEN: "Symphony No. 3 in E-flat major," played by the New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. Six Columbia Masterworks discs, $6.50.

The work itself needs no description, explanation or justification. It is the immortal "Eroica" symphony by the greatest symphonist who as yet has trod the concert platforms of this earth. Finished in 1804 as a tribute to Napoleon, the dedication was changed upon his assumption of the imperial throne by the furious Beethoven, at heart a staunch republican. But the music under whatever dedication remains one of the great works of all music.

This recording is a superb reading by a conductor who has his many partisans as the outstanding contemporary symphonic and operatic conductor, one who has won a host of followers in this land of his present residence. The tone quality, especially of strings, is thrillingly vital and appealing. Throughout the work there is a genial warmth of feeling, as from players roused to keen interest and eager response. There are constant niceties of dynamic effect, manifesting authority and congenial understanding. The entire reading shows a vitality, a balance, a classic continence and yet a warmth of tone and expression which make of the set one of the finest recordings of the year. It should be a library item on any one's shelf.

—E. C. W.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 66,235) (S 66,235)
This Clipping From
NEW HAVEN, CONN.
REGISTER
APR 27 1941

Music Lovers Given Facts About Records

Book by David Hall Helps in Making Intelligent Selection of Discs on Market—Other Music Notes

By H. E. JOHNSON

As phonograph recordings play an increasingly larger part in the library of the music lover there appears to be some need of sound counsel for the buyer. This need is even greater in the smaller communities than in the larger where local merchants carry only a small stock, and where the potential customer is more influenced by advertising than by the true merits of the recordings. He will want professional advice as to that which is best of a wide selection, the name of the company issuing it, the conductors and ensemble, and reasons why one is preferred over another.

To this end "The Record Book" is compiled by David Hall (Smith & Durrell) and succeeds more completely than any similar volume in appraising American recordings to date. For instance, which of the eight or ten renditions of Beethoven's Fifth shall one purchase? Is Stokowski's 'Tristan und Isolde' music better than Mengleberg's? Are recent recordings to be preferred over those made six years ago? Is there any recording of Schubert's "Who Is Sylvia", and are any arias by Lully available? These and many more questions add up to a most useful quiz program with all the answers to be found within the pages of this book. Mr. Hall's judgment is often arbitrary, and his use of the English language is inelegant at times, but his sound musicianship can be trusted while the frank advice is most welcome to the novice may not know of Gamut, Decca, Musicraft, or Polydor's issues in addition to those of Victor and Columbia.

Mr. Hall is broad-minded in guiding the reader into channels apart from the most popular ones; his recommendations cultivate the bypaths and little-known fields of chamber music, he discusses makes of machines, record-players, needles, care of records, and technical aspects of a problem about which the average listener knows nothing. Intending to scan the book briefly, I read it from cover to cover, stimulated and pleased throughout; the book should save the record-buyer hard cash and enable him to build up a fine library of music.

The Month Of Maying

That all the major orchestras of the country have concluded their regular seasons signifies little or nothing to the musical enthusiast who may continue his concert-going for several weeks yet. In New Haven many events are scheduled for May, several of them rich in promise, and all of them enlisting the skilled aid of our own resident musicians. Music Week is still celebrated here. Although it has little of the intensity characteristic of former years there is entertainment provided for shut-ins and other interested parties, and the public concerts are designed to reach wide public which attends such things rarely. No complete program is yet available, but several items are at hand.

The Business and Professional Men's Orchestra will repeat its concert intact at the Hamden High School on Monday, May 5th with Dr. Emerson Stone and Miss Anna Waylett assisting as soloists. On Saturday May 10 the Johnson Little Symphony brings its season to a close in Woolsey Hall with Harry Berman bringing forth young talents in a round of innocent amusement for all who care to attend. The concluding event in the New Haven Symphony Orchestra's season is a notable program of works by Handel, Brahms, and Strauss with chorus under the direction of David Stanley Smith. Thus, New Haven's three orchestras give public appearances. There are High School ensembles yet to be heard from; unless I am wrong, some excellent playing will be heard from them.

"Madame Butterfly" is to follow up the successful production of "Rigoletto" given a month ago under the direction of Maestro F. Riggio. The Manhattan Civic Opera Company is providing the cast which features Annunziato Garrotto in the title role of Puccini's work derived from a play by David Belasco and Luther Long. Ralph Errolle, formerly of The Metropolitan, will be the B. F. Pinkerton, Bernice Schalker, the nurse, with Guisseppe Interrante and Nino Ruisi as the Consul and Sharpless respectively. As formerly, the Schubert Theatre entertains the production which occurs on the evening of May 18th.

Many annual concerts by school and private teachers fill the calendar during the entire month, and overflow into June. One greatly-anticipated event occurs, on May 21st, when the Bach Cantata Club gives its annual concert at Dwight Chapel and environs. Richard Donovan conducts, and H. Frank Bosyan is organist.

Opera Briefs

The Metropolitan tailors its repertory to fit the singers at hand, and at times that is not an easy job. There was but one sensation during the present season, the debut of Salvatore Baccaloni, the Italian basso buffo who made such a hit in "Don Pasquale", "The Barber of Seville", and "The Daughter of the Regiment". The management is scanning the possibilities for revivals with fat parts for this fat man. Donizetti's "L'Elisir d' Amore" seems to be the most likely choice, although the singer has fifty roles in his repertory. Meanwhile Mr. Baccaloni will make a film in Hollywood.

Not involving the new bass-buffo, but almost certain of revival is Mozart's "The Magic Flute". The fine success of "Don Giovanni" and "The Marriage of Figaro" this season prompts the management to look with favor on this item, which has not been heard at the Broadway house since 1926-27. Some of the 'Met' singers will be singing these roles in South America this summer and may be primed for a revival. Let us hope the rather awful settings of the former revival will be forgotten, and new ones provided. Those of 'Figaro', for instance, are a joy!

One hears about the fabulous salaries paid to opera singers. To be sure, they are not as large as in the tuneful 'twenties when opera ran 22 weeks and toured for a month more. Those on a performance basis, (not on a weekly salary) could not have fared sumptuously, with few exceptions, whatever their stipend may be. Mme. Flagstad led all with 20 appearances, but the next highest was 10 for Jarmila Novotna and Marjorie Lawrence; Lily Pons and Elizabeth Rethberg had eight each. Among the men, Pinza led with 26, Baccaloni, 24, and Melchior one less. Tibbett only sang six times, Lehmann, five, Grace Moore, six, and Richard Crooks, once. Those in minor parts were on hand frequently, as Alessio De Paolis who came before an audience 42 times; seven singers on the roster did not appear at all, due in most instances to the fact that the operas in which they have parts were not produced. Eleanor Steber, American radio audition winner, and Stella Roman, Rumanian soprano, were successes among the new singers and are certain of re-engagement; probably Emery Darcy and Arthur Kent are among the fortunate ones. Some of the new members, however, have already bowed out.

Berkshire Programs

The Berkshire Festival reports a lively interest in the forthcoming programs to be offered there in August, and announces the works to be heard in the three week-ends of performance. A wide array of selections is provided, beginning with Haydn, Beethoven, Schubert, Mendelsson, Brahms, and Debussy for the Series "A", yet including contemporary works by Shostakovitch, Villa Lobos, Copland, and Hindemith. The Series "B" lists an all-Mozart program in commemoration of the 150th anniversary of the composer's death, and including the "Requieum", Symphonies in C Major, and A Major. Otherwise Beethoven's Fifth, Berlioz' "Fantastic", Hanson's "Romantic" symphonies are added to Brahms Piano Concerto No. 2 and DeBussy's "La Mer".

For the concluding weekend Beethoven's "Missa Solemnis" is featured, with Tchaikovsky's Fifth and Sibelius Sixth symphonies. Vaughan Williams "A London Symphony" is new to the Festival. Dr. Koussevitsky makes one of his rare excursions into Wagner for three numbers selected from "Tristan und Isolde" and "Die Meistersinger". Richard Strauss' "Death and Transfiguration", heard here last season, young Samuel Barber's new Violin Concerto and Walter Piston's "The Incredible Flutist" bring the Festival to a close. The Boston Symphony Orchestra and its leaders have chosen a magnificent array of works for this Festival.

While Mr. Hindemith was conducting his "Noblissime Visione" last evening before the audience of the New Haven Symphony Orchestra, Otto Klemperer was doing the same in Carnegie Hall. This is a rare fortune for the contemporary, although Mr. Hindemith fares very well indeed in having his works played [illegible]

New York reviewers, by the way, were more flattering than we were in New Haven, finding it to be one of the finest works from his pen in recent years. Mr. Hindemith proved himself to be a capable conductor, but Mr. Klemperer is an excelling one, and he may have offered the best performance of the two.

156

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

AUG 6 - 1939

Words on Music

From Symphony to Swing

Boston Symphony Provides Outstanding Work of Year, 'Peter and Wolfe.'

This column has, in the past, indicated that the Boston Symphony orchestra (and the "Pops", of course) is just about our favorite all-around symphonic group. Perhaps the reason is the fact that this New England group of musicians produces at least one outstanding work each year. Last year, you'll recall, it was Prokofieff's Lieutenant Kije Suite.

This year Prokofieff is again responsible for the sensation—"Peter and the Wolfe" (Opus 67) which has been featured on the Boston Symphony programs during the past season and which will be the feature of the Berkshire Festival at Stockbridge on today's program.

Thanks to the Victor Record people, the Boston Symphony performance of this orchestral fairy tale has just been issued in record form—an album of three 12-inch records. Serge Koussevitzky directs the performance and Richard Hale acts as narrator, telling the story as the music proceeds. Individuals in the tale are characterized by instruments and instrumental groups, and the whole is woven into a most delightful and witty musical texture.

Ostensibly a story for children, the work is a clever and subtle satire equally enjoyable for grown-ups. Your reporter's three-year-old daughter was fascinated as we first played the album of records at home. Since then, she has insisted upon hearing it at least once each day. It is the first symphonic work in which she has shown even the slightest interest. And thus we hasten to recommend this album as an important educational as well as entertainment item. The youngster finds it fun to distinguish between the flutes, which stand for the cat, the horns which stand for the wolf, and so on. Often, she prances about as the music plays, imitating the action that has been described by the narrator. When music can be made as enjoyable as this to children, we feel it is a far more palatable and effective way of teaching music appreciation than all the Walter Damrosch broadcasts in the world.

George Gershwin's Concerto in F, a signal achievement in the application of the so-called "jazz" idiom to the more stable forms of music, has been recorded for a Decca album (two 12-inch records) by Paul Whiteman and his orchestra, with Roy Bargy at the piano. The work is most effectively performed, as only Whiteman seems able to do it, and there is a foreword by Deems Taylor in the booklet that accompanies the album.

A Few More Records

Few works in the great piano literature possess such universal appeal as Liszt's Concerto No. 1, in E Flat Major, for piano and orchestra. Since the day it was first performed at Weimar in 1851, with Liszt himself at the keyboard and the great Berlioz conducting, this dynamic concerto has been a concert favorite of pianists and audiences alike.

Thus, it will be most welcome to record-collectors in the newly issued Columbia album performed by pianist Emil Sauer, one of the few living pupils of Liszt, and the Orchestra de la Societé Des Concerts du Conservatoire of Paris, conducted by Felix Weingartner. Weingartner can always be looked upon to produce a great performance, but in this case his talents are even overshadowed by the superb technique of Sauer in re-creating this epic score.

The new Columbia releases also contain another commendable performance by New Canaan's Howard Barlow and the Columbia Broadcasting Symphony. This time, in a small album, they devote three 12-inch sides to Gluck's "Iphigenie en Aulide, Overture", employing Wagner's 1847 arrangement of this work that was first performed in 1774. The fourth side in the album contains the less exciting Adagio for Violin and Bass Continuo from Corelli's Sonata (Op. 5. No. 5) as transcribed by the young American composer, Amadeo de Filippi.

THIS CLIPPING FROM
MILWAUKEE, WIS.
Sunday News and Sentinel

AUG 6 - 1939

New Recorded Music

August Releases

Peter and the Wolf (An Orchestral Fairy Tale) (Serge Prokofieff, opus 67). Boston Symphony orchestra, Serge Koussevitsky, conductor, and Richard Hale, narrator. Here is a dish each one will have to taste for himself. Perhaps it is the long sought bridge between music and prose. In any event, it is program music of a startling simplicity, with the very program notes woven into the score. The tale is no more momentous than any of Walt Disney's. The music is as blandly simple and childlike in its characterizations as only a composer of Prokofieff's brilliance could make it. His phrases are pat — sometimes devilishly clever. And where is there a gayer, more gallant little theme than the one which accompanies Peter in his adventure and final triumph? The leaflet hints of political subtleties in the work. They are not needed to make it more enjoyable to the customers who like it, nor will they save it from the pfuis of the unimpressed. If you want a clue, the theme of the villainous wolf might have been carved right out of Wagner's Ring cycle. It was first performed in Moscow in 1936. At least one has the chance to hear the incomparable instrumentalists and choirs of the Boston Symphony while Mr. Hale is keeping him pop-eyed with excitement. (Three 12 inch discs in Victor set M-556.)

* * *

Eleven Sonatas: (Nos. 465, 22, 486, 449, 387, 413, 487, 411, 263, 463 and 395 in Longo Collection) (Domenico Scarlatti). Robert Casadesus, piano. In these superb little sonatas by Bach's great contemporary are not only all the classic graces, but a freshness and vitality which two centuries have not diminished. In them is the radiant glow of an age which was fairly bursting with life. They shimmer and sparkle and fairly leap with joy like ripples chased by a sometimes impish breeze. The exquisite "Tempo di ballo" sonata (no. 463) is one of the bright numbers of the "Good Humored Ladies," the ballet for which Tommasini orchestrated several of the Scarlatti pieces. But any one of the present set would have done almost as well for a ballet. A comparison with the recording of the "Good Humored Ladies" (Victor set M-512) shows how faithfully Tommasini has kept the spirit and form of the original. They were written for harpsichord, of course, but Casadesus' inspired performance—one of the most remarkable ever heard on records—keeps their incomparable flavor. (Three 12 inch discs on Columbia set no. 372.)

* * *

Danses Espagnoles (nos. 3, 4 and 6) and Danse Espagnole (opus 37) (Sarasate). Ossy Renardy, violin, with Walter Robert at the piano. The violin, with the piano as its duenna, slips away on a typical Spanish spree. Renardy's violin, sometimes a little strident, sometimes languorously warm, is technically adequate and has the fire that is needed. The "Jota Navarra" is lively, but a little harsh. The "Romanza Andaluza" would disarm the hardiest dowager. The "Zapateado" has a lot of tricks, but doesn't come off—through no fault of Renardy's. "Adios Montanas Mios" sounds like a medley of American parlor songs of a generation or two ago. (Two 12 inch discs in Columbia set X-134.)

La Paloma (Yradier) and La Golondrina (Serradell—transcribed by Francis Findlay). Boston "Pops" orchestra, Arthur Fiedler, conductor. These two old favorites of the socalled Spanish genre need no comment. Those who like these tunes will find both the dove and the swallow expanded to full orchestral proportions. It's all there and a little more besides. (One 10 inch disc, Victor 4434.)

1. Cradle Song (Opus 49, no. 4). 2. Waltz in A flat (Brahms (Opus 39, no. 15, arranged by G. H. Lovett Smith) and Perpetuum Mobile (Johann Strauss, opus 257). Boston "Pops" orchestra, Arthur Fiedler, conductor. The Strauss jocosity gets a lively performance from the Bostonians, and the two familiar and popular Brahms pieces are given their sentimental due. (One 10 inch disc, Victor 4435.)

THIS CLIPPING FROM
KNOXVILLE, TENN.
JOURNAL

AUG 6 - 1939

Recorded Music

Recording companies often fail to distinguish between what is modern and what is merely contemporary in music. Prokofief is a modern; Griffes is not.

Ernst Dohnanyi's inheritance and training place him among the romantic composers of the turn of the century, even while his tastes color his manner of expression to the spirit of the times. And in recording his second quartette, the one in D flat, Columbia is to be charged with no misapprehensions of modernity. This is merely good music good to listen to, important as a major element of the career of a well-known and well-liked contemporary, but not greatly significant as a tremendously important stride forward in modern music.

The fact of its being an early work (1907) does not affect its relative importance, however. And in this instance its worth is enhanced by excellent recording and excellent performance by the Roth String Quartette (three Discs).

Music composed specifically for children is seldom worth the paper it is printed on. Think of the deadly stuff that most piano teachers force on their pupils, and then listen to the wholly delightful and charming things which Prokofief has done in his "Peter and the Wolf." Listen to what (in this instance at any rate) a very great composer does with his themes, and compare the incredible beauty and simplicity of the music with the heavier handed and empty, unimaginative music for recent Disney films.

This is a very great work, and it is played with delicacy and great understanding and relish by the Boston Symphony Orchestra, under the direction of Koussevitzky.

The tale is told on the whole well by Richard Hale, though such of his mannerisms as unwarranted tremblings of his voice are a little repellent. On the whole, children should like the narrative. He does not record especially well, but the marvelous things the orchestra does are reproduced superbly. This set (Victor, three Discs) should be a tremendous sensation and should create greater interest than his last recorded work, "Lieutenant Kije."

THIS CLIPPING FROM
LOS ANGELES, CALIF.
TIMES

AUG 6 - 1939

CONDUCTOR—Artur Rodzinski, director of Cleveland Orchestra, to conduct at Bowl Thursday and Friday.

RECORDS OF THE WEEK

MOZART: Piano Sonata in F Major. Played by Jose Iturbi with the Marche Funebre from the Sonata Op. 15 by Felipe Lazar. Southern California has an affection for Iturbi that is combined admiration for his personality and his musical ability. Certainly, the latter is based on his superb performance of the 18th century classics. The comparison of Mozart with Raphael for delicacy, marvelous beauty and refinement and pure idealism has always seemed a right one for me. Iturbi has these qualities when playing Mozart and Scarlatti especially, and these recordings are exceptional, too.

In playing Mozart, it is not so much a matter of phenomenal technique, judged by modern standards, that is required. It is clarity, singing tone and, above all, taste in phrasing. The Victor company has taken pains to record all these with Iturbi's individual expression of love for this composer. Lazar has written the demands of modern Spain into the uncompromising, proud and noble piano sonata to which Iturbi does full justice.

GABRILOWITSCH AND BACH. Two songs sung by Richard Crooks before he set off for Australia last spring. The first is "Goodbye," a memory left by the beloved conductor of the Detroit Symphony which he wrote to a poem by Rosetti. The sentiment will be appreciated and the music is singable, at least when a Crooks sings it. Bach's "Du Bist Bei Mir" is a masculine love song, strong and tender.

K.P.E. BACH: Concerto for Orchestra in D Major. Boston Symphony conducted by Serge Koussevitzky. A scoring for small orchestra such as existed to the delight of the courts of Bach's time. This son of the greater Bach was introduced with ceremony to the United States when Darius Milhaud, French modernist, conducted it in Philadelphia in 1923. If an orchestra without outside commitments is necessary to have string playing such as Koussevitzky gets from his Boston players in this album, then, by all means, let Southern California take steps to subsidize such a body that has its own individuality and its own well-guarded esprit de corps. It is virtuosic, thrilling, inspiring Bach-playing. The majesty of the close is overpowering, transcendent, glorious.

BRAHMS, "Alto Rhapsody," "Thy Blue Eyes," "The Smithy" and "Immer Leiser Wird Mein Schlummer." Sung by Marian Anderson with the Philadelphia Orchestra conducted by Eugene Ormandy. The creative gift of Marian Anderson succeeds in breaking through when using the glorious medium of these Brahms songs. There is an overbalance of seriousness in his songs for alto but there is also most of that quality in Anderson's singing. The essential thing is that Brahms and Anderson are allied in an inspired performance for a large part of these records. The choir and orchestra add distinction to that mysteriousness which is so impressive in Anderson in the "Alto Rhapsody."

Anderson wins admiration for her readings of the other songs, too, but the voice is not always evenly recorded. There should have been retakes. Her interpretations are natural for her. The destiny of man, the problems of life and death and immortality occupied Brahms and are uppermost in the life of Anderson.

THIS CLIPPING FROM
TAMPA, FLA.
TRIBUNE

AUG 6 - 1939

ON THE RECORD

—An Orchestral Fairy Tale.
—A Mozart at 14.
—Marian Anderson Sings.
—And Some Jammin'.

PETER AND THE WOLF — (Prokofieff)—Boston Symphony orchestra conducted by Serge Koussevitzky—Victor M-566—Victor has performed an interesting experiment in recording this novelty, an orchestral fairy tale, which shows an unusually human side of the composer, a leader in the Russian modernist school.

Like a Walt Disney cinematic fable, it relates in music the adventures of its marvelous characters. Peter, an inquisitive youngster, is the protagonist and other principals, all identified by musical motifs, are Peter's grumpy old grandpapa, a duck, a bird, a cat and a wolf.

The musical tale, which weaves together the identifying themes of the characters, is augmented by a narrative read by Richard Hale, distinguished actor. It reaches its denouement with the capture of the wolf by Peter and his bird friend.

There probably will be some debate as to the value of the music, but there will be none over the high quality of the presentation by Koussevitzky and the orchestra.

and the second a glory song.—Victor 1982.

CRADLE SONG and WALTZ IN A FLAT (Brahms) and PERPETUUM MOBILE (J. Strauss) — Boston "Pops" orchestra conducted by Arthur Fiedler — Two graceful and melodious Brahms compositions and the humorous "Perpetual Motion" of Strauss are presented with fine feeling by the capable orchestra.—Victor 4435.

157

THIS CLIPPING FROM
RADIO DAILY
NEW YORK, N. Y.

AUG 7 - 1939

Vacation notes from KSAL, Salina, Kans.: Wendell Elliott, salesman, is visiting relatives near Topeka; Don Brice, special events man, is scheduled to leave shortly for an unannounced destination; Merle Tucker, manager, is making plans for an eastward journey to combine business and pleasure; Sidney Tremble, program director, is going to Chicago; Mary Louise Rodenberger of the sales staff, is planning a motor trip; chief engineer N. E. Vance has returned from two weeks in Iowa; and sports announcer Stuart Dunbar is loafing around town for his week off.

* * *

WHEB, Portsmouth, carried the entire program of the Squalus Benefit Concert in which 70 members of the Boston Symphony Orchestra, under the direction of Arthur Fiedler participated at Little Boars Head on the New Hampshire shore. Remote was fed to WLAW, Lawrence, and WMEX, Boston.

THIS CLIPPING FROM
Time Mag
Chicago, Ill
Aug 7-39

MUSIC

August Records

Some phonograph records are musical events. Each month TIME *notes the noteworthy.*

SYMPHONIC, ETC.

Prokofieff: Peter and the Wolf (Boston Symphony, Serge Koussevitzky conducting; Richard Hale, narrator; Victor, 6 sides). An engaging "orchestral fairy tale," full of duck-quacks (oboe), bird-twitters (flute), wolf-growls (horns), jovially rendered by the Bostonians who gave it its first U. S. hearing last year. Album of the month.

Chopin: Concerto No. 2 in F Minor (Alfred Cortot, piano; orchestra conducted by John Barbirolli; Victor, 8 sides). Best recording to date of a romantic staple, by a prolific waxer of Chopiniana.

Scarlatti: Eleven Sonatas (Robert Casadesus, pianist; Columbia, 6 sides). Domenico Scarlatti's sonatas, some of them uncommonly modern for his time (1685–1757), were what the word originally meant, pieces "to be sounded," dances, preludes, fugues, etc. Casadesus plays them fastidiously.

POPULAR

China Boy and **I've Found A New Baby** (Bud Freeman and the Summa Cum Laude; Bluebird). First recordings of Manhattan's newest and most exciting hot band, a cooperative group consisting of Freeman (saxophone), Peewee Russell (clarinet), Eddie Condon (guitar) and five others who permanently dance-banded together after being assembled to play for the Class of 1929's reunion in Princeton last June. Sound as well as sassy, the Summa Cum Laudes are all musical veterans, and their *China Boy*—classic touchstone for rhythm bands—is fit to file alongside the historic Whiteman versions.

Frankie & Johnnie (Ethel Waters; Bluebird). Vocalist Waters and a gifted arrangement turn a ballad hitherto sung as funny fiddle-faddle into a tragic folk tale, with much the same quality found in Artist Thomas Benton's garish Frankie & Johnnie mural.

My Love for You (Red Norvo; Vocalion). Schmalz-of-the-month.

Moon Love, from the second movement of Tschaikowsky's 5th Symphony (Paul Whiteman; Decca) and **Bach Bay Blues** (New Friends of Rhythm; Victor). For swing fans who do not object to classical themes and classicists who do not object to hearing them swung.

THIS CLIPPING FROM
RADIO DAILY
NEW YORK, N. Y.

UG 7 - 1939

Miller Music has released two new Will Hudson arrangements. Hudson was signed recently by Jack Robbins, who is planning to use his well-known talents in his three firms, Robbins, Feist and Miller....Van Alexander Fitch "Bandwagon" shot a week or two back, sounded mighty good to these ears. Van is currently holding sway at Murray's in Tuckahoe, N. Y., and is slated to continue there through September....Willie Farmer's new band at the Park Central is a pleasant surprise. That "Farmer in the Dell" idea isn't half bad.

Tomorrow the BBC Symphony Orchestra will introduce for the first time on the air the new orchestral work of Alan Hovaness, "Monadnock." The broadcast will be relayed to this country by short wave. "Monadnock," an orchestra fantasy, is a tribute to the solitary grandeur of this mountain. It was performed by the Boston Symphony while still in manuscript form and was accepted for publication by Whitney Blake, New York publishing house, who will release the printed score after the international broadcast. Alan Hovaness is also a concert pianist and is now appearing with the Boston Symphonic Ensemble at Marshall House, York Harbor, Maine.

Andre Luatto, president of the Commercial Radio Service advertising agency, with Alfredo Antonini, has written a song entitled, "Temptation Tango," which was played by Bob Stanley and his orchestra on Saturday night's "Tropical Serenade" on WOR-Mutual at 8 p.m. Vocalist was Don Arres. Luatto heads the agency handling La Rosa Spaghetti, which will be heard in a new coast-to-coast series on Mutual beginning in the Fall. Antonini conducts the La Rosa orchestra.

KDYL, Salt Lake City, is picking up an intensive schedule of remotes from a local dance arena, where a nightly "Jitterbug Jamboree" is in progress. Shows include "blow-by-blow" descriptions of rug cutting, plus specialty acts and skits, aired in 15-minute stanzas nightly. Schedule is bolstered by 5-minute "Jitterbug Commentaries" twice daily from studios, with score on contestants, etc.

THIS CLIPPING FROM
NEW ORLEANS, LA.
TIMES-PICAYUNE

AUG 11 1939

Music on Records

One of the most completely delightful albums issued in many months is Victor's M-566, which contains Prokofieff's charming fairy tale set to music, "Peter and the Wolf," superbly played by the Boston under Dr. Kou[illegible] and recorded with astonishing brilliance. This work was introduced to Boston and New York audiences last season by Dr. Koussevitsky and proved a great success.

"Peter and the Wolf" is as witty as Prokofieff's "Lieutenant Kije," more immediately appealing, in fact, and will charm adults just as quickly as it will put children under its spell. The story of Peter and how he captured the wolf is told by Richard Hale, as narrator, the orchestra providing the musical background and obviously relishing its duties. The music is frequently reminiscent of the composer's "Classical Symphony" (Victor 7196-97) in its brittle rhythms, rich harmonies and compelling melody. The theme assigned to Peter is, indeed, one of the most captivating tunes we have ever heard. For something entirely new in gramophonic fare, something the whole family is sure to enjoy, we recommend this delightful album unreservedly.

The various sections of Mr. Harris' "Children's Suite" will probably prove more readily accessible to the average gramophile than will the sonata, although the latter work is an extremely interesting study in melody, chords and rhythms and should be heard by anyone more than superficially concerned with what is being done by American composers.

Victor is doing an extremely valuable service in providing the public at large with these examples of modern music. We sincerely hope the company continues to issue such works. Mrs. Harris, by the way, plays her husband's music with authority and is well recorded.

A word should be added in praise of the new type of leaflet Victor is now including in its more important albums. Complete with full notes and revealing quotations of themes, these booklets are a valuable addition to the gramophonic library.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 13 1939

RECENT RECORDS

By JEROME D. BOHM

VICTOR'S release of Roy Harris's Piano Sonata, coupled with his Children's Suite, both performed by the composer's wife, Johana Harris, will undoubtedly please those who see in Harris one of, if not the most important figure in contemporary American music. The Sonata, which was created in 1928 has been hailed in some quarters as the product of an incipient genius of Beethovenian potentialities. Obviously derivative in its sources, this music has been hailed for its autochthonous attributes. But aside from its easily traceable origin, which include such diverse minds as Hindemith and Scriabin, wholly understandable in a youthful composer searching for a personal idiom, this Sonata is essentially arid music, incapable of arousing even the most tepid emotional response in the listener.

The less pretentious "Children's Suite," penned last Christmas morning, is in three brief movements, the longest, "Bells," utilizes a well-worn imitative device; the remaining two, both only a few measures in duration, "Sad Children" and "Slumber," are self-conscious trifles. Mrs. Harris's performances of both Sonata and Suite are admirable and the recordings as such are excellent.

Other Victor Records

Although not one of his major contributions, Prokofieff's "Peter the Wolf," set forth by the Boston Symphony Orchestra under Serge Koussevitzky's direction, with the assistance of Richard Hale as narrator, reveals the Russian composer's gift for blending humor and satire cleverly so that the amalgam might deceive the unknowing into believing that Prokofieff is as naive as the children for whom this "symphonic fairy tale for children" was written.

Prokofieff has wisely avoided the obvious in his instrumental depictions of the Bird, the Duck, the Cat and the Wolf. There are no naturalistic imitations of animal or bird sounds, but the characterizations are none the less telling, and Peter's theme is delightfully insouciant and pert. The orchestral score is flawlessly unfolded, and Mr. Hale makes the most of his points in the recitation of the text. The recording, from the mechanical aspect, is first rate.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 13 1939

RECENT RECORDINGS

By COMPTON PAKENHAM

FOR those who found "Lieutenant Kije" to their taste, Victor produces another set of Prokofieff which, if not quite in the same satirical vein, is equally good fun and probably more lasting in its appeal. The orchestral fairy tale "Peter and the Wolf" is also played by the Boston Symphony Orchestra under Serge Koussevitzky, while Richard Hale as a narrator tells the story the music illustrates.

In tackling "Peter and the Wolf" Prokofieff deliberately set out on a path beset with a variety of traps too often fatal to composers, and emerged triumphant. To make an appeal to children without descending to that type of condescension which makes a work ridiculous requires exceptional understanding and, if successful, is generally rewarded by the approval of youngsters of all ages. Further, to be witty and clever in music are undertakings not to be shouldered lightly.

Prokofieff has undoubtedly met all these difficulties and, by no means an easy task, they have been convincingly reproduced. Hale tells the story in exactly the right vein and Koussevitzky illustrates it plainly enough to evoke demands for more from children. The clever use of motifs is easily followed and the use is clever enough to entertain the more sophisticated. The trouble with musical jokes is that they stale so soon. Repetition seldom increases their power. In this case—so far, at least—the whole thing has become more attractive with repeated playings.

In the spring of 1847 that thorn in the flesh of the Dresden operatic authorities, Richard Wagner, gave some proof of his abilities by reshaping Gluck's "Iphigenia in Aulis." The composer, he held, had been handicapped by the traditions of the eighteenth century French stage, and his emendations were made in the light of contemporary feeling. Seven years later, in exile at Zurich, he fashioned a concert close to the overture, which ran into the first act without a break, for presentation by the local orchestra. This is Howard Barlow's latest subject, with the Columbia Broadcasting Symphony. The filler is a transcribed adagio from a Corelli sonata for violin.

It seems peculiar that no one has recorded this overture in recent years. It is exciting and full. Its appeal to Wagner's dramatic sense is obvious. He labeled its various themes: Appeal, Power, Grace and Sorrow, and, when appending his Zurich coda, brought the struggle to a close with the triumph of Power. Perhaps the easiest key to Barlow's attitude is that, whereas Richard Strauss, Weissmann and Kleiber have each put the overture on two sides, the new version runs to three. Speed does not necessarily make for drama, but the impact here is not quite as decisive as it might be.

One hundred per cent Wagner comes from the Boston "Pops," Arthur Fiedler directing. In a two-pocket album are the "Rienzi" overture and the Fest March from "Tannhaeuser." The former has not been overdone on records and this particular version still leaves room for a good modern performance. The usual hearty spirit of the "Pops" is missing here and the Hall of Song march is also uncommonly rigid for Fiedler. Simultaneously released singles from the same orchestra are Yradier's familiar "La Paloma," Serradell's "La Golondrina" (No. 4434), Strauss's "Perpetuum Mobile" and an arrangement of Brahms's Wiegenlied and Waltz in A flat. These are more in the "Pops" manner.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD-EXAMINER

AUG 13 1939

Orchestral Fairy Tale for Children Recorded

• A match for Ferdinand the esthetic bull, is to be found in the latest RCA Victor record release, a delightful album designed to tempt children from the ages of 4 to 84.

It is Serge Prokofieff's orchestral fairy tale, "Peter and the Wolf," recorded by Serge Koussevitzky and the Boston Symphonic Orchestra. (Musical Masterpiece series, M-566.) The humorously appealing little story is narrated in charming fashion by Richard Hale.

Oldsters will find that both music and story are pointed with satire, skilled and sure. Prokofieff, composer of the "Classical" Symphony and the satirical "Lieutenant Kije" suite, has a particularly able talent for expressions of this type.

Music Descriptive and Rhythmic

The music is simple—descriptive, rhythmic and, in brief snatches, highly melodic. The quarrel between the duck and the bird as to the merits of swimming without flying and flying without swimming, the lean wolf's entrance and the consequent disappearance of the duck, and Peter's gentle curiosity, are episodes that need no narrator other than the score itself. The work is truly unique.

THIS CLIPPING FROM
RADIO DAILY
NEW YORK, N. Y.

AUG 7 - 1939

Vacation notes from KSAL, Salina, Kans.: Wendell Elliott, salesman, is visiting relatives near Topeka; Don Brice, special events man, is scheduled to leave shortly for an unannounced destination; Merle Tucker, manager, is making plans for an eastward journey to combine business and pleasure; Sidney Tremble, program director, is going to Chicago; Mary Louise Rodenberger of the sales staff, is planning a motor trip; chief engineer N. E. Vance has returned from two weeks in Iowa; and sports announcer Stuart Dunbar is loafing around town for his week off.

* * *

WHEB, Portsmouth, carried the entire program of the Squalus Benefit Concert in which 70 members of the Boston Symphony Orchestra, under the direction of Arthur Fiedler participated at Little Boars Head on the New Hampshire shore. Remote was fed to WLAW, Lawrence, and WMEX, Boston.

THIS CLIPPING FROM
Time Mag,
Chicago, Ill
Aug 7-39

MUSIC

August Records

Some phonograph records are musical events. Each month TIME *notes the noteworthy.*

SYMPHONIC, ETC.

Prokofieff: Peter and the Wolf (Boston Symphony, Serge Koussevitzky conducting; Richard Hale, narrator; Victor, 6 sides). An engaging "orchestral fairy tale," full of duck-quacks (oboe), bird-twitters (flute), wolf-growls (horns), jovially rendered by the Bostonians who gave it its first U. S. hearing last year. Album of the month.

Chopin: Concerto No. 2 in F Minor (Alfred Cortot, piano; orchestra conducted by John Barbirolli; Victor, 8 sides). Best recording to date of a romantic staple, by a prolific waxer of Chopiniana.

Scarlatti: Eleven Sonatas (Robert Casadesus, pianist; Columbia, 6 sides). Domenico Scarlatti's sonatas, some of them uncommonly modern for his time (1685-1757), were what the word originally meant, pieces "to be sounded," dances, preludes, fugues, etc. Casadesus plays them fastidiously.

POPULAR

China Boy and **I've Found A New Baby** (Bud Freeman and the Summa Cum Laude; Bluebird). First recordings of Manhattan's newest and most exciting hot band, a cooperative group consisting of Freeman (saxophone), Peewee Russell (clarinet), Eddie Condon (guitar) and five others who permanently dance-banded together after being assembled to play for the Class of 1929's reunion in Princeton last June. Sound as well as sassy, the Summa Cum Laudes are all musical veterans, and their *China Boy*—classic touchstone for rhythm bands—is fit to file alongside the historic Whiteman versions.

Frankie & Johnnie (Ethel Waters; Bluebird). Vocalist Waters and a gifted arrangement turn a ballad hitherto sung as funny fiddle-faddle into a tragic folk tale, with much the same quality found in Artist Thomas Benton's garish Frankie & Johnnie mural.

My Love for You (Red Norvo; Vocalion). Schmalz-of-the-month.

Moon Love, from the second movement of Tschaikowsky's 5th Symphony (Paul Whiteman; Decca) and **Bach Bay Blues** (New Friends of Rhythm; Victor). For swing fans who do not object to classical themes and classicists who do not object to hearing them swung.

157

THIS CLIPPING FROM
RADIO DAILY
NEW YORK, N. Y.

AUG 7 - 1939

Miller Music has released two new Will Hudson arrangements. Hudson was signed recently by Jack Robbins, who is planning to use his well-known talents in his three firms, Robbins, Feist and Miller....Van Alexander Fitch "Bandwagon" shot a week or two back, sounded mighty good to these ears. Van is currently holding sway at Murray's in Tuckahoe, N. Y., and is slated to continue there through September....Willie Farmer's new band at the Park Central is a pleasant surprise. That "Farmer in the Dell" idea isn't half bad.

Tomorrow the BBC Symphony Orchestra will introduce for the first time on the air the new orchestral work of Alan Hovaness, "Monadnock." The broadcast will be relayed to this country by short wave. "Monadnock," an orchestra fantasy, is a tribute to the solitary grandeur of this mountain. It was performed by the Boston Symphony while still in manuscript form and was accepted for publication by Whitney Blake, New York publishing house, who will release the printed score after the international broadcast. Alan Hovaness is also a concert pianist and is now appearing with the Boston Symphonic Ensemble at Marshall House, York Harbor, Maine.

Andre Luatto, president of the Commercial Radio Service advertising agency, with Alfredo Antonini, has written a song entitled, "Temptation Tango," which was played by Bob Stanley and his orchestra on Saturday night's "Tropical Serenade" on WOR-Mutual at 8 p.m. Vocalist was Don Arres. Luatto heads the agency handling La Rosa Spaghetti, which will be heard in a new coast-to-coast series on Mutual beginning in the Fall. Antonini conducts the La Rosa orchestra.

KDYL, Salt Lake City, is picking up an intensive schedule of remotes from a local dance arena, where a nightly "Jitterbug Jamboree" is in progress. Shows include "blow-by-blow" descriptions of rug cutting, plus specialty acts and skits, aired in 15-minute stanzas nightly. Schedule is bolstered by 5-minute "Jitterbug Commentaries" twice daily from studios, with score on contestants, etc.

THIS CLIPPING FROM
NEW ORLEANS, LA.
TIMES-PICAYUNE

AUG 11 1939

Music on Records

One of the most completely delightful albums issued in many months is Victor's M-566, which contains Prokofieff's charming fairy tale set to music, "Peter and the Wolf," superbly played by the Boston under Dr. Koussevitzky and recorded with astonishing brilliance. This work was introduced to Boston and New York audiences last season by Dr. Koussevitsky and proved a great success.

"Peter and the Wolf" is as witty as Prokofieff's "Lieutenant Kije," more immediately appealing, in fact, and will charm adults just as quickly as it will put children under its spell. The story of Peter and how he captured the wolf is told by Richard Hale, as narrator, the orchestra providing the musical background and obviously relishing its duties. The music is frequently reminiscent of the composer's "Classical Symphony" (Victor 7196-97) in its brittle rhythms, rich harmonies and compelling melody. The theme assigned to Peter is, indeed, one of the most captivating tunes we have ever heard. For something entirely new in gramophonic fare, something the whole family is sure to enjoy, we recommend this delightful album unreservedly.

The various sections of Mr. Harris' "Children's Suite" will probably prove more readily accessible to the average gramophile than will the sonata, although the latter work is an extremely interesting study in melody, chords and rhythms and should be heard by anyone more than superficially concerned with what is being done by American composers.

Victor is doing an extremely valuable service in providing the public at large with these examples of modern music. We sincerely hope the company continues to issue such works. Mrs. Harris, by the way, plays her husband's music with authority and is well recorded.

A word should be added in praise of the new type of leaflet Victor is now including in its more important albums. Complete with full notes and revealing quotations of themes, these booklets are a valuable addition to the gramophonic library.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 13 1939

RECENT RECORDS

By JEROME D. BOHM

VICTOR'S release of Roy Harris's Piano Sonata, coupled with his Children's Suite, both performed by the composer's wife, Johana Harris, will undoubtedly please those who see in Harris one of, if not the most important figure in contemporary American music. The Sonata, which was created in 1928 has been hailed in some quarters as the product of an incipient genius of Beethovenian potentialities. Obviously derivative in its sources, this music has been hailed for its autochthonous attributes. But aside from its easily traceable origin, which include such diverse minds as Hindemith and Scriabin, wholly understandable in a youthful composer searching for a personal idiom, this Sonata is essentially arid music, incapable of arousing even the most tepid emotional response in the listener.

The less pretentious "Children's Suite," penned last Christmas morning, is in three brief movements, the longest, "Bells," utilizes a well-worn imitative device; the remaining two, both only a few measures in duration, "Bad Children" and "Slumber," are self-conscious trifles. Mrs. Harris's performances of both Sonata and Suite are admirable and the recordings as such are excellent.

Other Victor Records

Although not one of his major contributions, Prokofieff's "Peter the Wolf," set forth by the Boston Symphony Orchestra under Serge Koussevitzky's direction, with the assistance of Richard Hale as narrator, reveals the Russian composer's gift for blending humor and satire cleverly so that the amalgam might deceive the unknowing into believing that Prokofieff is as naive as the children for whom this "symphonic fairy tale for children" was written.

Prokofieff has wisely avoided the obvious in his instrumental depictions of the Bird, the Duck, the Cat and the Wolf. There are no naturalistic imitations of animal or bird sounds, but the characterizations are none the less telling, and Peter's theme is delightfully insouciant and pert. The orchestral score is flawlessly unfolded, and Mr. Hale makes the most of his points in the recitation of the text. The recording, from the mechanical aspect, is first rate.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 13 1939

RECENT RECORDINGS

By COMPTON PAKENHAM

FOR those who found "Lieutenant Kije" to their taste, Victor produces another set of Prokofieff which, if not quite in the same satirical vein, is equally good fun and probably more lasting in its appeal. The orchestral fairy tale "Peter and the Wolf" is also played by the Boston Symphony Orchestra under Serge Koussevitzky, while Richard Hale as a narrator tells the story the music illustrates.

In tackling "Peter and the Wolf" Prokofieff deliberately set out on a path beset with a variety of traps too often fatal to composers, and emerged triumphant. To make an appeal to children without descending to that type of condescension which makes a work ridiculous requires exceptional understanding and, if successful, is generally rewarded by the approval of youngsters of all ages. Further, to be witty and clever in music are undertakings not to be shouldered lightly.

Prokofieff has undoubtedly met all these difficulties and, by no means an easy task, they have been convincingly reproduced. Hale tells the story in exactly the right vein and Koussevitzky illustrates it plainly enough to evoke demands for more from children. The clever use of motifs is easily followed and the use is clever enough to entertain the more sophisticated. The trouble with musical jokes is that they stale so soon. Repetition seldom increases their power. In this case—so far, at least—the whole thing has become more attractive with repeated playings.

In the spring of 1847 that thorn in the flesh of the Dresden operatic authorities, Richard Wagner, gave some proof of his abilities by reshaping Gluck's "Iphigenia in Aulis." The composer, he held, had been handicapped by the traditions of the eighteenth century French stage, and his emendations were made in the light of contemporary feeling. Seven years later, in exile at Zurich, he fashioned a concert close to the overture, which ran into the first act without a break, for presentation by the local orchestra. This is Howard Barlow's latest subject, with the Columbia Broadcasting Symphony. The filler is a transcribed adagio from a Corelli sonata for violin.

It seems peculiar that no one has recorded this overture in recent years. It is exciting and full. Its appeal to Wagner's dramatic sense is obvious. He labeled its various themes: Appeal, Power, Grace and Sorrow, and, when appending his Zurich coda, brought the struggle to a close with the triumph of Power. Perhaps the easiest key to Barlow's attitude is that, whereas Richard Strauss, Weissmann and Kleiber have each put the overture on two sides, the new version runs to three. Speed does not necessarily make for drama, but the impact here is not quite as decisive as it might be.

One hundred per cent Wagner comes from the Boston "Pops," Arthur Fiedler directing. In a two-pocket album are the "Rienzi" overture and the Fest March from "Tannhaeuser." The former has not been overdone on records and this particular version still leaves room for a good modern performance. The usual hearty spirit of the "Pops" is missing here and the Hall of Song march is also uncommonly rigid for Fiedler. Simultaneously released singles from the same orchestra are Yradier's familiar "La Paloma," Serradell's "La Golondrina" (No. 4434), Strauss's "Perpetuum Mobile" and an arrangement of Brahms's Wiegenlied and Waltz in A flat. These are more in the "Pops" manner.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD-EXAMINER

AUG 13 1939

Orchestral Fairy Tale for Children Recorded

• A match for Ferdinand the esthetic bull, is to be found in the latest RCA Victor record release, a delightful album designed to tempt children from the ages of 4 to 84.

It is Serge Prokofieff's orchestral fairy tale, "Peter and the Wolf," recorded by Serge Koussevitzky and the Boston Symphonic Orchestra. (Musical Masterpiece series, M-566.) The humorously appealing little story is narrated in charming fashion by Richard Hale.

Oldsters will find that both music and story are pointed with satire, skilled and sure. Prokofieff, composer of the "Classical" Symphony and the satirical "Lieutenant Kije" suite, has a particularly able talent for expressions of this type.

Music Descriptive and Rhythmic

The music is simple—descriptive, rhythmic and, in brief snatches, highly melodic. The quarrel between the duck and the bird as to the merits of swimming without flying and flying without swimming, the lean wolf's entrance and the consequent disappearance of the duck, and Peter's gentle curiosity, are episodes that need no narrator other than the score itself. The score is truly unique.

THIS CLIPPING FROM
YOUNGSTOWN, O.
VINDICATOR

AUG 13 1939

Boston Symphony Records Orchestral Fairy Tale

'Peter and the Wolf' Is Delightfully Witty and Entertaining Bit of Musical Nonsense

By L. R. Boals

Each season the Boston Symphony Orchestra seems to produce at least one new work which immediately becomes popular. Last year it was Prokofieff's "Lieutenant Kije Suite," and the Boston orchestra recorded it for Victor soon after its first performance. This past season it was another Prokofieff work, an orchestral fairy tale, "Peter and the Wolf."

The orchestra, under the direction of Dr. Serge Koussevitzky, has recorded this new work in the Masterpiece set, M-566, on three disks. It is unlike anything we ever have heard. The fairy tale is told by a narrator as the music proceeds. Individuals in the story are characterized by instruments and instrumental groups in the orchestra, and the whole is woven into a delightful, witty and entertaining musical whole.

Richard Hale Narrator

The narration is done by the distinguished American actor, Richard Hale. The music is full of melody, tricky rhythm and humorous effects. Peter is represented by the string quartet, the wolf by three horns, the bird by a flute, the duck by an oboe, the cat by a clarinet staccato in a low register, the grandfather by a bassoon, and the shooting of the hunters by the drums. As the narrator explains this at the beginning, the various instruments and groups play their themes—before the performance of the piece starts.

Prokofieff left Russia in 1918, wandered about a good deal, coming first to America via Japan and then established headquarters in Paris. In 1934 he returned to his native land and since settling in Moscow his music has undergone a noticeable change. As Nicholas Slonimsky observes:

"In his works of the Soviet period there is a notable renascence of the lyrical quality, together with a decrease in the element of pure grotesque." This is exemplified in the melodiousness of "Peter and the Wolf," which was written in 1936. While ostensibly an orchestral fairy-tale written for children, this work can be more appreciated by the grown-ups.

Sword of Satire

The sword of satire, however, remains as sharp as ever, only Prokofieff has learned to wield it with great agility. It demolishes with a sure stroke the absurdities of the old Czarist bureaucracy in "Lieutenant Kije"; and is become mellow and more human, softened from a sneer to an indulgent smile in the grumpy nagging of the grandfather, in the ridiculous complacency of the duck in "Peter and the Wolf."

The music is magnificently played by the Bostonians, and the recording is on a par with the performance.

Another Masterpiece album recently released by Victor is a two-disk set, M-568, containing a piano sonata by Ray Harris, which occupies three sides, and the "Children's Suite," by the same composer, which is on the fourth side.

Composer's Wife Soloist

The soloist is Johana Harris, wife of the composer, who already has appeared as a Victor artist in her recording of the Bach Chaconne.

When the piano sonata was first performed in New York, in 1928, Harris was the object of much discussion. Paul Rosenfeld hailed him as "one of the chief potentialities in American music—perhaps in modern music all together." John Tasker Howard, in his book "Our American Music," named Harris "the White Hope of American music."

In the last 10 years Harris has written abundantly in all forms, and since writing this work, as Harris phrases it, he has "strengthened his musical life by marrying one of our most outstanding women pianists." He is now living in Princeton, N. J., where he holds the position of head of the department of composition in the Westminster Choir School.

Highly Original

Harris is a modernist, but this work is deeply interesting and highly original, not difficult of appreciation, and beautifully played by Johana Harris.

The short "Children's Suite" was written on Christmas morning of 1938 as a present to a young girl who is a piano student. It is in four brief movements, the first of which, entitled "Bells," is a study of Christmas chimes ringing out the traditional church tune "Joy to the World."

On a 10-inch Red Seal disk, Marian Anderson has recorded two Negro Spirituals, "Sometimes I Feel Like a Motherless Child" and "I Don't Feel Noways Tired," with piano accompaniment by Kosti Vehanen. Miss Anderson sings the songs with lovely, somber vocal color and intelligent intensity of emotion.

The Popular List

In response to the increasing public demand for inexpensive recordings of standard classics, Victor has adopted a policy of introducing Black Label records on the regular popular release.

On the two sides of a 12-inch disk is an excellent performance of Sibelius's tone-poem, "Finlandia," played by the Victor Symphony Orchestra. The Victor Concert Orchestra plays Debussy's "Clair de Lune" and Sibelius's "Valse Triste" on another 12-inch record.

Two 10-inch Black Label disks contain four pieces played by the Victor Salon Orchestra, under the direction of Rosario Bourdon. On one are two Kreisler compositions: "Tambourin Chinois" and "Caprice Viennois." On the other are two familiar Brahms compositions: Hungarian Dance No. 5, and the famous "Lullaby."

Larry Clinton heads the dance list with "The Little Man Who Wasn't There" and "Parade of the Wooden Soldiers," both featuring Ford Leary, Clinton's star trombone player and male vocalist. Gray Gordon plays "It Seems Like Old Times," with Cliff Grass as vocalist, and a fast waltz, "Start the Day Right," presenting the Gordon Goons. And Duke Ellington's orchestra plays "Rockin' in Rhythm" and "No Papa No," one fast and the other slow.

The Bluebird Release

Emery Deutsch (the magic bow of radio) and his orchestra make their first Bluebird record consisting of "Vas Vilst Du Gaily Star" and a swing adaption of Brahms' Hungarian Dance No. 1. Mildred Craig, assisted by members of the orchestra, sings a vocal refrain.

"Ebony Rhapsody" and "Lament for a Lost Love" constitute a double by Charlie Barnet and his orchestra. Ziggy Elman's orchestra play "Let's Fall in Love" and "I'll Never Be the Same," featuring Ziggy's striking trumpet playing.

Johnny Messner and his Music Box Band record "Shabby Old Cabby," a waltz, and "Out of this World," a fox trot, with Johnny and Jeanne D'Arcy doing the singing. "Wanna Hat with Cherries" and "The Day We Meet Again" are the offerings of Glenn Miller and his orchestra, with Marian Hutton and Ray Eberle as vocalists.

Artie Shaw and his orchestra, with the voice of Helen Forrest, record "I'll Remember," from the picture "She Married a Cop," and "Easy to Say," which was written by Shaw. "Fats" Waller has returned from a European jaunt and presents a double consisting of "You Meet the Nicest People in Your Dreams" and "Honey Hush," both featuring "Fats" as pianist and vocalist.

THIS CLIPPING FROM
CINCINNATI, O.
POST

AUG 15 1939

"Peter and the Wolf" Takes Place on Discs

Boston Symphony Records Novelty Heard Here in Last May Festival

The outstanding novelty of our last May Festival has become the outstanding recording on the August list of new classical records. It is Prokofieff's orchestral fairy tale, "Peter and the Wolf," and it has been recorded by the Boston Symphony, which featured it at the Berkshire Festival at Stockbridge a week or so ago.

The balance between the new and the old is nicely preserved, for on the list with Prokofieff and Roy Harris are Wagner, Chopin, Mozart and Beethoven, each with a representative work interpreted by foremost artists and musical organizations.

PETER AND THE WOLF (Prokofieff, Opus 67) played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. (A Victor album of three 12-inch records.) As May Festival goers will remember, a narrator, in this case Richard Hale, tells the story of the fairy tale as the music proceeds. Individuals in the story are characterized by instruments and instrumental groups, and the whole is woven into a delightful witty and entertaining musical texture. The virtuoso orchestra has an exceptional opportunity to display its unique talents. Children will be fascinated and adults richly entertained.

SONATA IN G MAJOR (Beethoven, Opus 30, No. 3) played by Jascha Heintz, violin, and Emanuel Bay, piano. (A Victor album of three 12-inch rmecords, using 5 sides.) This is one of the great master's deathless works, virile in quality and exalted in character; and it receives incomparable performance at the hands of a violinist whose complete and absolute mastery of his instrument and his art is acknowledged without question by everyone.

QUARTET NO. 1 IN G MAJOR (Mozart, K. 80), played by the Kreiner Quartet, composed by Sylvan Shulman, first violin; Josef Gingold, second violin; Edward Kreiner, viola, and Alan Shulman, 'cello. (A Victor album of three 12-inch records.) To the many who regard Mozart's music as the last word, this charming, polished, graceful, melodious and dainty quartet will come as a great treat. It was Mozart's first effort in this field of music, written at the unbelievable age of 14, and has never before been recorded. All of the qualities that distinguish Mozart's chamber music are present, and the Kreiner Quartet plays it with full understanding and flawless style.

CONCERTO NO. 2 IN F MINOR (Chopin, Opus 21), played by Alfred Cortot, pianist, accompanied by orchettra conducted by John Barbirolli. (A Victor album of four 12-inch Victor records.) Sparkling Chopin piano music brilliantly played by the dean of French pianists, with a rich orchestral background. This is a needed modern recording of a notable work which devotees of the piano have had but few opportunities to hear.

RIENZI-OVERTURE, also the "Tannhauser-Fest Marsch" (Wagner) played by the Boston "Pops" Orchestra conducted by Arthur Fiedler. (A Victor album of two 12-inch records.)The everpopular Rienzi Overture receives a stirring performance on three sides of these records, and the stately March of the Guests from Act 2 of Tannhauser occupies the fourth. The fact that the Boston "Pops" has played them guarantees plenty of pep, rich tone and lively expression.

Among the individual records released for August are these interesting ones:

FUGE IN C MINOR (No. 2 from Book 1 of Bach's "Well Tempered Clavichord") played by Leopold Stokowski and the Philadelphia Symphony Victor; 12-inch), with Frescobaldi's "Gagliarda" on the other side. The brilliance and movement of the Bach Fugue contrast beautifully with the stately rhythms and sonorities of the Frescobaldi.

LA PALOMA (The Dove) by Yradier, and "La Golondrina" (The Swallow) by Serradell, two great favorites with every music lover, played by the Boston "Pops" Orchestra, Arthur Fiedler conducting. (Victor, 12-inch.)

SEGUIDILLA (De Falla) and "Jota Tortosina" (Joaquin Nin), sung by Lucrezia Bori, soprano, assisted by George Copeland, pianist. Songs from Miss Bori's extensive Spanish repertoire, sung in her inimitable style. (Victor, 10-inch.)

NAILA-INTERMEZZO (Delibes), and "Guitarrero" (Drdla), played by The Aeolians on violin, flute, 'cello and harp. (Victor, 12-inch). Perfect as salon or dinne music.—H. W. M.

THIS CLIPPING FROM
CINCINNATI, OHIO
ENQUIRER

AUG 13 1939

NOTES ON RECORDS

BY FREDERICK YEISER.

ONE swallow does not make a summer, so the proverb goes. But one swallow, or, perhaps I should say, one gulp, served to put a duck into the stomach of a wolf. That act formed one step in the plot of "Peter and the Wolf," a miniature drama with appropriate musical gestures by Serge Prokofiev.

"An orchestral fairy tale" the composer calls this fantasy, which pleased the children of Moscow a little more than three years ago. Dr. Koussevitsky introduced it to America in 1938 and played it again last winter at the Pension Fund concert of the Boston Symphony Orchestra. (Cincinnati heard it at the last May Festival.)

Quick to seize upon an amusing novelty, Victor has allowed Dr. Kaossevitsky to record it with his superb musicians and with Richard Hale as the narrator. Except for a slightly too "listen-my-children-and-you-shall-be-excited-to-pieces" tone of voice, the latter tells the story entertainingly.

The booklet of descriptive notes hints of the possibility of an "oblique political satire," but without elucidating. It does seem odd, I suppose, that the wolf should be trotted off to a zoo instead of being shot. But where do the politics come in?

In as ingenious a score as can be found in contemporary music, Prokofiev has used the leit-motiv system of the Wagnerian music drama, but reduced to its simplest terms. Long after the fate of Peter and the wolf ceases to become a matter of suspense and the fable has begun to pall, the listener will scent new subtleties in the music, (Three twelve-inch records in Victor Album M-586).

The Victor list for this month includes another recording of Beethoven's Sonata in G, Op. 30, No. 3—the fourth that I know of, Jascha Heifetz and Emanuel Bay are the performers. This version has the advantage over the earlier one by Kriesler and Rachmaninov of having modern reproduction, and the additional advantage over a later one by Kreisler and Franz Rupp in a "Society" edition by being available separately on two and one-half twelve-inch records in Album M-570. If it is of any interest, this sonata represents the Beethoven of his early middle period, where he sought to invigorate the duo sonata form without turning his back too abruptly on Haydn.

Between this and the recording on Columbia by Milsteinfard Balsom is of course a matter of taste.

In Mozart's first string quartet, which the Kreiner ensemble has put on records for the first time, you will find considerable of interest if you happen to be interested in his musical development. If not, you may derive more satisfaction from his more mature quartets, since Mozart was apparently incapable of writing really bad music, anything to which he put his hand, no matter how youthful, bears the mark of his genius. The odd side contains the Menuetto from the Quartet No. 13 in D minor. (Three twelve-inch records in Victor Album M-393.)

At last some one is doing something about Busoni—and I do not mean his transcriptions. The number of converts to the music of this enigmatic composer the pair of discs issued by the Friends of Recorded Music will make I do not profess to be able to estimate. They contain two of his sonatinas—"Ad usum infantis" and "In diem nativitas"—played by Michael Zadora, one of the most proficient of his pupils. Being on a miniature scale, these two pieces somewhat belie the popular conception of the composer's gigantism. Here Busoni, the thunderer (if there actually was such a person) lowered his voice to say his say with uncommon charm. (Two twelve-inch records—Friends of Recorded Music Nos. 23 and 24.)

The same society, on its disc No. 25, has also issued one of Jean Francaix's witticisms of 1934, also a Sonatina—but for violin and piano. Following a "chinesey" first movement, there is a folk-like slow movement and berceuse. The third, a set of variations, one of which is quite jazzy, by no means let you down. The final variation, by not ending on the tonic, leaves one hanging in midair, in fact. The performers are Josef Gingold, violin, and Liza Elman, piano. The former happens to be the second violinist of the Kreiner String Quartet, which recorded the Mozart quartet mentioned above.

Briefs—The Philadelphia Orchestra offers another pair of transcriptions by its former boss, Leopold Stokowski—the Fugue in C minor from Book I of the "Well-Tempered Clavichord, somewhat inflated, and Gagliarda of Frescobaldi. (Victor 1985) . . . And there is another pair of Chaliapin revivals in "Song of the Needy Pilgrim" and the folk song, "Arise, Red Sun," with the Afonsky Choir and a Balalaika Orchestra. All very Rusuian, of course, and very Chaliapin. (Victor 1983.) . . . The team of Lucrezia Bori and George Copeland presents the Sequidilla, which is the second of Falla's "Seven Popular Songs." and Nin's "Jota Tortosina" and "Malaguena." Very Spanish and very Copeland. It takes an artist like Bori to give these the authentic twang. (Victor 1984.)

159

THIS CLIPPING FROM
DAILY WORKER
NEW YORK, N. Y.

AUG 14 1939

Excellent Prokofieff Recording

All Prokofieff records are welcome, but the Victor edition of the Soviet composer's folk-tale "Peter and the Wolf" is to be treasured as the most delightful disc of the year.

The recording opens with the narrator Richard Hale describing in breath-taking style the cast of characters: the bird, played by a flute; the duck, an oboe; the cat by a clarinet; grandfather by the bassoon; the wolf by thunderous borns; and Peter, youthful and sturdy, announced by a swaggering, gay string quartet.

The Boston Symphony Orchestra under Serge Koussevitszky gives the sensation of successive gusts of laughter with the joy of playing this fantasy. It will be very discouraging to this reviewer if she finds her praise of no avail. "Peter and the Wolf" should be in every home that contains a phonograph.

From such, it is difficult to jump to the almost purely literary enjoyment of Mozart's Quartet No. 1 in G Major. Written by the precocious genius at the age of 14, it reveals a sure apprehension of musical form, but none of the later poignancy. The companion piece in the same Victor album, the Menuetto from Quartet No. 13 in D Minor as played by the Kreiner Quartet is an exquisite moment.

Records released this month are of a uniformly high standard. The Beethoven Sonata in G Major, opus 30 No. 1, played by Jascha Heifetz and Emanuel Bay, will undoubtedly please the connoisseur of fiddling, for Beethoven here is in a mood of joyous emotion.

THIS CLIPPING FROM
INDIANAPOLIS, IND.
NEWS

AUG 16 1939

A SNAPP of MUSIQUE

Humor in music is far from unknown. Beethoven is full of fun. Strauss' "Till Eulenspiegel" is as droll as a comedy. Debussy had his sly jokes, too. Not often, however, is humor in music as forthright and engaging as it is in Prokofieff's "Peter and the Wolf," a fairy tale told in sound, with some aid from a spoken text. The Boston Symphony Orchestra, Koussevitzky conducting, has recorded it for Victor (album 566), with Richard Hale as the narrator.

Prokofieff's sense of the antic, as you know, if you have listened to his music for the Russian film, "Lieutenant Kije," is highly developed, subtle, sometimes hilarious. He has taken this fable of the small boy and the bird, who captures a wolf, and has turned it into as delightful a twenty minutes of melody as you will want to hear. Furthermore, the music is so expertly written, that even the young generation can enjoy it, although youthful ears will, in all probability, miss some of the extraordinarily clever tonal manipulations in the orchestra. The album is a necessity, for it is a joy.

Another necessity—this time a single disc (Victor 1962)—is Marian Anderson's singing of "Sometimes I Feel Like a Motherless Child" and "I Don't Feel No-Ways Tired," two Negro spirituals sung with that intensity of feeling in which Miss Anderson is so thorough.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

AUG 18 1939

RECORDING THE RECORDS

By BILL DVORAK

Way back last February Larry Clinton recorded for Victor a record featuring "Over the Rainbow" and "The Jitterbug." Less than two weeks after copies were received by distributors, a "hold" order was sent out.

News of the withdrawal spread among record collectors and several copies were "bootlegged" as rare pieces. Vainly the purchasers listened for double meanings, forbidden words. In private auditions friends were given to understand that here was something rare.

The joke was on them, for copies of the record are now officially released. Reason for the "hold" order was that M. G. M. decided not to have the fine tunes from "The Wizard of Oz" played to death before showing of the picture—which is today in Cleveland.

Chatter: Bing Crosby and Connie Boswell blend voices again on a Decca disc of "An Apple for the Teacher" and "Still the Bluebird Sings" from "The Star Maker. . . . Tired of pop tunes? . . . Try Decca's new albums, "Cowboy Songs" and "Old Time Fiddlin' Pieces." . . . The former features the Ranch Boys of the Club Matinee radio program.

VICTOR

LARRY CLINTON: From "Wizard of Oz," "Over the Rainbow," beautiful melody, and "The Jitterbug," very catchy. Fine combination, Clinton puts them over in good dance style.

GRAY GORDON: Carries on with "Off to See the Wizard of Oz" and "If I Only Had a Brain." First is a gay show tune in march tempo, second boasts novel and amusing lyrics. Both presented in a bright musical comedy mood as performed in the picture. Highly recommended.

SAMMY KAYE: Pairs a new ballad, "For Tonight," and a novelty, "Stuttering in the Starlight." Vocals on both. Average pop stuff.

BRUNSWICK

HARRY JAMES: "Melancholy Mood" and "From the Bottom of My Heart." Sweet swing. . . . Ray Sinatra vocalizes nicely. . . . James solos on both.

KAY KYSER: More "Oz"—this time "If I Only Had a Brain" and "The Merry Old Land of Oz." Babbitt stars on the first, Simms and Mason join him for the second. Ear-catching material, dressed up with characteristic Kyser touches.

TEDDY WILSON: "The Man I Love," very slow rhythm, beautiful sax and piano work. "Jumpin' for Joy" is Wilson's brainchild, a rather fast rhythm number featuring hot solos.

EDDY DUCHIN: Does a smooth, sweet job on "And Still the Bluebird Sings," then deserts his usual style for the hotcha "Well All Right." Stanley Worth aids on the first, Johnny MacAfee is the whole show on the second.

VOCALION

BENNY CARTER: An instrumental two-some. . . Carter's "Melancholy Lullaby" is slow, a haunting, nostalgic melody. With it Phil Lang's "Plymouth Rock," good rhythm number. Both well done.

AL DONAHUE: Features Paula Kelly on a new ballad, "This Heart of Mine," and the faster "Oh! You Crazy Moon." They're somewhat above average.

JIMMY LUNCEFORD: "I Love You" and "Oh, Why, Oh Why." The old-timer beautifully done up. . . . Sax and trumpet solo. . . . Other has medium-slow rhythm that's highly danceable. Both sung.

HENRY RUSSELL: Rest your ears, calm your nerves with this sweet pairing of "And Still the Bluebird Sings" and "Cinderella, Stay in My Arms." Russell sings them nicely.

DECCA

COUNT BASIE: Typical Harlem stuff on two jam session favorites, "Oh Lady Be Good" and "You Can Depend On Me." Trumpet and tenor sax solo and there's plenty Basie piano work.

CONNIE BOSWELL: Gives the Boswell treatment to "Oh! You Crazy Moon," very effective. . . . Sosnik accompanies. . . . Tempo smooth and easy. The tearful "At Least You Could Say Hello" completes the record.

WOODY HERMAN: "The Band That Plays the Blues" obliges with two examples. "Dallas Blues" is fast, strongly rhythmic. . . . "River Bed Blues," by Herman, is very slow. . . . Real blues, both in tempo and in spirit.

LOUIS ARMSTRONG: "Confessin'," in a slow, swingy rhythm, with trombone and sax spots Armstrong coming in with one of his unique vocals and a trumpet ending. "Our Monday Date" is mediocre.

BLUEBIRD

ARTIE SHOW: Medium swing on "Out of Nowhere" and fast swing on "I'm Coming Virginia." Solid stuff on well-chosen revivals. Clarinet solos, saxes have nice spot.

OZZIE NELSON: A cute tune, "It's Me Again," from "Yokel Boy." Medium swing. "I Want the Waiter," a fast novelty, getting popular. Cheerful combination, both sung.

* * *

Classical

By MILTON WIDDER

SERGE PROKOFIEFF, Russia's foremost composer of today who often writes with his tongue in his cheek, is featured this month by the Victor list with the Boston Symphony Orchestra recording his "Peter and The Wolf" under the direction of the eminent conductor, Serge Koussevitzky. (Album M-566, $6.50).

Ingeniously the modernist weaves together the fairy tale which musically is witty and tremendously entertaining. Wagner-like, each character has its own theme and its own instrument. As the narrator (Richard Hale) proceeds with the story the orchestra follows with the instrumentation, telling the story in music.

Emil Sauer, one of the few remaining pupils of the master Franz Liszt, is the soloist with a Paris orchestra, directed by famed Felix Weingartner, in the performance of the fiery Concerto No. 1 for piano by Liszt.

Although Mr. Sauer may be aged in years, his performance of this tremendously popular and rousing concerto is youthful and masterful. Weingartner and Sauer combine forces to give this work a reading that is the "last word" in the recorded literature of music today. (Album M-371, $5).

Among the singles of the month is Columbia's recording of Charles Kullman, tenor, singing with operetta abandon two favorites of Victor Herbert, "I Am Falling in Love With Someone" from "Naughty Marietta" and "Thine Alone" from "Eileen." ($1).

Victor's outstanding Red Seal is recorded by Leopold Stokowski and the Philadelphia Orchestra. The subjects are the popular and lilting Johann Strauss waltzes, both arranged for orchestra by Mr. Stokwoski. They are the "Blue Danube" and the "Tales from the Vienna Woods." ($2).

THIS CLIPPING FROM
MADISON, WIS.
CAPITOL TIMES

AUG 20 1939

Recorded Music

+ + +

Children's Hour

By Harry Sheer

PROKOFIEFF: Peter and the Wolf (Victor, six 12 in. sides). Serge Koussevitzky conducting Boston Symphony; Richard Hale, narrator. Old or young, genial or gloomy, you musn't miss this extraordinary modern suite for children of all ages . . . Prokofieff is a master at subtlety, a creator of pictorial music and a generous humorist—all welding into this plain but brilliant story . . . Fundamentally, it s written for children—the bear, swallowing the naive duck, only to be captured by Peter . . . Of course, one can't describe what happens after that—the narrator, Mr. Hale, has the "exclusive rights" . . . The musical score is exceptionally good, based principally on instruments identifying the bear, duck, bird, Peter, the wolf and the grandfather . . . There is nothing like it in modern record libraries and it becomes more intriguing rather than boring with repetition . . . A must addition . . . Recording superior.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER

AUG 20 1939

Right Off the Records

By Stewart Matter

COLUMBIA comes forward with another superb example of piano recording, one of the most vital reproductions of the piano we have on records today. It is a set of eleven "Sonatas" of Scarlatti played by that brilliant French sensation, Robert Casadesus.

Only six of the sonatas have been recorded before, but aside from that the selection has been intelligently made, for a finer cross-section of Scarlatti's music could not have been gathered together on three discs. No one may deny Scarlatti's rank among the foremost keyboard composers of all time, and surely no one will mind in the least that these are done on piano instead of harpsichord.

Casadesus' performance is remarkable for its sensitivity and at the same time for its virility; his technical accomplishments are amazing. A set to be highly recommended. Perfect surfaces. Columbia set 372. $5.

Brings Out Mozart Quartet

Victor has provided the first of Mozart's string quartets (K. 80) played by the Kreiner String Quartet. It must be pointed out that we should not look for the usual stamp of the Mozart we have come to know in the concert hall. Instead we marvel that a boy of 14 could have written material as this. Naturally, all the sections do not hang together too logically, nor does he make use of the viola and cello other than mere background; it leans heavily toward the Italian school then in vogue, and its freshness and youthful vitality will be found highly pleasing.

The Kreiner Quartet, to my mind, does not do an altogether too clean job of the work; the cello would profit by a bit more attention to ensemble. Apart from that, the set is welcome and is of great value from an historical viewpoint. Victor set 393. $5.

A set of five discs by the Boston Pops Orchestra under Fiedler brings a selection of lighter concert music which, as the booklet with the set tells us, is an informal concert at the "Pops." Really though, Fiedler builds better programs than this. Be that as it may, we get the best version to date of the rousing "Overture" to "Russlan and Ludmilla" of Glinka; the "Polonaise" from Tschaikowsky's "Eugen Onegin;" a lovely reading of the "Goyescas" intermezzo of Granados; the seldom-heard "Doctrinen" waltz and Eduard Strauss; the five "Miniature Sketches" of Paul White, clever bits of fun; and the two Negro spirituals, "Deep River" and "Nobody Knows de Trouble I've Seen," which can be disregarded. Discs of engaging concert music, finely played and recorded, at prices anyone can afford. Victor set 554. $6.50. (Discs available singly.)

The Boellmann "Toccata" and the Gigout "Toccata" are given excellent readings by Edouard Commette on the organ of the Cathedral Saint-Jean, Lyons. Columbia 69523D.

Popular Records

Two discs must share honors for top place, the stellar English band of Ambrose doing "I Miss You in the Morning" and "If Ever a Heart Was in the Right Place" and Glenn Miller's top-flight band in "Wanna Hat With Cherries" and "Day We Meet Again." You only have to hear them once to know their irresistable appeal.

Horace Heidt's new version of "Moon Love" just about rounds out a full dozen wax sides of this smash hit number. But when he says "move over, boys" he says it with authority and manages to get just about the biggest piece of pie from the pan.

The rage of polkas goes on and when we get such as "The Jolly Bass Player" by Peter Muller's hand we beg for more. A swell waltz, "Under the Moonlight," backs it.

The rest of the lists:

SHAW—"Easy to Say" and "I'll Remember."

CLINTON—"Parade of the Wooden Soldiers" and "Little Man Who Wasn't There."

KYSER—"On the Road to Mandalay" and "Girl I Left Behind Me."

ELLINGTON—"No Papa No" and "Rockin' in Rythym."

ELLA FITZGERALD—"Stairway to the Stars" and "Out of Nowhere."

GORDON—"It Seems Like Old Times" and "Start the Day Right."

FRANCES LANGFORD—"Echoes of Hawaii" and "Man with the Mandolin."

SAVITT—"Moonlight Serenade" and "Shabby Old Cabby."

MADRIGUERA—"Come to the Fair" and "This Is My Thrill."

MILDRED BAILEY—"Moon Love" and "It Seems Like Old Times."

CONNIE BOSWELL—"Is It Possible" and "Rendezvous Time in Paree."

THIS CLIPPING FROM
LITTLE ROCK, ARK.
GAZETTE

AUG 20 1939

RECORD REVIEWS

Prokofieff: "Peter and the Wolf" op. 67. Boston Symphony Orchestra directed by Serge Koussevitzky; narrator, Richard Hale. Album of three disks. Victor.

Let not the name Serge Prokofieff mislead you into believing that here is another radical outpouring of a modernist, for this is as delightful and whimsical a composition as the heart of any child, young or old, could wish for.

hTe Russian Fairy Tale of Peter and the Wolf has been employed by the composer as the basis and inspiration for this orchestral fantasy, and it contains some of the most successful and delicious passages of descriptive music we have ever listened to. For example, Mr. Prokofieff has essayed and succeeded in depicting in his music the catastrophe that befell the duck, the machinations of a cat, the feelings of a disappointed wolf, and a winsome musical portrait of Peter.

The famous Boston Symphony Orchestra played the work with a fine appreciation of its witty and satirical musical texture. The narration is by Richard Hale, who will be remembered for his artistic singing as soloist with the Little Rock Choral Society some years ago. It was, we believe, Abbe Dimne who said that genius manages to keep open a door to childhood to which occasionally to retire. Peter and the Wolf must have afforded its composer some light-hearted moments.

Wagner: "Siegfried Idyll." Felix Weingartner, conducting the London Philharmonic Orchestra. Album of two disks; Columbia.

Wagner took time out from work on his mighty music dramas to compose this lovely orchestral work as a serenade for his wife to celebrate the birth of their son, Siegfried. To hear the work conducted by Weingartner is to enter again a world of German romance which in these days seems rather remote.

The rapt intimate style of the piece is finely maintained, and the tenderness, simplicity, and refreshing beauty of this heartfelt outpouring attest to a warm, human trait in Wagner's character, which some of his biographies are prone to minimize or ignore.

Mozart: "Quartet No. 1 in G Major" and "Menuetto" from the quartet in D Minor No. 13 played by the Kreiner quartet. Album of three disks; Victor.

In this first string quartet, written at the age of 14 the young Mozart evidences an effortless essay into the domain of chamber music. The work is all lovely form and pellucid surface. There is much concern with patterns rather than moods. The alluring minuetta from the D Minor quartet (the thirteenth), written several years later, gives interesting evidences of maturer powers. The performance by the Kreiner Quartet is impeccable and charming.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

AUG 20 1939

THE WAX LIBRARY:

Prokoviev's Jovial Novelty Now Recorded by Koussevitzky

PROKOVIEV.—Peter the Wolf, an orhestral fairy tale by Sergei Prokoviev.
Played by the Boston Symphony Orchesra under Serge Koussevitzky.
Victor Album M-566, three disks, six sides, welve-inch.

Just a year ago we had occasion to ail Prokoviev's jovial, folksy Lieuenant Kije suite, arranged from his ncidental music for a Soviet motion icture of the same name. This seaon's contribution is Peter the Wolf, n "orchestra fairy tale" of wit and nnuendo which was written for a hildren's concert in Moscow in the pring of 1936. Koussevitzky and the peerless Boston Symphony, of course, are the introducers. Koussevitzky used the work in his repertoire last season and has recently played it for the Berkshire Festival.

It is merely the story of Peter, a daring little Russian boy, who frolics in the meadow with the bird, the duck and the cat until along comes a big bad wolf. Peter eventually lassos the villain by the tail. When the hunters arrive prepared to kill, Peter cries, "Don't shoot. Let's just take him to the zoo." So to the zoo they march, in rich Wagnerian counterpoint, but Prokoviev must have his little joke in the midst of this splendid triomphale. "If you listen closely you can hear the duck quacking for the wolf, in his haste, swallowed him alive."

Now the cautious U.S.S.R. are not going to let the little Bolsheviks off with just a fairy tale. We must translate into Soviet ideology. Peter, the duck and the birds are happy little people who want only to work and play—chiefly play. The cat is just a nuisance. Grandpa, for he is represented by the bassoon, is an elderly kill-joy. The wolf, we imagine, is the wicked capitalist who would swallow ducks and birds alive. The hunters are the army. Since Peter the Wolf is without gore, times have changed [illegible] the U.S.S.R.

The composition is handled as an elaborate satire on program music in general. It is presented with a narrator who introduces the themes and instruments that symbolize the characters. He then proceeds to tell the story with some humor, pausing long enough for the orchestra to illustrate each chapter in brief, episodic passages.

Once you know the story you long for an uninterrupted performance of the music. If Peter and the Wolf is to endure it must establish its organic entity as a tonal narrative. From what we now hear, through, we hunch it that the work would collapse of sheer fragility without the support of the spoken text.

This, however, is not to gainsay the delightful tunes of Prokoviev, our most fecund melodist, the richness of his orchestration and the infectious spirit of this musical lark.

The narrator is Richard Hale, quondam baritone now actor. He conveys the text with the ham earnestness of a plug-hat Shakespearean actor.

Birthday Present

WAGNER.—Siegfried Idyll, by Richard Wagner.
Played by the London Philharmonic Orchestra, conducted by Felix Weingartner.
Columbia Album X-139, two disks, four sides, twelve inch.

This is the eighth known recording of Richard Wagner's tender tone poem, played for the first time outside Cosima's bedroom on her thirty-third birthday, Dec. 25, 1870. The composition honored the mother and the young son, Siegfried. Much of the music was culled by the composer from the rapturous love music of Act III in Siegfried, including an old German lullaby, Sleep, My Child.

Most performances of the Siegfried Idyll employ full orchestra with the conductor investing the music with the sublimated sensuality of Richard's operatic self. Weingartner, the purist, plays the Idyll on small orchestra, and with such restraint as Wagner, himself, probably felt at serenading his wife in the morning.

The Weingartner reading lacks oomph but it carries the wallop of authenticity plus a tender dignity.

Single Disks

Although retired from opera and concert Lucrezia Bori continues to record songs from her native Spain. With that well known Hispanic expert, George Copeland, at the piano, she sings De Falla's Seguidilla Marcianna and Nin's Malaguena (Victor disk No. 1984—ten-inch, two sides). The soprano is as shrill as ever and as artistic as ever with her phrasing and vocal coloration. . . . John Charles Thomas gives us Manna-Zucca's I Love Life and Oley Speaks' My Homeland on a ten-inch disk (Victor Disk No. 1986) both in his impeccable concert style. We dislike both songs intensely but that's our business. . . . Salon music for the month includes Delibes' Naila Waltz and Drdla's Guitarrero arranged by Minot Beale for his Aeolian ensemble (Victor Disk No. 12449) and making good music in the background of a wine supper under soft lights. . . . Arthur Fiedler and the Boston Pops aggregation offer arrangements of La Paloma and La Golondrina, two numbers which still signify all there is to Spanish music for many collectors (Victor Disc 4434—ten-inch—two sides). . . . A salon orchestra under Albert Sandler is to be heard in Kalman's Play Gypsy from Countess Maritza and Parlez-Mois d'Amour (Columbia Disk 420-M, ten-inch, two sides). . . . Saint-Saens' The Swan and Rendezvous by Aletter come on an ingratiating disk (Columbia No. 418-M, ten-inch, two sides) as harp and organ duos. —JOHN ROSENFIELD.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 26 1939

Prokofieff's Fairy Tale Now Excellent Record

By ROBERT C. BAGAR.

For the very good reason that no one can be certain what attitude Serge Prokefieff will assume next, it is best never to take him for granted.

He is at times a supreme satirist, as witness The Love of Three Oranges. Then, turning his talents full-tilt on the academic side of things and brings out a classical symphony. There has been propaganda music from his pen to warm the hearts of his sponsors. And various other matters. His latest is an "orchestrated fairy tale," Peter and the Wolf.

When the Boston Symphony Orchestra played it for the first time here last season there were those in the audience who saw in the offing a recording of the work. Here it is, at last, and the same organization, conducted by Serge Koussevitzky, has done an excellent job of it for Victor. Richard Hale appears as the Narrator.

* * *

A Simple Program.

The program is simple, the cast composed of Peter, a bird, a cat, a duck and a wolf. They are represented by specific instruments or a group of them. The Narrator tells the elementary tale—bearing moral, you can be sure.

The music is rhythmic, colorful, zesty, whimsically descriptive. It holds together well, despite the Narrator's break-in sequences.

But, knowing Prokofieff, one is not taken in altogether by this simplicity. And the employment of a Narrator to relate a transcendentally obvious story smacks of lampooning. Yet the piece is an enjoyable one. Youngsters will find it definitely so. In-betweeners and oldsters will also react favorably to it, even should they discover it to be teeming with significance.

Jascha Heifetz has recorded the Beethoven Sonata No. 8 in G major for Victor, with the assistance of his regular accompanist, Emanuel Bay. There is no complaint to be made concerning the collaborative efforts of the two artists nor concerning their technics or phrasing or matters similar. Excellent performance but poorly recorded.

* * *

In Lighter Vein.

"The Ole Tom-Cat of the Keys," none other than Bob Zurke, makes his bow as a band leader with the Victor platter bearing Each Time You Say Goodby and Hobson Street Blues. The young pianist confines his contribution to conducting—and tossing rhymes around, no dobut—on the A side. But he teasr into the ivories for most of the other face. Not world-beating pianistics. As he plays here there are too many others who can equal him.

If you want to hear the real Zurke, however, you must get the Victor double of It's Me Again and Southern Exposure. In this latter item the piano fairly speaks under the urging.

Larry Clinton's bracketing of Hezekiah and Rocking Chair is recommended for its smoothly paced effectiveness. And Tommy Dorsey's fectiveness. And Tommy Dorsey's platter of Night in Sudan and Tea for Two is made to order for listeners as well as dancers. Both of these are Victor discs.

Eddie De Lange takes a header into mediocrity with his fluffing of WPA Polka and Broom Dance for Bluebird. Red Nichols does a creditable job with Hot Lips—his trumpet winning all the honors, really—and a poor one with The Parade of the Pennies Bluebird.

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD

AUG 27 1939

On the Records

Last year the Boston Symphony Orchestra presented a delighted music world with a recording of Prokofieff's satirical "Lieutenant Kije Suite." Now the Bostonians, under Koussevitzky, have created another popular favorite. Again it's Prokofieff. This time it's more whimsical; a charming orchestral fairy tale (with narrator) called "Peter and the Wolf," that no child under 80 should miss.

The music is witty, tuneful, rhythmic and of course skillfully scored. And the Bostonians' recording is excellent. Victor bills the album as the month's feature. ($6.50.)

THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN
AUG 27 1939

On The Records

By JOHN PHILIPS CRANWELL

MUSICAL purists have a habit of frowning upon "program" music. But it would be difficult to conceive of anyone, purist or not, adopting that attitude to the latest of Serge Prokofieff's works to be placed on disks.

This musical fairy tale, "Peter and the Wolf," is released by Victor as set No. 566, and is played by the Boston Symphony Orchestra under Dr. Serge Koussevitzky. A narrator tells the story as the musical score unfolds.

It is quite probable that Prokofieff, who certainly follows the Soviet theory that art is great only so long as it has a political aspect, has written more than a mere fairy tale, and that people who enjoy reading deeper and esoteric meanings into otherwise simple entertainment will find plenty of political satire and good-natured ribbing of traditionalists in "Peter and the Wolf."

The musical fairy tale is both amusing and interesting. The instruments, each representing a character in the plot, are worked in and blended to form a most pleasing little symphonic poem with monologue.

THIS CLIPPING FROM
CHARLESTON, W. VA.
MAIL

AUG 27 1939

The Newest Recordings

★ ★ ★

Big, Bad Prokofieff and the Wolf

THAT BLITHE gossip, "The New Yorker," took official cognizance of Serge Prokofieff's orchestral fairy tale, "Peter and the Wolf," sometime last spring in reporting the conversation of two Dear Ladies who heard the fable in a performance by the Boston Symphony under Serge Koussevitzky. "What I like about Prokofieff," said the First Dear Lady, "is the way he does things with his tongue in his cheek." "Really," replied the Second Dear Lady, "we couldn't see a thing from our seats."

The difficulty of "seeing" the tongue-in-cheek is even greater in a recent Victor recording "Peter and the Wolf" (M-566) by the same orchestra with the same conductor, but it seems evident that Prokofieff intended more than mere whimsy when he penned the engaging tale of the boy, Peter, who tricked the Wolf, the Duck, which perished in the Wolf's stomach, the Cat, who found himself an ally of the Bird he once besieged, and of Grandpapa, who remained pessimistic to the end. What he intended—whether a simple homily on the brain-versus-brawn theme or an elaborate parable on the complex of European political faiths—need not concern us greatly.

* * *

As advertised, as an orchestral fairy tale, "Peter and the Wolf" is great fun and a lot of interesting music in a novel and successful setting. Employing a narrator, the composer develops a naive story, identifies its characters and describes their actions. Without imitating the birds and animals involved, Prokofieff manages to characterize them so skilfully that a child given the names of the protagonists, could easily match them to their musical names. There is a grand climax which weaves the themes into a dizzy contrapuntal pattern. There is even a pun, if one listens carefully when the narrator announces that the cat is represented in the orchestra by a clarinet staccato in a low register.

Richard Hale with a deep and resonant voice lends just the right touch of paternal pompousness and make-believe to the narrative. The Boston Symphony plays with the skill for which it is famous and with the spirit of a stage full of children. The recording is as good, even if the music is not, as the recording Victor afforded that other fable of Prokofieff, "Lieutenant Kije," which was one of the record successes of last season.

* * *

Also by Victor:

John Charles Thomas singing two of his great concert favorites—"I Love Life" and "My Homeland." Carroll Hollister is at the piano.

Two transcriptions by Stokowski for the Philadelphia Orchestra—this time the "Fugue in C Minor" (No. 2 from Book 1 of "The Well-Tempered Clavichord" by Bach and "Gagliarda" by Frescobaldi.

Five popular pieces in new recordings by the Boston "Pops" Orchestra, Arthur Fiedler conducting. Included are "La Paloma," "La Colondrina," Brahms "Cradle Song" and "Waltz in A Flat" and the "Perpetuum Mobile" by Johann Strauss.

"Tiger Rag" and "St. Louis Blues" done on two pianos by Reginald Forsythe and Arthur Young.

J. M.

THIS CLIPPING FROM
KANSAS CITY, MO.
JOURNAL
SEP 1 - 1939

Musical Fairy Tale Recorded In Victor Album

By Bob Locke

Classical

Boston Symphony Orchestra—One [illegible] amazing works ever recorded is the symphonic tone poem, "Peter and the Wolf," an orchestral fairy tale by Prokofieff, which is to be found in the new Victor Album M-566. Characters in the story are represented by instrumental effects and the story is told by a narrator (Richard Hale) as the music proceeds. The result is a delightful musical story, which is at the same time a clever satire on life.

On Columbia's releases this month is a new album containing Wagner's "Siegfried Idyll," as interpreted by Felix Weingartner and the London Philharmonic Orchestra. One of the best versions yet to be waxed of this ever popular opera excerpt, it is well deserving of the music lover's attention.

Popular

Hal Kemp . . . Top-notch maestro, in the opinion of sweet music fans, is Hal Kemp, who has just waxed six great sides for a new Victor "Let's Dance" album. Nan Wynn's chirping of "Time on My Hands" is easily this year's classic. Other selections include "Let's Do It," "Lover," "La Copa del Olvido," "Quimbana," and "La Comparsa."

Lionel Hampton . . . Lionel's vibes highlight his latest Victor platter, on which is waxed the "Jim-Jam Jumpin' Jive." On the B side is the oldie, "Memories of You," dressed up in sweet swing.

Artie Shaw . . . Helen Forrest's give-you-a-lift vocals on the torch ditty, "I'll Remember," are the top attraction on the Clarinet King's new Bluebird disc. Paired with it is "Easy to Say."

Dick Todd . . . A new Bluebird Vocadance record has Dick crooning a couple of good pop tunes, "What Goes On Behind Your Eyes" and "A Table in a Corner." The Three Reasons also toss in a chorus.

Bing Crosby . . . Easy-going Bing croons a new hit, "What's New," patterned along the current torch style, for the Decca label. On the reverse is the ballad, "Girl of My Dreams," and Bing throws a big appeal into both numbers. John Scott Trotter's ork furnishes background.

Count Basie . . . Newest Decca platter by the count offers a neat bit of ivory pounding and fine reed and brass ensemble work. Gershwin's "Lady Be Good" is waxed on the top side and on the flipover, Jimmy Rushing vocalizes on "You Can Depend on Me."

Ella Fitzgerald . . . Two of the Fall's biggest smash hits were waxed on Decca this week, if you care to take yours truly's word for it. The ditties are "I Want the Waiter" and "That's All, Brother," sung by Ella and played by Chick Webb's old outfit.

Bob Crosby . . . William Shakespeare, the Avon lad himself, wrote the lyrics and Arthur Young the music to two great numbers waxed for Decca by the Bob Cats. The songs are "Oh, Mistress Mine" and "It Was a Lover and His Lass." Marion Mann chirps the tantalizing vocals.

Martha Raye . . . "If You Can't Sing It, You'll Simply Have to Swing It," says Martha on a new Brunswick disc. Pairing this "sweet and simple" ditty with "Old Man River," Martha has made a sure-fire record. Don't miss it.

Benny Carter . . . A real jam session is waxed on Vocalion, with Benny and his alto sax swinging out on "Plymouth Rock," backed up by Eddie Haywood's bluesy piano and Hayes Alvis' solid bass.

Kay Kyser . . . A new style of silky swing is heard from the Kyser band playing, "Oh, You Crazy Moon," on Brunswick. Ginny Simms' vocals sparkle. On the flipover is a sugary ballad, "It Must Have Been Two Other People."

THIS CLIPPING FROM
MENASHA, WIS.
CRESSET
SEP - - 1939

Recent Recordings

SERGEI PROKOFIEFF. *Peter and the Wolf: An Orchestral Fairy Tale, Opus 67.* The Boston Symphony Orchestra under Serge Koussevitzky, with Richard Hale as narrator. —There may be subtle satire in the Russian composer's cunningly managed excursion into the land of musical make-believe; but children and adults alike will derive no end of enjoyment from the work. With the aid of a narrator, Prokofieff tells us how little Peter outwits and captures a mean-tempered wolf. A little bird helps him, a cat adds interest to the tale, and a duck is swallowed alive by the villainous beast. The orchestration is cleverly realistic, and the reading given by Dr. Koussevitzky is excellent. Victor Album M-566.

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS
SEP 2 - 1939

Orchestral Fairy Tale Provides Fun And Tuneful Music

AS a universal cure for all ills, the doctor prescribes frequent playings of the RCA-Victor recording of Prokofieff's "Peter and the Wolf" by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

Children, both old and young, cannot fail to rally to sturdy mental health, if this prescription is faithfully applied. You have the various characters represented by the instruments of the orchestra: the Bird by a flute, the Duck by an oboe, the Cat by a clarinet staccato in a low register; Grandfather by unctuous bassoons; the Wolf by three horns and Peter by a rakish string quartet.

For the narrator, the quaint tale has Richard Hale, the distinguished actor-singer brought to Salt Lake City by the enterprising ~~Lucy~~ Gates Bowen and B. Cecil Gates to sing the part of "Rigoletto" in their company's production of the Verdi opera years ago. Mr. Hale's batting average is about 2,000 per cent.

By deft orchestration and suave melodic line, Prokofieff, the Soviet's pride and joy, proves that humor is not dead even in Russia. Hear the Duck and the Bird quarrel about the respective merits of swimming and flying; Grandfather's burbling admonitions; and the Cat's stealthy machinations to gain his ends. There is even tragedy when the Duck is swallowed by the Wolf.

All the time, one listens to brilliant music that weaves the themes into one witty, dramatic, and entertaining story. This will be a favorite in music appreciation classes since the performance by the admirable Koussevitzky and orchestra and the inimitable Hale misses no opportunities.

That gifted combination of Jascha Heifetz and Emanuel Bay give a noble interpretation of Beethoven's "Sonata in G Major, op. 30, No. 3". The composer's intense love of nature, as expressed in this work, his exalted melodies are eloquently voiced by a RCA-Victor recording, whose mechanical perfection matches the interpretation.

Alfred Cortot again demonstrates his power of making the music of Chopin fire the emotions. Assisted by John Barbirolli and an unnamed orchestra, the French pianist performs the Chopin "Concerto No. 2 in F Minor, Op. 21" with that aristocratic manner and fervent passion, which has made him a world-wide favorite.—G. M.

THIS CLIPPING FROM
SEATTLE, WASH.
Post Intelligencer
SEP 3 - 1939

'Peter and Wolf' Put Out In Bright New Album

In common with stage and radio showmen who believe the summer months are meant for lighter entertainment, the recording companies tend to restrict the volume of their releases and save their heavy artillery for the autumn.

Recent weeks, however, saw issued one of the most delightful albums that has come our way in a long time. It is a six-disc Victor production of Prokofieff's orchestral fairy tale, "Peter and the Wolf." The orchestra is the Boston Symphony under the famed Serge Koussevitzky; the narrator, Richard Hale.

As recorded by Victor, with the story of the composition unctiously interpolated by Mr. Hale, it is an album for children and grownups alike. And not the least remarkable of its features is that if children find it rare good entertainment, so will their mothers and fathers.

For Prokofieff it is a musical tour de force. It is needless to say that the orchestration is magnificent. And it is recommended without reservation.

Other recent notable releases include:

Beethoven's Sonata in G Major played by Jascha Heifetz with the incredible brilliance that few other living violinists can equal. It is equally accurate to say that Heifetz, now a mature virtuoso, well displays in this famous composition the warmer tone that has marked his work in the past several years to the discomfiture of critics who had praised his technical perfection but found him without depth. (Five sides.)

Wagner's Rienzi Overture played by the Boston "Pops" Orchestra. This popular orchestra does a first class job of recording this frequently played and highly popular overture to one of Wagner's earliest operas. The "March of the Guests" from Tannhauser fills out this album of two discs.

Two small discs that deserve being brought to the attention of music lovers are a beautiful singing of the spiritual "Sometimes I Feel Like a Motherless Child" by the incomparable Marian Anderson, and Frescobaldi's sprightly "Gagliarda" played by the Philadelphia orchestra under Leopold Stokowski.—R. H. P.

THIS CLIPPING FROM
SACRAMENTO, CALIF.
UNION
SEP 3 - 1939

Prokofieff's Fairy Story Hit in Wax

Boston Symphony Plays 'Peter and the Wolf;' Orchestral Novelty

By PAUL TANNER

When the Boston symphony orchestra recently played Prokofieff's orchestral fairy tale "Peter and the Wolf" in New Haven, the music critic for The New Yorker overheard two elderly ladies discussing the music in the lobby.

"What I like about Prokofieff is the way he does things with his tongue in his cheek," one of them said.

"Really?" said the other, "We couldn't see a thing from our seats."

Ostensibly a concoction for children, nevertheless "Peter and the Wolf" contains more than an occasional indication of clever and subtle satire.

The music is simple, but ingenious, brightly colored, decidedly "catchy," and matchless as a medium to acquaint juniors and elders—with the various voices of the orchestral instruments.

Instruments Are Characters

A narrator, Richard Hale, famed figure of the theater, introduces the characters in the tale, with the instruments that portray them: the Bird, flute; Duck, oboe; Cat, low register clarinet; Grandfather, bassoon; Wolf, three horns; Hunters, kettle and bass drums; Peter, string quartet.

With this vocabulary, Prokofieff tells a story of the duck who quarreled with the bird over the respective merits of swimming without flying and flying without swimming; the sneaking cat of excessively mean disposition; Granddaddy and his everlasting grumpiness; young Peter, ready to try anything once, even to lassoing the old "meanie" wolf, that has just gulped down the moron duck, still quacking away inside him.

Like Peasant Story Teller

Prokofieff, never bound by musical conservatism, composes in the fashion of a peasant teller-of-tales, dramatizing every character, sacrificing continuity for melodrama, and unctiously rolling each spicy detail under his gossipy musical tongue.

In the performance of such music which permits exceptional opportunity for the display of individual technics, the Boston symphony orchestra and its conductor, Serge Koussovitzky, are unsurpassed.— Victor Album No. M-566.

* * *

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER
SEP 3 - 1939

Right Off the Records

By Stewart Matter

ONE of last year's sensations in the concert world was the performance of Prokofieff's symphonic suite, "Lieutenant Kije," by the Boston Symphony under Koussevitzky. No less a sensation was created again this last season when the same organization undertook Prokofieff's orchestral fairytale, "Peter and the Wolf." Victor promptly recorded both sets and "Peter" should find as wide a following as "Kije."

Prokofieff is one of the illustrious names in the field of music today and certainly the most celebrated satirist and character writer. His command of the orchestral palette is amazing and his sense of structure completely logical. The story deals with the old fairytale of how Peter and his friends capture the wolf. Each character is represented by his own particular theme and musical color and the efect is superb. As the music unfolds, the story is deliciously narrated by Richard Hale with just the right amount of seriousness. The Boston Orchestra does a splendid job, and the recording is good. Victor set 566. $6.50.

Sauer, Weingartner Excel

Two great names have joined forces for the first time to bring us the beloved "Concerto No. 1" for piano and orchestra by Liszt: Emil Sauer, the piano virtuoso whose name has already been engraved in the legendary hall of fame, and Felix Weingartner, whose baton has earned for him a reputation equally as lasting. No detail need be made of the music and we can find only praise for the performance. The one thing that stands out is that the slow movements are played with a poetic repose that I have heard in no other pianist. Our only criticism of the set is in its recording standard; the tone and volume are there but as with most French recordings there is a muffled feeling about it. Columbia set 371. $5.

The Boston Pops Orchestra under Fiedler gives us a remarkably vital reading of the Wagner "Rienzi Overture" coupled with the "Fest March" from "Tannhauser." Recording superb. Victor set 560. $3.50 . . . The young Hungarian violinist who created such a stir in the east last season, Ossy Renardy, plays the colorful Sarasate "Danses Espagnoles," "Romanza Andaluza," "Jota Navarra" and "Zapateado," rounding out the set with the Sarasate "Adios Montanos." Walter Robert at the piano is a match for this talented young artist, and the recording is excellent. Columbia set X-134. $3.50 . . . Lucrezia Bori continues her admirable series of Spanish songs with the capable accompaniments of George Copeland. She sings Nin's "Malaguena" and the de Falla "Sequidilla Murciana," with rare interpretative skill. Victor 1984. $1.50 . . . Anatole Kitain plays the Rachmaninoff "Etude tableau in F minor" and "Prelude in G sharp minor" and the Scriabin "Etude, opus 2 no. 1" and "Prelude, opus 11 No. 2." Excellent in every way. Columbia disc 69569D. $1.50.

UM
CITY, MO.
JOURNAL
SEP 1 - 1939

16

Musical Fairy Tale Recorded In Victor Album

By Bob Locke

Classical

Boston Symphony Orchestra—One of the most amazing works ever recorded is the symphonic tone poem, "Peter and the Wolf," an orchestral fairy tale by Prokofieff, which is to be found in the new Victor Album M-566. Characters in the story are represented by instrumental effects and the story is told by a narrator (Richard Hale) as the music proceeds. The result is a delightful musical story, which is at the same time a clever satire on life.

On Columbia's releases this month is a new album containing Wagner's "Siegfried Idyll," as interpreted by Felix Weingartner and the London Philharmonic Orchestra. One of the best versions yet to be waxed of this ever popular opera excerpt, it is well deserving of the music lover's attention.

Popular

Hal Kemp . . . Top-notch maestro, in the opinion of sweet music fans, is Hal Kemp, who has just waxed six great sides for a new Victor "Let's Dance" album. Nan Wynn's chirping of "Time on My Hands" is easily this year's classic. Other selections include "Let's Do It," "Lover," "La Copa del Olvido," "Quimbana," and "La Comparsa."

Lionel Hampton . . . Lionel's vibes highlight his latest Victor platter, on which is waxed the "Jim-Jam Jumpin' Jive." On the B side is the oldie, "Memories of You," dressed up in sweet swing.

Artie Shaw . . . Helen Forrest's give-you-a-lift vocals on the torch ditty, "I'll Remember," are the top attraction on the Clarinet King's new Bluebird disc. Paired with it is "Easy to Say."

Dick Todd . . . A new Bluebird Vocadance record has Dick crooning a couple of good pop tunes, "What Goes On Behind Your Eyes" and "A Table in a Corner." The Three Reasons also toss in a chorus.

Bing Crosby . . . Easy-going Bing croons a new hit, "What's New," patterned along the current torch style, for the Decca label. On the reverse is the ballad, "Girl of My Dreams," and Bing throws a big appeal into both numbers. John Scott Trotter's ork furnishes background.

Count Basie . . . Newest Decca platter by the count offers a neat bit of ivory pounding and fine reed and brass ensemble work. Gershwin's "Lady Be Good" is waxed on the top side and on the flipover, Jimmy Rushing vocalizes on "You Can Depend on Me."

Ella Fitzgerald . . . Two of the Fall's biggest smash hits were waxed on Decca this week, if you care to take yours truly's word for it. The ditties are "I Want the Waiter" and "That's All, Brother," sung by Ella and played by Chick Webb's old outfit.

Bob Crosby . . . William Shakespeare, the Avon lad himself, wrote the lyrics and Arthur Young the music to two great numbers waxed for Decca by the Bob Cats. The songs are "Oh, Mistress Mine" and "It Was a Lover and His Lass." Marion Mann chirps the tantalizing vocals.

Martha Raye . . . "If You Can't Sing It, You'll Simply Have to Swing It," says Martha on a new Brunswick disc. Pairing this "sweet and simple" ditty with "Old Man River," Martha has made a sure-fire record. Don't miss it.

Benny Carter . . . A real jam session is waxed on Vocalion, with Benny and his alto sax swinging out on "Plymouth Rock," backed up by Eddie Haywood's bluesy piano and Hayes Alvis' solid bass.

Kay Kyser . . . A new style of silky swing is heard from the Kyser band playing, "Oh, You Crazy Moon," on Brunswick. Ginny Simms' vocals sparkle. On the flipover is a sugary ballad, "It Must Have Been Two Other People."

THIS CLIPPING FROM
MENASHA, WIS.
CRESSET
SEP - - 1939

Recent Recordings

Sergei Prokofieff. *Peter and the Wolf: An Orchestral Fairy Tale, Opus 67.* The Boston Symphony Orchestra under Serge Koussevitzky, with Richard Hale as narrator.—There may be subtle satire in the Russian composer's cunningly managed excursion into the land of musical make-believe; but children and adults alike will derive no end of enjoyment from the work. With the aid of a narrator, Prokofieff tells us how little Peter outwits and captures a mean-tempered wolf. A little bird helps him, a cat adds interest to the tale, and a duck is swallowed alive by the villainous beast. The orchestration is cleverly realistic, and the reading given by Dr. Koussevitzky is excellent. Victor Album M-566.

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
DESERET NEWS
SEP 2 - 1939

Orchestral Fairy Tale Provides Fun And Tuneful Music

AS a universal cure for all ills, the doctor prescribes frequent playings of the RCA-Victor recording of Prokofieff's "Peter and the Wolf" by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

Children, both old and young, cannot fail to rally to sturdy mental health, if this prescription is faithfully applied. You have the various characters represented by the instruments of the orchestra: the Bird by a flute, the Duck by an oboe, the Cat by a clarinet staccato in a low register; Grandfather by unctuous bassoons; the Wolf by three horns and Peter by a rakish string quartet.

For the narrator, the quaint tale has Richard Hale, the distinguished actor-singer brought to Salt Lake City by the enterprising Lucy Gates Bowen and B. Cecil Gates to sing the part of "Rigoletto" in their company's production of the Verdi opera years ago. Mr. Hale's batting average is about 2,000 per cent.

By deft orchestration and suave melodic line, Prokofieff, the Soviet's pride and joy, proves that humor is not dead even in Russia. Hear the Duck and the Bird quarrel about the respective merits of swimming and flying; Grandfather's burbling admonitions; and the Cat's stealthy machinations to gain his ends. There is even tragedy when the Duck is swallowed by the Wolf.

All the time, one listens to brilliant music that weaves the themes into one witty, dramatic and entertaining story. This will be a favorite in music appreciation classes since the performance by the admirable Koussevitsky and orchestra and the inimitable Hale misses no opportunities.

That gifted combination of Jascha Heifetz and Emanuel Bay give a noble interpretation of Beethoven's "Sonata in G Major, op. 30, No. 3". The composer's intense love of nature, as expressed in this work, his exalted melodies are eloquently voiced by a RCA-Victor recording, whose mechanical perfection matches the interpretation.

Alfred Cortot again demonstrates his power of making the music of Chopin fire the emotions. Assisted by John Barbirolli and an unnamed orchestra, the French pianist performs the Chopin "Concerto No. 2 in F Minor, Op. 21" with that aristocratic manner and fervent passion, which has made him a world-wide favorite.—G. M.

THIS CLIPPING FROM
SEATTLE, WASH.
Post Intelligencer
SEP 3 - 1939

'Peter and Wolf' Put Out In Bright New Album

In common with stage and radio showmen who believe the summer months are meant for lighter entertainment, the recording companies tend to restrict the volume of their releases and save their heavy artillery for the autumn.

Recent weeks, however, saw issued one of the most delightful albums that has come our way in a long time. It is a six-disc Victor production of Prokofieff's orchestral fairy tale, "Peter and the Wolf." The orchestra is the Boston Symphony under the famed Serge Koussevitzky; the narrator, Richard Hale.

As recorded by Victor, with the story of the composition unctuously interpolated by Mr. Hale, it is an album for children and grownups alike. And not the least remarkable of its features is that if children find it rare good entertainment, so will their mothers and fathers.

For Prokofieff it is a musical tour de force. It is needless to say that the orchestration is magnificent. And it is recommended without reservation.

Other recent notable releases include:

Beethoven's Sonata in G Major played by Jascha Heifetz with the incredible brilliance that few other living violinists can equal. It is equally accurate to say that Heifets, now a mature virtuoso, well displays in this famous composition the warmer tone that has marked his work in the past several years to the discomfiture of critics who had praised his technical perfection but found him without depth. (Five sides.)

Wagner's Rienzi Overture played by the Boston "Pops" Orchestra. This popular orchestra does a first class job of recording this frequently played and highly popular overture to one of Wagner's earliest operas. The "March of the Guests" from Tannhauser fills out this album of two discs.

Two small discs that deserve being brought to the attention of music lovers are a beautiful singing of the spiritual "Sometimes I Feel Like a Motherless Child" by the incomparable Marian Anderson, and Frescobaldi's sprightly "Gagliarda" played by the Philadelphia orchestra under Leopold Stokowski.—R. R. B.

THIS CLIPPING FROM
SACRAMENTO, CALIF.
UNION
SEP 3 - 1939

Prokofieff's Fairy Story Hit in Wax

Boston Symphony Plays 'Peter and the Wolf;' Orchestral Novelty

By PAUL TANNER

When the Boston symphony orchestra recently played Prokofieff's orchestral fairy tale "Peter and the Wolf" in New Haven, the music critic for The New Yorker overheard two elderly ladies discussing the music in the lobby.

"What I like about Prokofieff is the way he does things with his tongue in his cheek," one of them said.

"Really?" said the other, "We couldn't see a thing from our seats."

Ostensibly a concoction for children, nevertheless "Peter and the Wolf" contains more than an occasional indication of clever and subtle satire.

The music is simple, but ingenious, brightly colored, decidedly "catchy," and matchless as a medium to acquaint juniors and elders—with the various voices of the orchestral instruments.

Instruments Are Characters

A narrator, Richard Hale, famed figure of the theater, introduces the characters in the tale, with the instruments that portray them: the Bird, flute; Duck, oboe; Cat, low register clarinet; Grandfather, bassoon; Wolf, three horns; Hunters, kettle and bass drums; Peter, string quartet.

With this vocabulary, Prokofieff tells a story of the duck who quarreled with the bird over the respective merits of swimming without flying and flying without swimming; the sneaking cat of excessively mean disposition; Granddaddy and his everlasting grumpiness; young Peter, ready to try anything once, even to lassoing the old "meanie" wolf, that has just gulped down the moron duck, still quacking away inside him.

Like Peasant Story Teller

Prokofieff, never bound by musical conservatism, composes in the fashion of a peasant teller-of-tales, dramatizing every character, sacrificing continuity for melodrama, and unctiously rolling each spicy detail under his gossipy musical tongue.

In the performance of such music which permits exceptional opportunity for the display of individual technics, the Boston symphony orchestra and its conductor, Serge Koussovitzky, are unsurpassed.— Victor Album No. M-566.

* * *

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER
SEP 3 - 1939

Right Off the Records

By Stewart Matter

ONE of last year's sensations in the concert world was the performance of Prokofieff's symphonic suite, "Lieutenant Kije," by the Boston Symphony under Koussevitzky. No less a sensation was created again this last season when the same organization undertook Prokofieff's orchestral fairytale, "Peter and the Wolf." Victor promptly recorded both sets and "Peter" should find as wide a following as "Kije."

Prokofieff is one of the illustrious names in the field of music today and certainly the most celebrated satirist and character writer. His command of the orchestral palette is amazing and his sense of structure completely logical. The story deals with the old fairytale of how Peter and his friends capture the wolf. Each character is represented by his own particular theme and musical color and the efect is superb. As the music unfolds, the story is deliciously narrated by Richard Hale with just the right amount of seriousness. The Boston Orchestra does a splendid job, and the recording is good. Victor set 566. $6.50.

Sauer, Weingartner Excel

Two great names have joined forces for the first time to bring us the beloved "Concerto No. 1" for piano and orchestra by Liszt: Emil Sauer, the piano virtuoso whose name has already been engraved in the legendary hall of fame, and Felix Weingartner, whose baton has earned for him a reputation equally as lasting. No detail need be made of the music and we can find only praise for the performance. The one thing that stands out is that the slow movements are played with a poetic repose that I have heard in no other pianist. Our only criticism of the set is in its recording standard; the tone and volume are there but as with most French recordings there is a muffled feeling about it. Columbia set 371. $5.

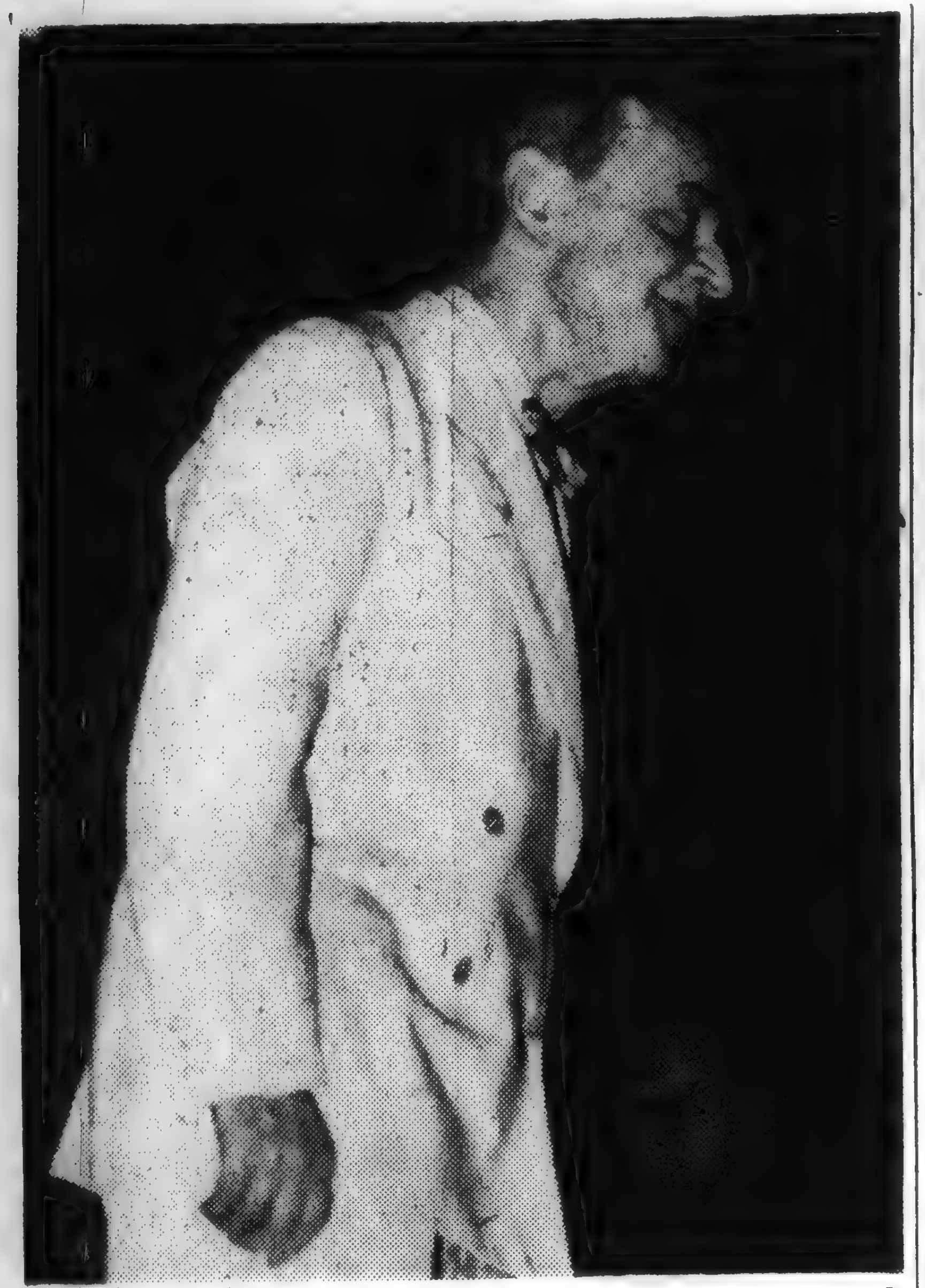
The Boston Pops Orchestra under Fiedler gives us a remarkably vital reading of the Wagner "Rienzi Overture" coupled with the "Fest March" from "Tannhauser." Recording superb. Victor set 560. $3.50 . . . The young Hungarian violinist who created such a stir in the east last season, Ossy Renardy, plays the colorful Sarasate "Danses Espagnoles," "Romanza Andaluza," "Jota Navarra" and "Zapateado," rounding out the set with the Sarasate "Adios Montanos." Walter Robert at the piano is a match for this talented young artist, and the recording is excellent. Columbia set X-134. $3.50 . . . Lucrezia Bori continues her admirable series of Spanish songs with the capable accompaniments of George Copeland. She sings Nin's "Malaguena" and the de Falla "Sequidilla Murciana," with rare interpretative skill. Victor 1984. $1.50 . . . Anatole Kitain plays the Rachmaninoff "Etude tableau in F minor" and "Prelude in G sharp minor" and the Scriabin "Etude, opus 2 no. 1" and "Prelude, opus 11 No. 2." Excellent in every way. Columbia disc 69569D. $1.50.

B50 Oct

Duplicates

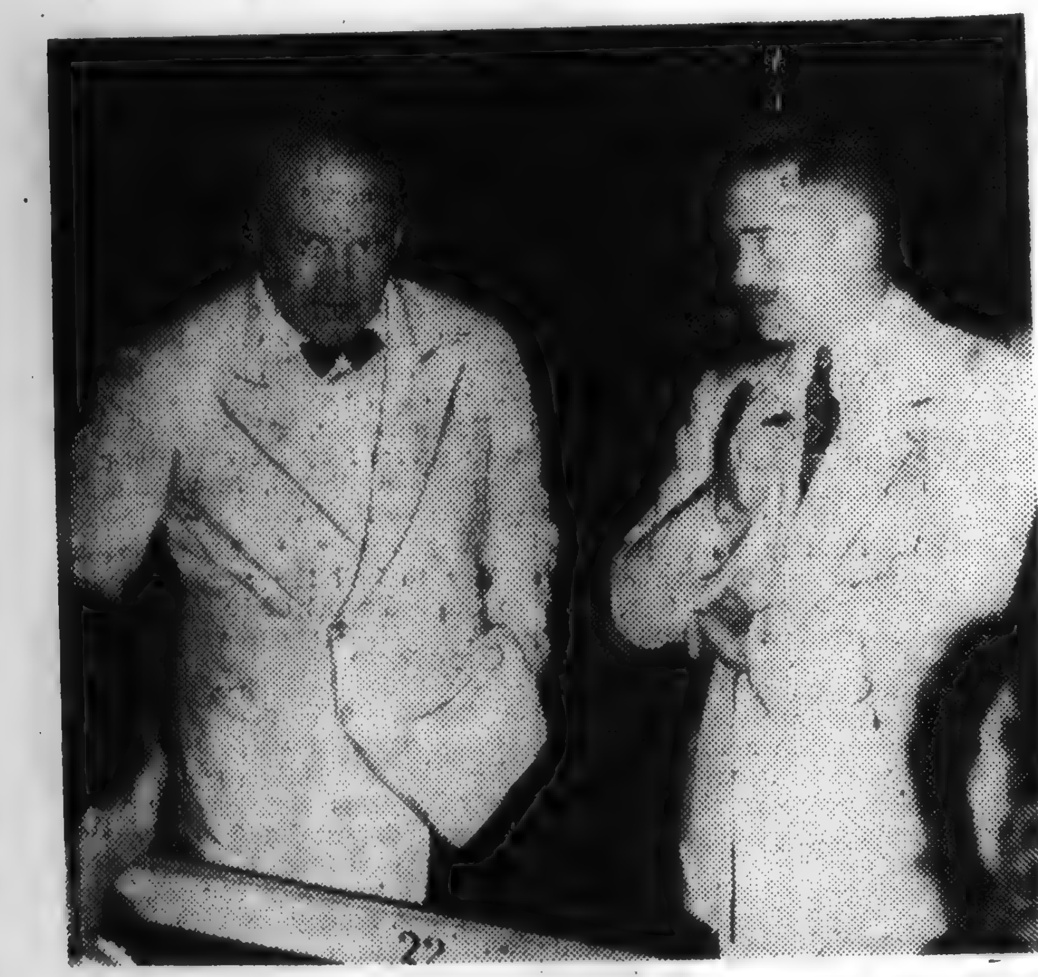
139

Koussevitzky Given Tremendous Ovation as Berkshire Symphonic Festival Ends



Dr. Koussevitzky, plainly showing signs of exhaustion, takes a final bow.

A. A. Berle Jr., Under Secretary of State, summer resident of Great Barrington, leaves the box office after buying a ticket for Saturday's concert.



Olin Downes, music editor of the New York Times, and Kenneth M. Simpson, Republican National Committeeman of New York, discuss the Festival at intermission.

"How do you like it?" asks Mrs. Artur Rodzinski as Mrs. Edward Bok sips on a bottle of goat milk from the Rodzinski farm in Stockbridge.

The audience acclaims Koussevitzky and the orchestra following the final movement of Sibelius's Symphony No. 2 in D Major, concluding composition on yesterday afternoon's program ending the sixth Festival season.

All Classes Enthusiastic Over 1939 Festival Series

Program Pleased Large Majority Of Listeners—Some Suggestions For Physical Improvements Made

Thrilled enthusiasm was evident among all classes attending the sixth annual Berkshire Symphonic Festival at Tanglewood but many had their own ideas of the now famous event.

Some were satisfied with the arrangement of programs for the concerts by the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting, while others, particularly those of the "Third Estate," had some ideas for improvement in the physical aspects and the arrangements for the Festival.

Mrs. Bok Thrilled

Mrs. Edward Bok of Philadelphia, Pa., president of the Curtis Institute of Music, who was the guest of Mrs. Serge Koussevitzky in her box yesterday afternoon, said she "was thrilled with the aristocracy of the building," and was particularly impressed with the number of young people who attended the concerts. "It only goes to prove that the young are becoming interested and are educating themselves in music," she added.

"If there is anyone under this shed who disapproves of today's program," said Mrs. Josephine Daskam Bacon, author of New York, "he should be shot." Mrs. Bacon was so enthused over Sunday afternoon's program that she said "If Dr. Koussevitzky asked me before the concert to make out the program I would have made it just as he did."

Another boxholder, speaking anonymously, who had attended every concert since the Festival was established six years ago, described the 1939 series as "wonderful," and expressed the desire to have more concerts. "It seems too bad," he said," to have such a beautiful building and use it for only two weeks of the year."

"Today's large attendance is just one of the evidences of America coming of age," commented Roy Harris, the composer, on the 1939 Festival. "Our people are beginning to want the best in culture along with their vacations," he added. "Combined, cultural events and vacations, are helping the growth of music in this country." The 1939 series has been "all very exciting to me," he continued, "and I am looking forward to even more thrilling concerts under the music shed here at Tanglewood."

Against Request Programs

Mrs. Cornelia Colton Hollister of Toledo Ohio, and Lenox, wants "to see 25,000 people at the Festival next year." She is not in favor of request programs. Mrs. Hollister praised Miss Gertrude Robinson Smith, president of the Festival, on "the success of the Festival far beyond her imagination the first year."

Mr. and Mrs. Roy Williams Steele of South Norwalk, Conn., who attended the Festival yesterday afternoon, expressed great enthusiasm for the whole idea. Mr. Steele, who is a choral director for several societies, including the Borden Glee Club, the Men's Choral Club of Norwalk, Conn., the New York Life Insurance Glee Club, and Savings Bank Glee Club, both of New York, and the St. Cecilia Society of Old Greenwich, Conn., and the Apollo Club of Stamford, Conn., was par-

Festival Series
Continued on 16th Page

Box Office Runs Out of Festival Tickets

Gordon Simpson, in charge of the ticket sales at the box office, ran out of tickets when he hit the 900 mark for admissions and had to use a Berkshire Symphonic Festival stamp on ticket envelopes to make some kind of an official looking pass that would be acceptable to the ticket takers. He issued about 100 of these.

Tanglewood Tales

J. Alcott Sandrews of Austin, Tex., hitch-hiked from that city to Lenox for the sixth annual Berkshire Symphonic Festival and the World's Fair in New York. He arrived Saturday night. Unable to get a room in Stockbridge or Lenox he went to the Festival grounds, enjoyed the concert and then was taken to Pittsfield by Manager Robert Tryon of the Western Union who obtained a room for him for the weekend. Sandrews is a former music critic at the University of Texas.

Robert K. Shattuck of Wilmington, Del., attended all of the concerts. Shattuck, who is 25, was registered at the Hotel Wendell during the series. He hitch-hiked to Tanglewood on the days of the concerts. He enjoyed the Festival, he said, hopes the series will be extended next year.

Adolf A. Berle Jr., Under Secretary of State, and Mrs. Berle, the former Beatrice Bend Bishop of Lenox, summer residents of Great Barrington were at the weekend concerts. They came late Saturday night, bought their tickets at the box office and took their seats in the front section after the first number was played.

Newbold Morris, president of the City Council of New York, attended Saturday night's concert with Kenneth, Simpson of New York well known member of the Republican National Committee. They sat in Section Three, Row Three. Mr. Morris said that Mayor La Guardia of New York had planned to attend Thursday's concert but was forced to change his plans because he was called unexpectedly to Chicago.

Mrs. William Francis Gibbs, daughter of Paul D. Cravatt of New York, motored from the Adirondacks for the final concert yesterday. She was the luncheon guest yesterday of Mr. and Mrs. Donald McPherson at Court Hill, this city.

Madame Koussevitzky's box was the center of activity at yesterday's final concert. With her were Mrs. Edward Bok of Philadelphia, Mrs. John Braun, Dr. James F. Herlihy, Carlton Smith of Esquire and Mrs. Artur Rodzinski, wife of the conductor of the Cleveland Symphony Orchestra. Photographers grouped around the box making pictures of Madame Koussevitzky, Mrs. Bok and Mrs. Rodzinski when Dorothy Maynor was called to the box to meet Mrs. Bok.

Mrs. Allen Craig of Bangor, Me., formerly of Torrington, Conn., a member of the advisory board of the Festival, motored down from Maine yesterday for the final concert.

Candid camera fiends did everything but stand on their heads making "shots" of Koussevitzky at the conclusion of the Festival yesterday afternoon. Earlier in the afternoon some were in the trees, others on the roof of the Tanglewood house and one atop another's shoulders making pictures of the crowd on the spacious lawn at intermission.

More than 800 standing room tickets were sold at Saturday night's concert and about 1000 yesterday. People filled the lawn near the northwest side of the shed while the accoustics carried the music as far as the main house where several listened while viewing Lake Mahkeenac from the lawn.

The gardens at Tanglewood

Tanglewood Tales
Continued on 16th Page

Koussevitzkys Leave for Maine Vacation

Orchestra Leader To Return Here In September

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, leaves Stockbridge today for a vacation at Seal Harbor, Me. He plans to return some time in September with some members of the Boston Symphony trustees and they will discuss details of the academy to be opened at Tanglewood next summer.

Before leaving, Dr. Koussevitsky expressed himself as tremendously pleased with the reception given him and the orchestra by the Festival audiences. Dr. and Mrs. Koussevitzky stayed at the summer home of Dr. and Mrs. Artus Rodzinski during the Festival period.

George E. Judd, manager of the orchestra and Mrs. Judd, who stayed at the Curtis Hotel, left this morning for their summer home in Norwell. Mr. and Mrs. Charles Spaulding who were at the Wendell Hotel in this city, returned to Boston today. Mr. Spaulding is the assistant manager. Gordon Simpson, in charge of the box office for the orchestra at Symphony Hall, who came on to help the Festival left this morning for Baltimore, Md., with Mrs. Simpson. They also stayed at the Wendell.

Hitchhikes to Tanglewood, Then Pushes Wheelchair

Among those who hitchhiked to Tanglewood for all six concerts was Paul De Porte of 331 West Avenue, Albany. Paul, a student at Rensselaer Polytechnical Institute in Troy, N. Y., earned his admission to the concerts as a member of the "wheelchair brigade" directed by E. M. Bliss. Paul thumbed his way to and from Tanglewood and while there had charge of one of the chairs used to take invalids to and from their cars to their seats in the music shed.

Miss Maynor Sings in Tuning Room

Gives Brief Concert for a Few Friends

The music shed at Tanglewood was deserted. Lightning occasionally flashed among the Hawthorne pines. Rumbles of thunder seemed to shake the firmament. Then came the rain and striking the roof of the shed, sounded like the tympani of the great Boston Symphony Orchestra whose concert had brought the sixth annual Berkshire Symphonic Festival to a climatic close less than a half hour before.

An occasional automobile horn sounded from some of the last members of the parking crew making their departure. The musicians' instruments were being packed on the stage and scores were being filed away near Serge Koussevitzky's exit.

All music at Tanglewood until another year seemed ended, but suddenly the mellow tones of a rich soprano voice came from the direction of the tuning room back of the stage. Inside as Miss Dorothy Maynor, talented Negro singer, performing for the benefit of a few friends, some who had heard her before, some who had missed her appearance at Dr. Koussevlitzky's picnic and at First Church in Pittsfield yesterday. She sang for 20 minutes to the delight of those fortunate enough to have lingered until the storm arrived.

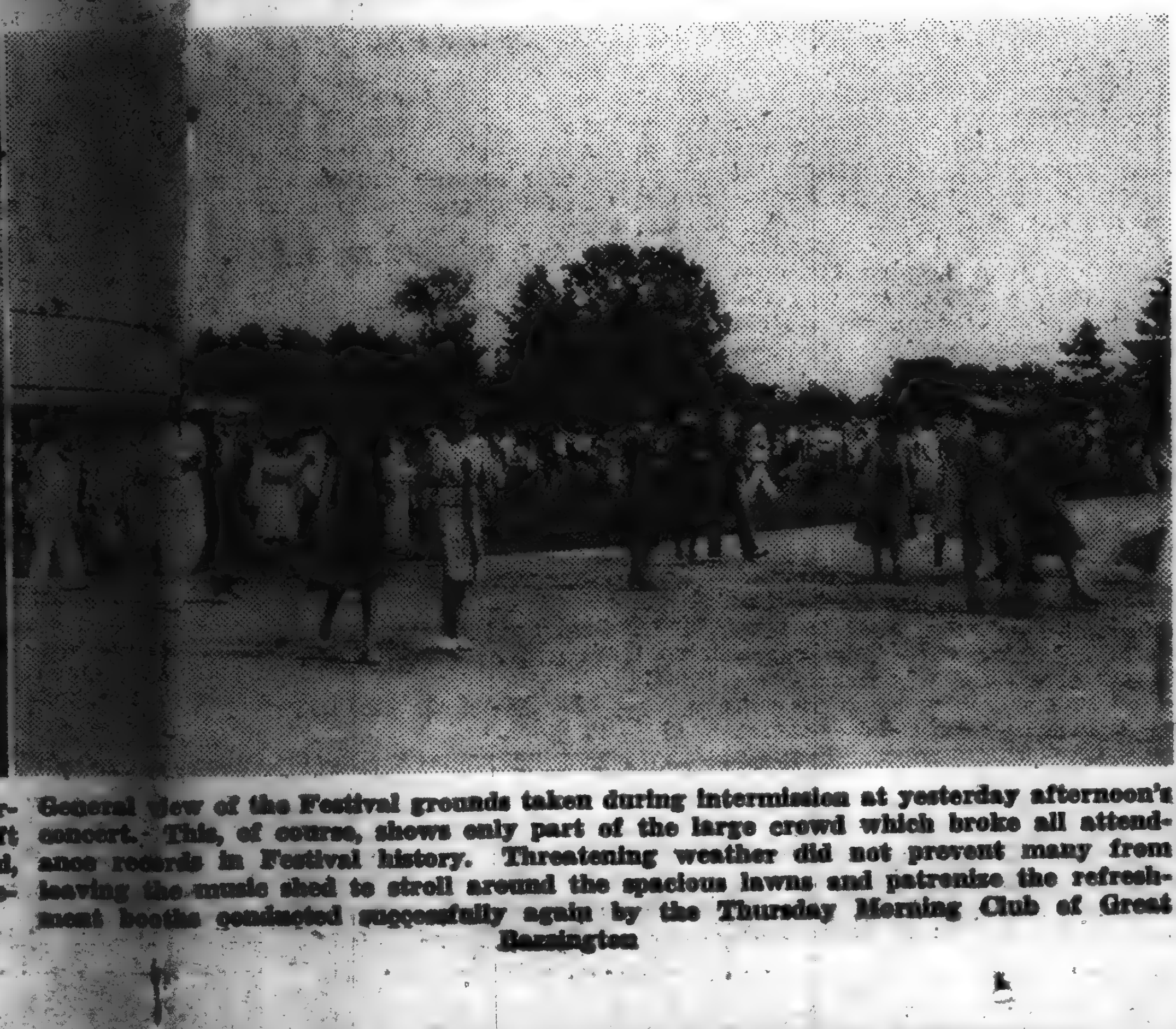
Every State but Idaho Represented at Festival

"There are people here from every part of the United States but Idaho," said one of the traffic men at intermission yesterday afternoon.

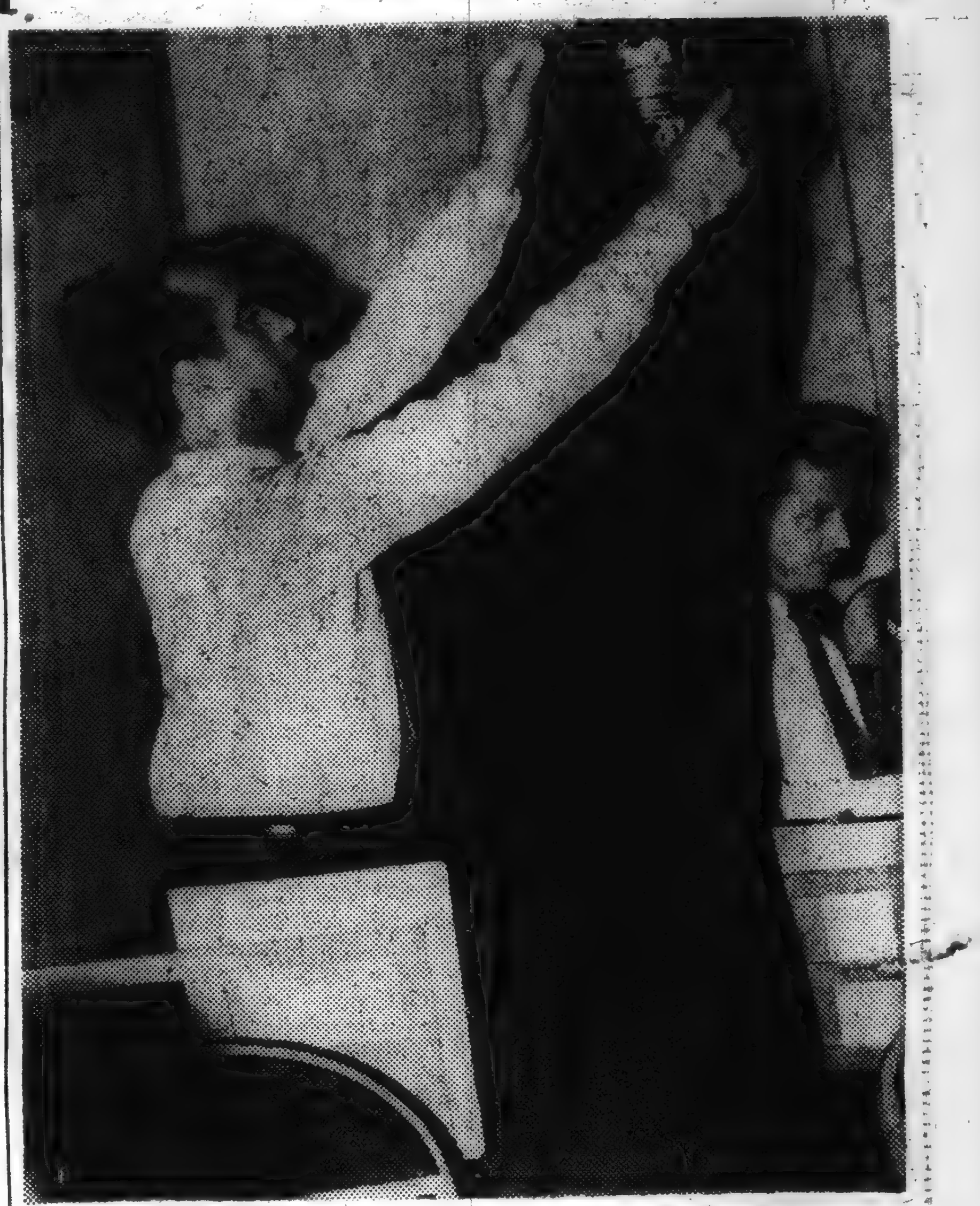
And it seemed that he was right for your inquiring reporter started walking through the parking area, taking a casual glance at number plates. He found about every state in the union was represented.

After he passed the 40 mark and was hunting for the other eight he decided he would give up and today stands unchallenged in his prediction that every state in the union was represented with the exception of Idaho — because he was compelled to take the word of the traffic man who watched them all pass by.

Representatives of the Montreal Symphonic Orchestra attending yesterday's concert included, left to right: Pierre Beique, treasurer; Jean Lallemand, president; Mrs. F. A. Beique, F. A. Beique, vice-president and Miss H. E. Grenier, librarian,



General view of the Festival grounds taken during intermission at yesterday afternoon's concert. This, of course, shows only part of the large crowd which broke all attendance records in Festival history. Threatening weather did not prevent many from leaving the music shed to stroll around the spacious lawns and patronize the refreshment booths conducted successfully again by the Thursday Morning Club of Great Barrington

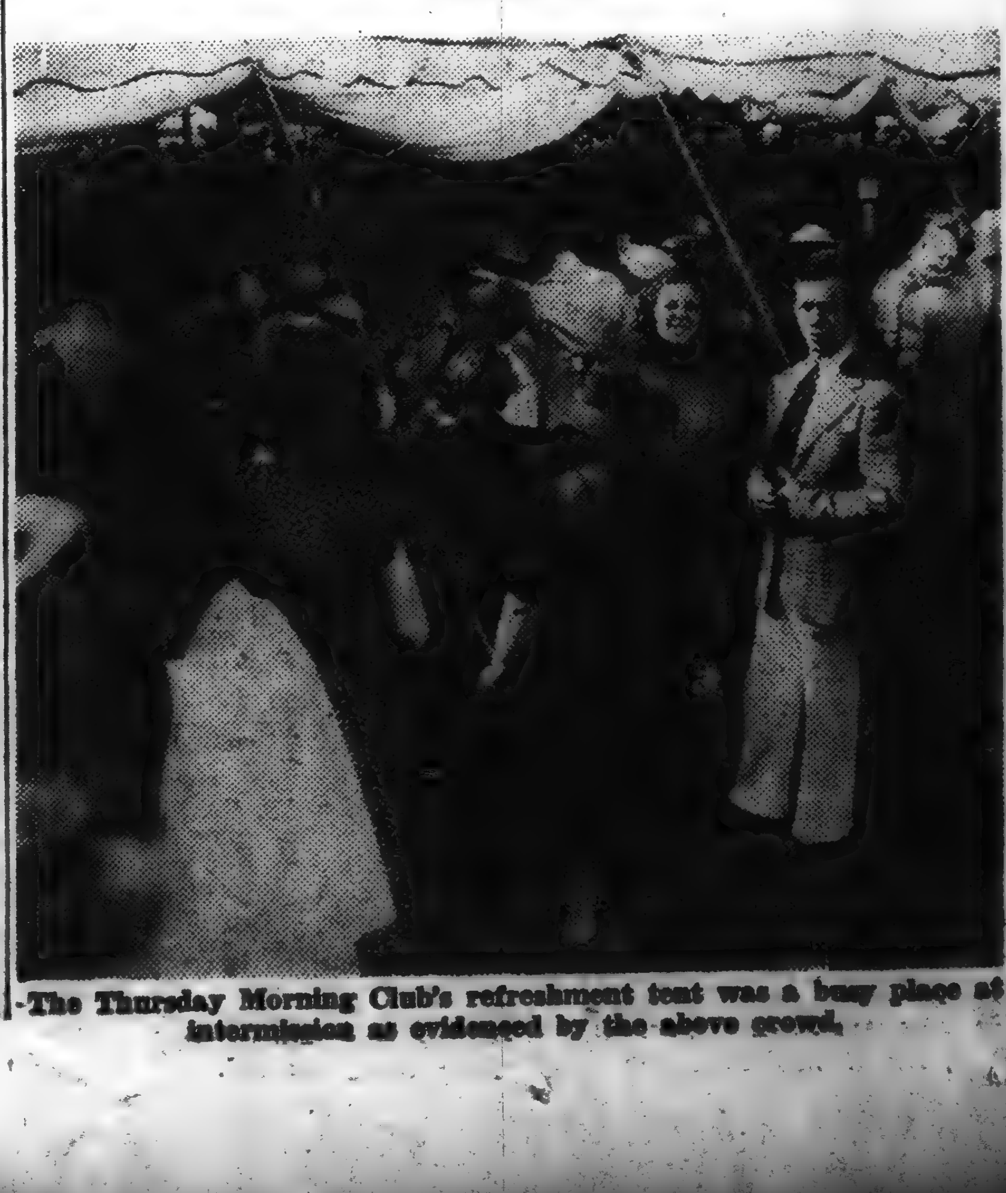


Bernard Zieghers, harpist, puts away his instrument, and it's not an easy job.

Joseph Franz, chairman of the Tanglewood committee, takes a well deserved rest after the final concert.

Willard M. Sistare, chief usher, chats for a minute with Ushers Kenneth D. Cuddeback and Neil F. Bridges.

Three cigaret girls, left to right, Maryann Giddings, Lorna Calder and Dorothy Giddings, all of Great Barrington, taking a rest after intermission.



The Thursday Morning Club's refreshment tent was a busy place at intermission as evidenced by the above crowd.

Aug 14 '39

BOSTON SYMPHONY HAS FINAL CONCERT

Festival Performance Is Given Under Baton of Koussevitzky Before Record Audience

SCHUMANN WORK PLAYED

Sibelius, Debussy and Ravel Compositions Are Presented in Program at Lenox

By NOEL STRAUS

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13.—Before a record-breaking audience numbering more than 7,000 persons the Berkshire Symphonic Festival came to a close here this afternoon at Tanglewood. The crowd today brought the total attendance for the six concerts of the Boston Symphony Orchestra, under Serge Koussevitzky, to 38,000, a gain of 2,000 above those present at last Summer's festival.

The final program, which was received with marked enthusiasm, began with Schumann's Fourth Symphony and closed with the Second Symphony by Sibelius. Between these were placed a brace of representative works of the modern French school—Debussy's L'Après-Midi d'un Faune" and Ravel's "La Valse."

A magesterial performance of the Sibelius symphony, and a poetically romantic account of the Schumann opus formed the backbone of the concert. But nowhere was the playing put forth more amazing in its virtuosity than in the Debussy prelude or Ravel's choreographic poem. Dr. Koussevitzky has a special sympathy for these Gallic compositions and an ability to express the uttermost that is in their pages not excelled by any leader of the time, as again was exemplified this afternoon.

Tempo of Debussy Prelude

Never is one likely to encounter a more atmospheric, voluptuous account of the Debussy prelude. Dr. Koussevitzky took all of it at a deliberate pace that increased the lassitude and sensuousness of the music to a striking degree. One might term his tempo the "absolute" one, and after it no other would seem correct, as for the Ravel selection it became the very apotheosis of the waltz. It went with a marvelous swing and grace that would be the despair of all dance orchestra leaders. Vivid contrasts kept the interest alive at all times throughout the lengthy contribution, the whole being carried to a climax at the end that for technical brilliance and glory of tone afforded the audience one of the major thrills of the entire series.

Last night's concert began with a sparkling and spirited performance of Haydn's splendid symphony in B flat major, the meticulous care expended on every detail of the presentation was immediately evidenced in the introductory largo, given with most clearly defined phrasing and strictest attention to phrasing and nuance.

All that followed in the [illegible] symphony revealed to the core the genial, carefree nature of this music, in which erudition hides itself behind a mask of simplicity. This simplicity of approach was finely caught by Dr. Koussevitsky and never abandoned, even in the most complicated parts of the score. The songful adagio possessed a nobility attainable only by this type of treatment. One of the most striking effects of this movement occurred a few measures from the end, where, after leading the chief theme to an intensely felt emotional height, there was a sudden change to a happier mood in the naive concluding bars. The minuet went with pomp and vigor, but the orchestra accomplished its smoothest ensemble in the finale, which could hardly have been propelled with more exuberance and animation.

Give Stravinsky Work

No sharper contrast was possible to this offering than was afforded by the ensuing number, Stravinsky's "Le Sacre du Printemps." Each time one listens to this work it seems to make a different impression. More than most compositions, its values change for the hearer according to the particular interpretation granted it by its conductor.

"Le Sacre" was obviously a heroic attempt to attain a new strength of expression by a return to the barbaric and primitive. The composer was led to this goal by the same impulse that caused painters to study and ape the prehistoric depictions made by the cave-men, or that egged on sculptors to follow a similar course in regard to ancient African wood-carvings. It is the same impulse that led the Romans in an age of great sophistication to take a sudden violent interest in archaic Greek sculpture, a phenomenon considered by many to be a sure indication of decadence, not of progress.

The savage, almost static rhythms, the blazing color and the stunning use of oft-repeated scraps of folk-like melody in the tremendously difficult score were never more fully set forth than throughout the bravura reading heard last night. But Dr. Koussevitzky has on occasion endowed the composition as a whole with a more convincing general outline.

That he failed to do so on this occasion was probably the result of the long wait made between the two big divisions. At this point the sudden silence after the hecticly excited termination of the opening half can be supremely effective. But by laying down the baton and not beginning the second half for several minutes, the marvelous spell wrought in the superb performance of the first part was snapped and could not be revived, so that a feeling of anticlimax resulted as the music approached its close. Considering the magnificence of the rendition in all other respects, one wondered whether the real root of the matter did not lie in the music itself.

Wagner Group Presented

The program was completed by a Wagner group made up of the overture to "The Flying Dutchman," the prelude to "Lohengrin," the bacchanale from "Tannhaeuser" and prelude to "Die Meistersinger."

Of these the example from "Die Meistersinger" must be singled out for particular mention, since lack of space forbids comment on the others. No excerpt from the Wagnerian operas appears more frequently on concert programs, and yet Dr. Koussevitzky found it possible to give an entirely original and glowing account of the favorite number, entirely his own in many respects. Inner voices, unsuspected in other interpretations of the prelude, were brought prominently to the fore, especially in the brasses, and a ravishing, sensuous quality of tone prevailed in the more lyric episodes such as almost no other organization can provide when needed.

The festival came to its termination on a note of triumph for all concerned. Although the attendance has been the largest in the six-year history of the festival, all indications point to a still greater attendance next Summer. There is a possibility that the season henceforth will be at least a week longer than in the past to meet the growing demand for seats. That 100 persons have already made reservations for the next festival is a most encouraging sign for the festival authorities, since nothing of the kind happened during the previous seasons.

With Dr. Koussevitzky holding his new music academy here for six weeks next Summer, a completely new aspect will be given the festival activities. It will mean, for one thing, a far larger number of young music students at the concerts. The festival will reach its height with a performance of Bach's Mass in B Minor, when for the first time here a choral work will be presented. With promise of this sort in view, the present festival has proved even more of a success than was anticipated.

JOHN CARTER IS HEARD

139

Aug 13 Tribune

BERKSHIRE FESTIVAL

By FRANCIS D. PERKINS

THE closing concert of the sixth annual Berkshire Symphonic Festival will be held in the Music Shed on the Tanglewood estate at Lenox, Mass., this afternoon at 3:30, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in Schumann's fourth symphony, Debussy's "Afternoon of a Faun," Ravel's "La Valse" and the second symphony of Sibelius.

Judging by its first three concerts, the 1939 Berkshire Festival has continued the notable record of success made by its recent predecessors, both in its artistic standards and in constantly increasing public interest, and, so far as anything can be predicted in an unpredictable age, can be regarded as an institution of assured permanence. It has developed to an extent which its founders might well have considered unduly optimistic to hope for in five years when they held their first three concerts in 1934. The first important step in converting a hopeful experiment into one of the major summer musical events of the northeastern United States was the engagement of the Boston Symphony under its regular conductor. The second was the donation of Tanglewood for these concerts by Mrs. Gorham Brooks, and the third was the construction of the Music Shed, which housed its first audiences last summer. A prudent but far-sighted economic policy has been an important factor in maintaining and expanding this festival during its formative years.

* * *

A Record Attendance

WITH crowds ranging between 5,700 and 6,500, the average attendance this summer has been the highest so far in the festival's history. This includes, as before, both permanent and summer residents in the neighborhood and visitors, many of these traveling for considerable distances, who have come especially for these concerts. The schedule was similar in extent and character to that of 1938, but this summer the Boston Symphony brought its full complement of 108 men, as compared with a contingent of ninety-three last summer. A valuable innovation was the opening of the two Saturday morning rehearsals not only to festival members, but also to public and parochial high school pupils of Berkshire County who had attended the Layman's Music Course presented in six Berkshire schools last spring by Miss Harriet Johnson and her assistant, Miss Katharine Philbrick.

Festival visitors profited substantially by marked improvement in the arrangements for arrival, parking and departure, which were no longer handicapped by the mud which proved a drawback last year. After the opening night, considering the large number of cars involved, these were accomplished with notable speed and smoothness. Getting away, indeed, still called for a certain amount of waiting, but, since both main exits open on Route 183, between Lenox and Stockbridge, a swift departure for all will probably be unfeasible until it proves possible to effect a connection with other roads.

* * *

The Music Shed and Improvement Program

FURTHER improvements in the parking fields and grounds are included in the general program for which the festival trustees are inviting contributions from their patrons and music lovers in general, to meet an estimated cost of slightly over $60,000. In the Music Shed the program calls for the provision of roll curtains to close in the building in the case of storms, such as the one which attended the opening concerts on Aug. 3; for new chairs, for further work upon the stage and orchestra shell, and for covering, paneling and painting the inside walls. Acoustic conditions in the Shed, in the two concerts heard by this reviewer, confirmed the excellent initial impression made last summer. The only time when the instrumental tone seemed to be imperfectly balanced was in Beethoven's seventh symphony, in which the sound of the brass instruments was slightly overemphasized and set apart from the general sonorous medium. But this was an exception in an impression of general satisfaction, and the advantageous acoustic conditions of the building also prevailed for a considerable radius outside it.

In regard to the planning and construction of the Music Shed, whose dimensions are hardly suggested by its unassuming title, the part played by Joseph Franz, engineer for the festival and a member of its board of trustees, has been inadvertently underrated in previous announcements and comments in these columns. Eliel Saarinen, who drew up preliminary plans for the Shed in 1937, resigned in November of that year. The work of designing the building within the limits of a budget considerably lower than the figure required for the original plans and of supervising its construction was then taken over by Mr. Franz, who, while he incorporated some of Mr. Saarinen's ideas in the new design, had to make substantial changes in the original scheme for the financial reasons cited above. The revised design increased the seating capacity from 4,300 to the present figure of 5,700. With the new seats called for by the improvement program, this figure can be raised to nearly 6,000, while probably at least one or two thousand more can be accommodated within effective earshot outside.

* * *

Academy Opens Next Summer

THE musical academy suggested by Dr. Koussevitzky last summer as the next step in a plan for the further development of Tanglewood as a significant artistic center is to begin its first session next July. This is to be six weeks long, culminating with the festival concerts next August. The general features have already been made public, including a school orchestra and a festival chorus which will prepare Bach's B minor Mass for one of the 1940 concerts, general sessions including choral singing and lectures dealing broadly with music through the study of its development, form and style and underlying esthetic principles, individual vocal and instrumental instruction with Boston Symphony musicians among the teachers, and a special class in conducting under Dr. Koussevitzky. What is projected, it has been announced, is neither a conservatory nor summer school in the accepted sense; a large student body is to have "the opportunity for a life in music."

The importance of the cultural contribution to be made by such an academy will depend particularly on what it can offer in atmosphere and inspiration, as well as in opportunity for musical participation, beyond what is possible in a first-class music school or conservatory, that is, as a complement to existing music schools rather than as an addition to their number. Meanwhile the 1940 festival itself is to consist of six concerts, as before, but it has been said that the addition of extra concerts to the regular subscription series is quite probable.

* * *

Conservative Programs

THUS far Dr. Koussevitzky's Berkshire programs have not been of what might be called an extracurricular character, but have usually constituted a cross-section of the standard classic, romantic and modern repertoire presented in Boston. In the fifteen concerts of the last four festivals, including this summer's, sixty-six works or excerpts have been presented by twenty-five composers. Wagner has been represented by thirteen works or excerpts, Beethoven by seven, Brahms by five, Sibelius by four and Bach, Haydn, Ravel and Tchaikovsky by three. The orchestra has played two works apiece by Debussy, Moussorgsky, Mozart, Prokofieff, Rimsky-Korsakoff, Schubert, Schumann and Stravinsky. The list of composers represented by single works includes four Americans: Henry Hadley, the first conductor of these festivals; Aaron Copland, Edward Burlingame Hill and Walter Piston, in addition to C. P. E. Bach, Franck, Handel, Mendelssohn and Richard Strauss.

Although works which most of us would consider modern in character rather than in actual date of composition form a very small proportion of these programs, which have included no absolute novelties or imported works new to this country, Dr. Koussevitzky has presented one or more American compositions in each festival. Eleven works, the sixth and seventh symphonies of Beethoven, the first two symphonies of Brahms, Debussy's "Afternoon of a Faun," Ravel's second Daphnis et Chloe" suite, Rimsky-Korsakoff's "Scheherazade," Sibelius's second symphony, Tchaikovsky's fourth symphony and Wagner's preludes to "Lohengrin" and "Die Meistersinger" have figured in two festivals since the beginning of the Boston Symphony's association with the Berkshires.

* * *

Possibilities for Expansion

THERE has been occasional criticism of the prevalence of familiar music in the programs, but no doubt many festival patrons, both those who hear much orchestral music in the winter and those who hear little of it outside of this series, would be pleased with a continuance of such a policy, which could be carried on for several further summers without the risk of undue repetition. Still, especially if the number of performances should be increased, expansion of their scope in regard to repertoire should be in order, both in the tactful and discreet inclusion of new or seldom-heard music and in ventures into fields beyond that of the strictly symphonic list.

One already announced step in this direction is the annual inclusion of a major choral work, beginning next summer. At some later date—probably a fairly late one, owing to physical requ
—we may hope for opera performances of a standard corre
to that which is associated with the festival symphony
Meanwhile Miss Robinson Smith, president of this festival,
colleagues in its direction, along with the Boston Sympho
ductor, management and trustees, merit congratulations on
been accomplished in the festival's relatively short history.
reached a position in which it is regarded not as a subst
one of the noted European summer festivals, but as an
which is important on its own account.

MUSIC OF THE TIMES: NEWS AND

A FESTIVAL LOOKS TO 1940

Despite Uncertainties Caused by War, Berkshire Fete Makes Plans for Next Summer—Season Extension Discussed

By OLIN DOWNES

THE recently completed plans of the Berkshire Symphonic Festival for the year 1940 have an importance to the world of music which could not have been anticipated at the time of the festival's beginning, under the musical leadership of Henry Hadley and the presidency, then as now, of Gertrude Robinson Smith, six seasons ago. This is due first of all to the unique artistic achievements of the festival and the reputation it already enjoys throughout the land, and secondly to the circumstances of a hemisphere disrupted by war, and a world which must look to America for leadership and the maintenance of the highest standards in art.

Since Dr. Koussevitzky and the Boston Symphony Orchestra (following the two last active years of Henry Hadley's career) accepted the festival's invitation to carry on its project, that institution has leaped to a position in the forefront of all the important music festivals given in America. It is the youngest of the festivals of this class, the least pretentious in its proportions and the most distinguished in the nature of its offerings. It has been sparing of promises and prodigal of accomplishments for the public. It has proved again that musical offerings of the finest character, properly developed and set forth, especially in surroundings of such outdoor beauty as those of Tanglewood, may reckon in this country upon generous support. From the status of an admirable local activity the Berkshire Symphonic Festival has become an artistic asset of the nation. Its rapidly won prestige, thanks to the distinguished leader and the unsurpassed orchestra that Dr. Koussevitzky has made the perfect instrument of his will, gives it a power for good and for the constant elevation of musical standards which must be infinitely rewarding to those who have brought these things to pass.

* * *

The festival now faces problems consequent upon its own growth and the catastrophic changes that are taking place in whole sections of the modern society of which, in common with all other great American institutions, it is a part.

When the war overseas with its myriad possibilities of national involvement became an established fact, it was faced with the question of continuance. Should there be a Berkshire Symphonic Festival next season? Should it be postponed to years more propitious for works of peace and less likely to bring with them distractions, disturbances and financial tensions that might have the most serious effect upon the festival's development and fortunes?

Miss Robinson Smith represented not only her own sentiments but those of the festival board and the business and artistic management when she said that it was, if anything, more necessary to continue the festival in a period of war than of peace, and that it was particularly America's mission and local responsibility of the backers of the organization to do this.

* * *

"This is something that America has produced," she said, "that was never more in demand and more imperatively needed than today. There was never such a demand for great art, I am convinced, by a great majority of the people as there is today. There was never such a creative opportunity, in times of stress, presented before. It is not only our wish but our duty to meet that need with every power that we can bring to bear.

"We did not plan the Berkshire Symphonic Festival for a day or a season. We have tried to build solidly, conservatively if you like, for a future greater than we can know. Up to the present time we have been wonderfully successful. It must be our concern to buttress the incomparable work of Dr. Koussevitzky and the Boston Symphony with a practical policy that will give their work the enduring support and security that it requires. We must not be flattered and led to too sudden expansion by success, and we must not hesitate to go forward with a predetermined plan despite obstacles."

* * *

Each season—and each of the last four seasons of the festival has ended with a financial surplus above expenses—the festival has proceeded to solidify the ground won in the last advance. Each Summer the wonderful grounds for the festival which represent the gift of Mrs. Gorham Brooks to the Boston Symphony Orchestra are further improved for the benefit of the musicians and their patrons. Next season, for example, comfortable seats will replace the serried rows of wooden benches which now stand back of the boxes. Storm shutters, of which the imperative need is self-evident, will be provided against inclement weather. These are details of a plan, very broad, which aspires to neglect neither detail nor grand lines of development. Extension of the orchestral repertory for next season is now discussed, with the question of the number of weeks that the Symphonic Festival will run a matter of most serious debate pro and con.

Thus, while it is evident that the festival is well out of its swaddling clothes, the question of the length of its season has been the subject of prolonged debate. Of the end of the two weeks' season of last August The Berkshire Eagle remarked editorially that "if the ovation accorded to Dr. Koussevitzky had been given the benefit of a decibel reading, there is little doubt that it would have rated in intensity and fervor with the great acclamations to music and musicians of all time. The record-breaking audience of 7,000 people which gathered, however, was more than acclaiming a superb leader and a great orchestra, although that was the immediate motivation. The audience was applauding and shouting its approval of the consummation of a great idea. It was the applause of confidence and joy of a nationally conscious audience which sensed that in six years' time there had been planted firmly on American soil a musical undertaking of world importance, not merely a community-sponsored and supported endeavor which coincidentally attracted music-lovers from outside the immediate region."

* * *

Then the question was asked: Did the acclaim of the last concert, and the attendance which had grown so rapidly from year to year, and brought out the festival, in each of four successive seasons, "in the black"—did this betoken unmistakably that the festival would "continue to gather the momentum of public appeal over a national musical radius?" If a season of three weeks and nine concerts in place of two weeks and six is determined upon, would the numbers of native music-lovers diminish in proportion to the number of additional concerts given? If so, the decrease in local attendance for the nine concerts must be made up by outside attendance to replace the home audience.

Then the question, Was it desirable, under whatever circumstances, that this home audience should be replaced? One of the charms of the concerts has been their atmosphere of something simple, unpretentious, local, if anything, in manner and flavor. And would it be better to have six sell-outs as against the possibility of nine houses but partially filled?

On a later occasion there will be opportunity to speak at length of the "academy," or Music Center, which opens next Summer for a term of six weeks under Dr. Koussevitzky's direction, the last weeks to be coincident with the weeks of the concerts by Koussevitzky and the Boston Symphony. This school will give no marks or diplomas. It will deal less with practical technical accomplishment and routine wadings through textbooks than it will insist on actual experience and understanding, by professional and amateur alike, of music.

But of that more anon. Sufficient here to record the moment when the Berkshire Symphonic Festival, which promises to remain one of the few institutions that have developed in a spirit of genuine idealism and worship of beauty, has become of institutional age and looks to a future of effort commensurate with its brief but glorious past.

ITALY'S OPERA GOES ON

MILAN.

FROM Rome is announced a meeting, under the chairmanship of the Minister for Popular Culture, of the superintendents of the State-subsidized opera houses of Rome, Milan, Venice, Trieste, Genoa, Florence, Naples and Palermo. The Italian Government's intention that the music activities of the country shall proceed as usual is seen in the official statement that the coming Winter seasons in all the large centers will not only continue their normal schedules but will assume "special artistic importance." The opera bills, now definitely settled, will be published in the near future. The policy of a judicious balance between novelties, cultural revivals and repertory works is again stressed.

The Royal Opera list, to start with, is already published as follows:

Inauguration—Dec. 8, with "Falstaff" under Serafin.

Absolute novelty—Lodovico Rocca's "Monte Ivnor."

Local novelties—"La Leggenda di Sakùntala" (Alfano), "L'Heure Espagnole" (Ravel), "Le Coq d'Or" (Rimsky), "Schwarzer Peter" (Norbert Schultze).

Repertory works—"Trovatore," "Ballo in Maschera," "Meistersinger," "Tell," "Don Pasquale," "Bohème," "Rondine," "Damnation de Faust," "Freischuetz," "Elektra," "Cavalleria," "Amica," "Conchita," "Il Re," "Rusteghi," "Adriana," "Loreley" and "Favorita," plus two more chosen from "Haensel und Gretel," "Traviata," "Marriage of Figaro" and "Butterfly."

Ballets—"Le Donne di Buon Umore" (Scarlatti-Tommasini), "La Giara" (Casella) and "Petruchka."

* * *

Word from San Remo informs that with the resumption of tourist traffic on the Italian Riviera, the Casino Theatre of San Remo has established its Autumn and Winter programs, containing the usual features of opera, concerts, drama and art. The opera bill follows:

Absolute novelty—Pietro Canonica's "Amore e Vita."

Local novelties—Attilio Perelli's "La Giornata di Marcellina," Felice Lattuada's "Le Preziose Ridicole," Edoardo Trentinaglia's "Rosmunda," Strauss's "Salomé."

Repertory works—Seven items.

In the concert field San Remo promises two oratorios of Licinio Refice.

* * *

Imperturbable under the menacing war clouds, the Milanese proletariat all Summer continued to flock to its outdoor opera at the Castello Sforzesco with a joyous abandon and a confident serenity that were something of a spectacle in themselves in these tense times. The completed Summer cycle was closed according to schedule on the evening of Sept. 3 (the day of the Anglo-French declaration of war) with a "Turandot" attended by over 20,000 spectators. The season's figures just published give a clear idea of the scope and success of this ambitious undertaking, under circumstances far from favorable.

In the seven weeks' run of the Milanese bill, no less than fifty-three performances were given, divided between the following fourteen operas and one ballet: "Sieba," ballet by Manzotti and Marenco (thirteen times), "Rigoletto" (seven times), "Turandot" (five), "Ballo in Maschera," "Traviata," "Otello," "Tosca," "Butterfly" and "Pagliacci" (four each), "Lescaut," "Gloria" (Cilea), "Cavalleria," "Amica" (Mascagni) and "Siberia" (Giordano) (three each), "Francesca" (Zandonai) (twice).

The total number of spectators for the season was 782,566, an average of 14,765 a performance. The gross receipts were 2,790,000 lire ($146,475), at an average price of less than 19 cents a ticket. The price scale ranged from a nickel to 63 cents. The salaries and wages paid aggregated 2,600,000 lire, against an even 2,000,000 last Summer. The artistic, technical and labor personnel amounted to 2,049, comprising twenty-two conductors, prompters, stage directors and choreographers; 112 singers, 226 players, 184 choristers and 104 dancers.

While the attendance in this stately Sforza courtyard has rarely reached the hoped-for maximum of 30,000 a night (in view of which it had been baptized "Il Teatro dei Trentamila"), the above results are duly eloquent of the growing success of the venture. R. H.

Three of the w
Tuesday; (lowe
r

A EU

By JAROMI

WHEN
tion
the
Tre
here in New
he said: "I a
new work wi
harmonic-Sym
Oct. 12 in Ca

For the luc
Western Hen
ing unusual
For a Euro
rived on th
new world,
shelter. M
myself sta
would be
Carnegie
audience
piece wou
America.

What a
aspects fo
ade of ins
1931 my op
had its f
nich. Two
man Repu
against all
for politi
Dvorak, m
in any the

In Janu
largest th
new work
opening
Richard T

cour
written
a few wee
and confidenc

I am writing
and there are hun
over the country a
my music. I am writi
orchestra—and I know
4,000,000 children and y
exercising with violin
and trumpets—instead
grenades, guns and ga
am writing music for b
band is playing for 1
people beneath the tre
park, not accompan
stepping conquest of
tions. Publishers, con

Erno Balogh makes an early appearance this season with a piano recital tomorrow night at Town Hall, and Helen Traubel, American soprano, will be heard tonight in Town Hall debut recital.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS
SEP 3 - 1939

Musical Events

THE WAX LIBRARY:

Petrouchka Complete In Stokowski Album

Ballet Score Instead of Familiar Concert Version Now in Record Set

BY JOHN ROSENFIELD.

STRAVINSKY.—Petrouchka, Ballet, by Igor Stravinsky. Played by the Philadelphia Symphony Orchestra under Leopold Stokowski.
Victor Album M-574. Four disks, eight sides, twelve-inch.

STOKOWSKI's new recording of Stravinsky's Petrouchka is the ballet score in its entirety and not the concertized version prepared some years ago by Koussevitzky and Stravinsky and recorded orthophonically by the Boston Symphony.

The ~~several additional~~ Petrouchka recordings, one with Stravinsky badly conducting an anonymous orchestra and others by Pierne and Defosse in France all employ the concert hall version—excepting Albert Coats' album of some years ago which, like the current set, is the original score.

One might now start an argument. As long as a phonograph session is by way of being a concert presentation, would not the suite be preferable? Stravinsky, himself, thought so. Since most musical controversies leave us astride the fence, we take no sides.

The ballet score is much more representative of Stravinsky's operating genius—his feeling for theater, the scope and subtlety of the Petrouchka idea; in short, it is the composition itself and not just a gift-wrapped sample. The concert version omits, for example, the climactic dance of the Ballerina and the Moor, a precious example of Stravinsky's mordant wit. The rest is intelligible if one takes the trouble to read a synopsis of the ballet.

This and the rest we hear in Stokowski's performance and in what must be the best technical recording of them all. Reasons for the release are probably two. The Ballet Russe, we understand, is to perform Petrouchka extensively next season and the album anticipates an inevitable record market for the music. Then, this significant music is in dire need of up-to-date recording.

The growth of Petrouchka was unique. Stravinsky was supposedly at work on Le Sacre du Printemps for the Diaghilev Russian Ballet. Needing a busman's diversion, he tackled a short orchestra piece in which the piano was to play an important part. Stravinsky writes that he was obsessed by the distinct image of a puppet coming suddenly to life, "exasperating the orchestra with diabolical cascades of arpeggi."

The exacting Diaghilev, coming to inquire about Sacre, was introduced to Petrouchka and liked him immensely. A familiar Russian story was employed as a scenario and a ballet completed. Benois worked the decors and Nijinsky was given the title role. Since 1911 Petrouchka has been one of the masterpieces of Russian ballet.

◆

Before the Eroica

BEETHOVEN.—Symphony No. 2 in D Major, opus 36, by Ludwig van Beethoven.
Played by the London Symphony Orchestra, conducted by Felix Weingartner.
Columbia Album M-377. Four disks; eight sides, twelve-inch.

Another fixed academic notion is dispelled by Felix Weingartner's reading of Beethoven's Second Symphony. This is not a Haydnesque symphony and now we wonder why most critics have thought so. There are richness and drama in the first movement, a breadth to the slow movement that adds depth to its contemplative serenity, a boisterousness to the scherzo that ranks it with any third movement among the Beethoven symphonies and a complex ingenuity to the rondo movement that must have bewildered an audience of 1803.

At any rate this is what the veteran Weingartner finds in the Beethoven Second, a composition with depth and structure that is closer rather than farther from the next symphony to come, the incomparable Eroica.

This isn't a traditional reading by any means. For an evaluation of the Second as a blithe, light first-period work, we refer you to Sir Thomas Beecham's album of not so long ago with the same orchestra, the London Symphony.

Weingartner's scholarship is unimpeachable and we imagine that he is right. Beethoven did not change from an eighteenth to a nineteenth-century composer in the two years between the Second Symphony and the Eroica. The essence of Beethoven was in everything he wrote and only the glib categorical listings of eighteenth-century musical criticism would deny it. In many respects the Second stands beside the Pastoral and the Eighth for authority and instrumental resourcefulness. If it hasn't the emotional greatness of the Eroica, the Fifth and the Seventh, neither have the Pastoral or the Eighth.

As Weingartner plays it, you can hear the Second with deep satisfaction and not just condescend to a charming museum piece.

Weingartner is not a showy conductor nor is the London Symphony specifically interesting in any department. Just good music, good playing, good conducting. Good music.

◆

Orchestral Sensationalism

RESPIGHI.—The Fountains of Rome, by Ottorino Respighi.
Played by the New York Philharmonic-Symphony under John Barbirolli.
Victor Album M-576. Two disks, four sides, twelve-inch.

Of the three sensational tone poems dealing with Roman scenes, the Fountains of Rome is probably the most popular. The composer, the late Ottorino Respighi, was a pupil of Rimsky-Korsakov and brought a remarkable mastery of orchestration to bear on his more individual aspirations.

In The Pines of Rome, The Fountains of Rome and Roman Festivals the aim is orchestral sensationalism—crescendos and decrescendos of prodigious scope, pianissimos that expire in whispers and fortissimos that shake the walls, slow passages that seem to hang in midair and superhuman prestissimos. Despite the pointing up for effects, Respighi's musical ideas are copious and his thematic invention notable.

Toscanini usually makes a killing with any one of the three Roman pieces and other conductors fare well provided their orchestras are adequate.

The new Victor set employs the Philharmonic-Symphony at high fidelity and the sounds are glorious. Barbirolli, the conductor, sets the pace firmly enough but lacks dynamic range or a feeling for style.

If we wanted to acquire this composition on disks, we would take Victor's earlier pair of records conducted by Albert Coates.

BLANK PAGE

This Clipping From
YONKERS, N.Y.
RECORD
APR 15 1941

WORDS and MUSIC

By H. T. BARON

Beethoven's last years were spent in writing some of his greatest works: the Ninth Symphony, the last four quartets, the "Hammerklavier" Sonata, the "Missa Solemnis." It is the latter, a massive work which consumes an hour and a half in its playing, that is given its first modern recording by Victor this month, in a performance by the Boston Symphony Orchestra under Serge Koussevitzky, the Harvard Glee Club, and the Radcliffe Choral Society (Albums 758-759). Soloists include Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; Norman Cordon, bass, with E. Power Biggs at the organ.

Because of the comparatively limited appeal of such a work even to most collectors of recorded classics, it would hardly have been practicable for the Victor Company to make this gigantic recording in a special studio. It had to be transcribed, therefore, during an actual concert performance. Considering the difficulties involved in making records this way, the two-volume set of 24 sides is remarkably free from unfortunate breaks between record sides, and from extraneous noise; particularly so in comparison with the Bach "St. Matthew Passion" which was performed by the same orchestra and choral groups, and recorded under similar circumstances.

The "Missa Solemnis" (Op. 123) maintains a curious position among Beethoven's creations. Acknowledged as an indubitable masterwork, it is nonetheless unfamiliar to many music-lovers who are acquainted with virtually every other important composition by Beethoven. It is, of course, a work that is performed only on rare occasions, and further, there were until now no domestic recordings by which collectors of Beethoveniana could familiarize themselves with it, save by consulting a score. Too, the size of the "Missa" is enough to keep all but the musical brave at a distance; only the opera "Fidelio," of all Beethoven's output, matches it in size. Indeed, this Mass is more characteristic of Johann Sebastian Bach, Beethoven's musical predecessor, than it is of Beethoven himself.

* * *

Regarding Beethoven's choral writing, some musical scholars have maintained that his ability in this field is not consistent with his supreme artistry in the symphonic realm. The requirements of the Mass, too, imposed rigid, unwelcome restrictions upon the composer who was accustomed to expressing hmself freely. But admitting that there are technicalities about Beethoven's choral writing that performers find it difficult to surmount, the fact remains that the sum impression of the Mass, as after the chorale of the Ninth Symphony, is of a glimpse into the sublime. Beethoven indeed communed with the gods in much of his music, but nowhere else more surely than here.

Work on the "Missa Solemnis" was begun in 1818, and was designed for the ceremony of the enthronement of the Archduke Rudolph, Beethoven's patron, as Archbishop of Olmutz. But though the enthronement took place in 1820, Beethoven would not be hurried into completing the Mass; it was not until two years later that the titanic work was finally finished. The composer himself heard it performed but once, shortly before his death—and then only three of the five portions into which the Mass is divided.

The present reading contains the original Latin text, and a booklet that accompanies the recording supplies a helpful translation. To undertake the performance of such a work in its entirety requires both patience and fortitude to an extraordinary degree, but the current group of atists, it is evident at every turn, demonstrate that painstaking attention to the many intricate details of this lengthy work that make for a first-class reading of the Mass. The set has been clearly recorded, and overlooking the minor annoyances that are inevitably found in transcribing music from an actual concert, can well be considered a definitive performance of the work on discs.

* * *

A SECOND BRAHMS RECITAL

Following the suc
bum of Brahms
sian basso (Set
second volume
prising 18 add
earlier acco
Moore, h
Wolff,
harps
Alth
choice
favo
in
dr

This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD
APR 13 1941

"Missa Solemnis" Splendidly Recorded

By Merab Eberle

Perhap's Victor's most striking release for April is Beethoven's "Missa Solemnis" recorded by the Boston Symphony orchestra, directed by Serge Koussevitzky, the Harvard Glee club and the Radcliffe Choral society. This triumphant and majestic work is given a clear-voiced recording, one remarkably free of mechanical deficiencies. Moreover the quality of the interpretation is of high order and inspiring to the extreme.

Alexander Kipnis' fine basso is heard in a large album of Brahm's songs. The record-producing companies are now bending strenuous effort toward filling the libraries of record enthusiasts with excellent interpretations of Brahms' compositions. This latest album is well worth place in these libraries.

Something of a musical curiosity is Mozart's "Sinfonia Concertante in E-flat Major." This is interpreted for Victor by Leopold Stokowski directing the Philadelphia orchestra. The work is in the nature of a concerto for four wind instruments — oboe, clarinet, bassoon and horn. In this composition are passages having a brooding lamenting quality unusual in Mozart. The work is read in a colorful manner.

Kirsten Flagstad and Lauritz Melchior who last year recorded the great love scene of Tristan and Isolde for Victor have completed the duet from act two in "Parsifal" that in which Kundry attempts to prevail against the chastity of Parsifal but fails. This is tremendous wailing music, one vast lament. Of course, there is nothing better in the way of operatic singing to be obtained at the moment.

Among single records of note is Kerstin Thorborg's "Die Allmacht" by Schubert. The Wagnerian contralto has a glorious voice and one worth hearing. Another pleasing single disc recording includes Rossini's "Stabat Mater—Cujas Animan" and Verdi's "Requiem—Inemisco Tanquam Reus" sung by the Metropolitan tenor, Jussi Bjoerling.

This Clipping From
PASADENA, CALIF.
STAR NEWS
APR 19 1941

A Koussevitzky Performance

Whether or not Victor ever made a Toscanini recording of the "Missa Solemnis" I cannot tell. But I have listened to part of two Victor albums containing the work on 12 double-side disks, six each to an album, conducted by Koussevitzky.

I have not yet had time to hear it with a score, yet I am deeply impressed with the interpretation of the Boston Symphony which was joined by the Harvard Glee Club and the Radcliffe Choral Society. Chorally the "Missa" is notoriously difficult, yet the performance is excellent, to say the least. Whatever minor deficiencies exist, have not seemed detrimental to me. Chorus tone is good. What impressed me more yet, the singing, in fact the entire performance is permenated with a quality of reverence, of the mystically inspired.

Even highly critical record collectors, I am sure, must be gratified with the quality of a recording that called for exceptionally elaborate and sensitive sound-engineering in view of the size of the participating ensemble and its diversified tonal constituents. I am grateful also for Koussevitzky's treating the solo voices as Beethoven assuredly intended them, not as vocal concert virtuosi standing out, but as priestly leaders in prayer and thus coming from the very core of the whole musical undertaking.

This elimination of everything smacking of the vocal star was contingent upon harmonious disposition on the part of the soloists, Jeanette Vreeland, soprano; Anna Kaskas, alto; John Priebe, tenor and Norman Cordon, bass. I think every one listening to these records will thank them for this attitude. This "Missa Solemnis" double-set of disks fills a great need, and I believe will be appreciated duly in choral minded Pasadena.

Van Loon in Leipsic

Hendrik Willem van Loon, author of "Rembrandt," of "The Arts" and a small shelf of other best-sellers, has gathered German travel impressions and his reading of music history into an appealing volume, entitled "The
of Johann Sebastian Bach." Schuster and Loeffler,
d a characteristic format, somewhat in the
. There are those curiously naive and
or the other a bit odd of
proportioned guitar or a
with the largeness of

Loon is in error
with, it is sur-
great Bach
Press)

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
APR 27 1941

Right Off the Records

By Stewart Matter

SOME time ago the Boston Symphony under the direction of Koussevitzky performed the Beethoven "Missa Solemnis" in a manner which won the most enthusiastic reviews from critics everywhere, with Gilman in particular stating that he could conceive of no finer reading nor projection of this mighty score than that which he had heard.

Victor engineers were on hand to take it down on records and we are now much the richer for this inspired performance. The Harvard Glee Club and Radcliffe Choral Society, Jeanette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; Norman Cordon, bass, and E. Power Biggs at the organ collaborated most successfully with Koussevitzky and the Boston men.

Those who have read much about Beethoven know that he has been berated for his merciless use of the human voice. True enough, in the hands of an amateur, the human voice cannot cope with the difficulties of the score, but I have no fault to find in the masterly performance on these discs. We cannot insist too strongly that this is deeply religious music. It conforms in no way to accepted standards of church music, yet rises far above in nobility of soul and tenderness of mood. It is one of the most compelling testaments in all music.

While the performance is magnificent, the recording standard unfortunately is not what we should like to have it. The balance oftentimes is poor and the quality in heavy sections strained. When we consider the quality of combined choral and orchestral recordings we have recently had from Dresden, Rome and London we cannot help asking ourselves what is wrong with American engineers.

In spite of that, I shall treasure this inspired performance for the intensity of emotion and the dramatic grandeur of a score whose author surpassed all bounds in creating a universal creed. Victor Sets 758 and 789. $13.

A year ago Howard Barlow and the Columbia Broadcasting Co. Orchestra gave us an album of "Rediscovered Music" of Johann Strauss which proved very interesting. They have this month released a second volumn taken from scores recently acquired by the Library of Congress. Included are "Motoren Walzer," "Ballg 'schichten Waltzer," "Telegrafischer Depeschen," "Champagner Polka" and "Schnellpost Polka." Each item is a find and I reccommend the set from every angle. Columbia Set 445. $3.50.

Recommendations: Peter Warlock's "Serenade," composed in honor of Delius' 60th birthday. Played with finish by the Constant Lambert String Orchestra. Victor 13554. $1 . . . The Mozart "Concerto in E flat for two pianos" brilliantly played by Jose and Amparo Iturbi with the Rochester Philharmonic. Victor Set 732. $3.50 . . . A collection of "American Psalms and Fuguing Tunes" collected by William Billings and sung by the Madrigalists. Columbia Set 434. $2.75 . . . Wanda Singh and his Orchestra of native Indian musicians playing authentic "Echoes of India." Musicraft Set 47. $5.50.

Popular Records

Columbia has released another set in its series of hot jazz classics, this one called "Hot Trombones." Included are Jimmy Harrison, Miff Mole, Jack Teagarden, Floyd O'Brien, Jay C. Higginbotham and Benny Morton with their respective backings. Set C-82. $2.50.

One of the most clever boys in the popular field today is Joe Reichman. He has not been sensational and for that single reason I'll wager that he is in the business to stay. He copies no one and few bands today emphasize in the instrumental portions so strongly the actual lyrics as does Reichman. Listen to his "Toy Piano Minuet" and "Wise Old Owl" and see if you do not agree. Victor.

Cugat has waxed a version of the best-seller, "Amapola," and is it a honey. Has everything else on the market pushed aside. Backing is "Cancan Conga," deliciously warm. Columbia.

For a bit of intimate entertainment try Mildred Bailey's "Jenny" and "When That Man Is Dead and Gone." Decca.

Balance of the lists:

GOODMAN—"Oh, Look at Me Now" and "Lazy River."
BRADLEY—"It's Square but It Rocks" and "Prairieland Lullaby."
TUCKER—"Breakfast for Two" and "Keep an Eye on Your Heart."
TOMMY DORSEY—"Everything Happens to Me" and "Whatcha Know Joe."
WAYNE KING—"These Things You Left Me" and "We Could Make Such Beautiful Music."
PASTOR—"Maria, Mari" and "Wigwam Stomp."
MARTIN—"Breakfast for Two" and "Shadows in the Night."
HARRY'S TAVERN BAND—"Blamquita" and "Flower of Mexico."
SHAW—"I Cover the Waterfront" and "Marinela."
MADRIGUERA—"Cuba" and "Amor de Guajiro."
BARNET—"Haunted Town" and "Buffy Boy."
MILLER—"Perfidia" and "Spring Will Be So Sad."
INK SPOTS—"We'll Meet Again" and "You're Looking for Romance."
JIMMY DORSEY—"When the Sun Comes Out" and "Yours."
ANDY KIRK—"Cuban Boogie Woogie" and "Ring Dem Bells."
JOHNNY LONG—"Accidentally on Purpose" and "Walkin' by the River."

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (D 53,842) (S 71,076)

This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL
FEB 23 1941

Brahms' Fourth Made by Koussevitzky and His Boston Symphony

(By United Press)

NEW YORK.—Brahms' Symphony No. 4 in E Minor, recorded by the Boston Symphony Orchestra under Serge Koussevitzky, is the feature offering of Victor's February list. The tonal beauties are superbly brought out by Dr. Koussevitzky and his men, reaching an impressive climax in the powerful fourth movement. It is on five 12-inch records.

Other February Victor releases:

Mozart's Concerto in E Flat Major, for two pianos and orchestra, played by Jose Iturbi and his sister, Amparo, and the Rochester Philharmonic Orchestra. The versatile Iturbi conducts as well as plays the first piano. Iturbi is gaining distinction as a Mozartian. His characteristic vigor does not encroach on the delicate nuances of the music. Three 12-inch records.

Schumann's Quintet in E Flat Major, played by Jesus Maria Sanroma, pianist, and the Primrose Quintet. This is a well-balanced performance of a popular Schumann work. Sanroma displays feeling and understanding of the composer and the quartet is, as usual, excellent. Four 12-inch records.

Wagner's "Meistersinger" overture and the prelude to the third act of "Lohengrin" by Leopold Stokowski and the Philadelphia Orchestra. Wagnerians will hail this one with delight. Two 12-inch records.

Chopin's "Polonaise Brillante," by Emanuel Feuermann, 'cellist, and Franz Rupp, pianist. Lovely Chopin skillfully played. The arrangement for 'cello and piano is by Feuermann.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th ST., NEW YORK
Tel. CHelsea 3-8860
Circ. (S 69,066)

This Clipping From
BRIDGEPORT, CONN.
SUNDAY HERALD
FEB 23 1941

PERMANENT 20 —

BRAHMS' FOURTH SYMPHONY, Serge Koussevitzky and Boston Symphony Orchestra — America's most eloquent symphony orchestra recorded Brahms' Fourth before the musicians union banned the organization from Victor activity. The casualty's significance becomes painfully clear on hearing the Koussevitzky-conducted Bostonians in this superbly-reproduced performance. At this time when a genuinely large public has been won by good music we cannot afford the silencing of such an orchestra.

We are more moved by Brahms' other symphonies than his sorrowful Fourth. Yet we shall again and again replay such beautiful passages as the andante and the last movement, with its unusual form. (Victor.) 51

CAMBRIDGE, MASS
HARVARD CRIMSON
4/11/41

THE MUSIC BOX

By Jonas Barish '42

Well, the much-heralded, long-awaited recording of Beethoven's ***Missa Solemnis*** is out at last, (Victor, two volumes, Albums M758 & M759), and it is with regret that I report it to be an enormous disappointment. Granted the extreme difficulties posed by a choral work, nothing can justify the arrogant carelessness of a recording which, for all intents and purposes, has been thrown together without the slightest pains taken either in actual recording or in subsequent manufacture. Nothing indicates that the engineers who made the recording attended any rehearsals or had done any experimenting beforehand. The result of bad placing of the microphone is that only the orchestra records well, while the vocal parts are always confused and unclear. The soloists sound as though coming out of a distant fog, and are often completely drowned out by the orchestra. The chorus similarly, when it sings softly, becomes only an indistinct blur; when it opens up the stops, it creates a great huge blaze of speaker-shattering noise. All this could have been avoided with a little preparation. But the sloppiness did not end here. The cut-offs at the ends of records are abominably handled, coming often in the middle of a phrase (the effect is as though the soundtrack has been chopped off with an axe), while on at least three sides there is an entire half-inch of waste space at the beginning, during which the needle scrape-scrapes around, and the listener forgets what was happening at the end of the last side. All this without ~~mentioning~~ defects in the performance, such as Koussevitzky's ponderous tempo in the "Credo," and ~~the~~ inadequacy of the solo tenor.

~~In contrast to the bungled recording of the~~ ***Missa*** is Victor's album of Mediaeval and Renaissance Choral Music (M739), sung by the Pius X School of Liturgical Music. This is a fascinating collection of early chants and cathedral liturgies, with selections from later masters like Obrecht, Taverner, and Palestrina, beautifully performed by the all-female chorus of the Pius X School.

Columbia has issued a new pressing of the Brahms Third Symphony by Stock and the Chicago Orchestra (Album M443). This comes on top of the excellent Weingartner recording put out only two years ago by Columbia, and the differences between the two performances are strikingly illustrative of a difference in Brahms interpretation. Weingartner breezes through the symphony lightly and lyrically; Stock lays on it a heavy German hand. Stock's way of playing it is in the real Brahms tradition. It is the way Brahms himself played his symphonies. But whether or not Brahms knew what was good for Brahms is another matter, and the lighter, more flexible style seems to me to have more life. . . . Another Columbia recording offers the Venusberg music from ***Tannhaueser,*** whipped up a bit too violently, and rather flatly recorded, but not too bad for all that.

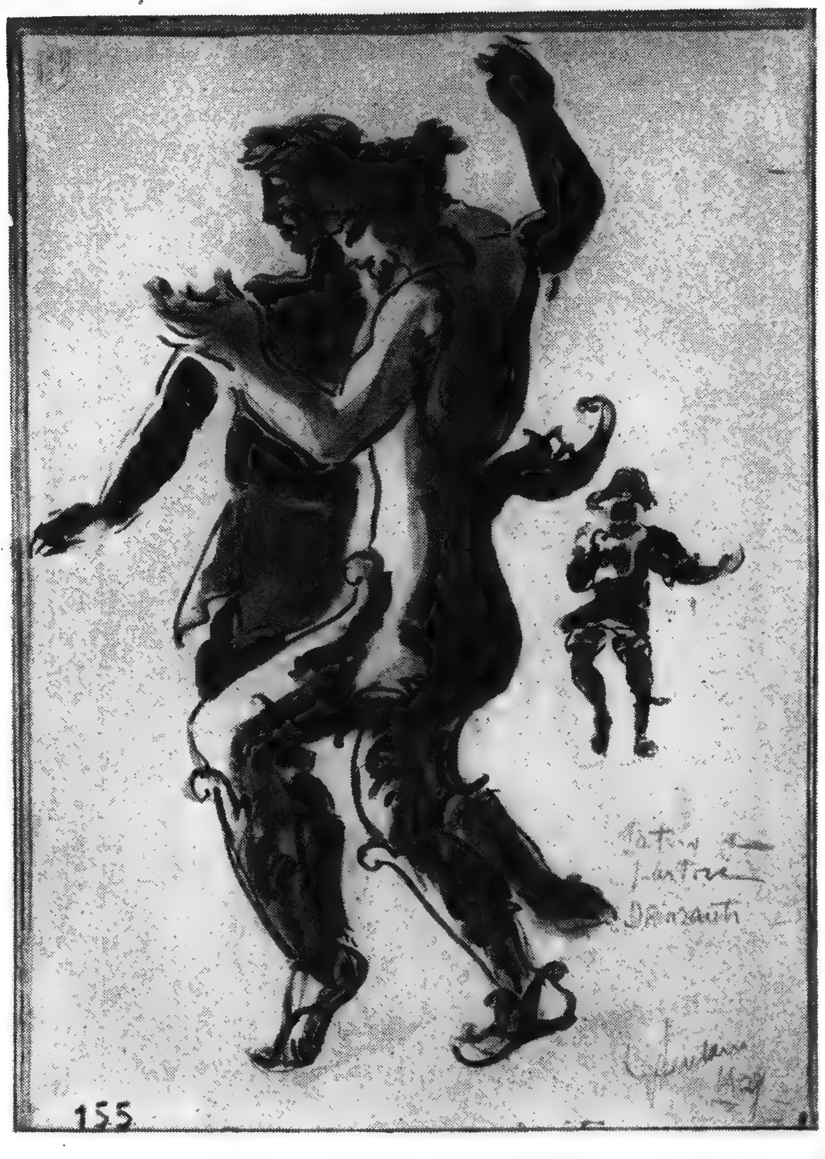
Florence Festival Provides Novelties Old and New

Re Lear, New Opera by Frazzi, Has Premiere — Bach, Cimarosa, Wagner, Rossini, Stravinsky on Programs

By DOROTHY NEVILE LEES

Photos by F. Barsotti, Florence

FINAL ACT FROM RE LEAR,
Vito Frazzi's new opera, performed for the first time at the Florence Maggio Musicale in the Teatro Comunale. When Lear brings in the body of Cordelia, it is the first time that she appears in the opera. (Scenic designs and costumes by C. E. Opp.) At right, Shepherd and Satyr, a costume design by Gino Carlo Sensani for Tasso's Aminta, represented in the Boboli Gardens.



FLORENCE.—The fifth Florentine May was rich in performances of rare artistic interest, with excellent artists and ensembles, and its success, which on the financial side was amazing, does honor to the courage and enterprise of Mario Labrocca (Florence Superintendent) and his collaborators. In spite of international tension and the fact that foreign visitors were few, full and enthusiastic audiences attended the various performances, which extended from April 27 to June 6.

The Festival opened with a fine performance of Verdi's Il Trovatore, honored by the presence of King Victor Emmanuel and the Princess of Piedmont, Royal Patroness of the Florentine May. Under Vittorio Gui, and with singers Lauri Volpi, Maria Caniglia, Ebe Stignani, Armando Borgioli, and Tancredi Pasero, the work received excellent treatment.

Frazzi's King Lear Premiered

The first world performance of Vito Frazzi's King Lear was warmly received. To an abbreviated libretto by Giovanni Papini (after Shakespeare) Frazzi wrote a score which, though lacking in definite arias, duets, or trios, disclosed the composer as a competent craftsman and profound musical personality. Vittorio Gui conducted, with Cloe Elmo, Adriana Perris, Stella Roman, Vincenzo Guicciardi, Antonio Melandri, Francesco Valentino, and Giovanni Voyer as principals. The highly effective costumes and scenery were by C. E. Oppo.

A delightful evening at the Pergola included a re-hearing of Orazio Vecchi's Amfiparnaso, enthusiastically premiered at last year's festival, and Ravel's charming L'Enfant et les Sortileges. Principal performers of the Vecchi work were Liana Cortini, soloist, and the Florentine May Musical Festival Chorus, under Andrea Morosini. For the Ravel opus principal roles were by Mmes. Bernadet, Blin, Braneze, Cernay, Lebon, Maldy, Micheau, Savoye, Mm. Giannetti, Laignez, Maquaire, Rousseau and Sceller.

Other Rarities

Rossini's masterpiece, William Tell, was given a fine restoral at the Teatro Comunale. At the initial, and following performances, Maria Benedetti, Gabriella Gatti, Alex von Sved, Todor Mazaroff, and Tancredi Pasero were the chief protagonists. Marinuzzi conducted. Gianni Vagnetti provided the scenery and costumes. A gala performance was given in the presence of the Prince and Princess of Piedmont and the Prince Regent of Yugo-Slavia and his Royal Consort during their state visit to Florence.

Other theatrical events included The Flying Dutchman of Wagner, conducted by Carl Elmendorff and artists from the Frankfort State Opera; Women's Wiles, by Domenico Cimarosa, transcribed by Ottorino Respighi, under Mario Rossi; and The Witch, comedy by Anton Francesco Grazzini (1503-1548) revised by Luigi Bonelli, with incidental music by Vito Frazzi.

Verdi's Requiem in Novel Setting

One of the most emotional and deeply impressive events of the festival was the performance under De Sabata, of Verdi's Requiem Mass, given in the Santa Croce Church, the Westminster Abbey of Italy. In the vast, dimly lighted setting, among tombs and memorials of Italy's great figures, and with a light focussed on the performers and a great Gothic cross, Verdi's masterpiece took on a new meaning, which heightened its religious character and in many respects, toned down the theatrical aspect which the Requiem usually assumes. Soloists were Maria Caniglia, Ebe Stignani, Giovanni Malipiero, and Tancredi Pasero.

The performance of Bach's St. Matthew Passion by the Berlin Philharmonic Orchestra and Chorus under Wilhelm Furtwangler, was another memorable experience. Presented with the usual Germanic style and impeccable finish, this great music was deeply moving.

Two concerts were given by the excellent orchestra and chorus of the Rome Augusteo under Bernardino Molinari, the first program comprising Beethoven's Ninth, Petrassi's Ninth Psalm, the second Perosi's Resurrection of Christ and Salviucci's Alcesti. Serge Rachmaninoff, scheduled to appear as soloist under Rossi at the Vittorio Emanuele II Theatre, was prevented from appearing by illness.

Stravinsky Conducts

Outstanding in the various evening events was one at which Stravinsky conducted his Persephone, in oratorio form, with Mme. Ocampo and Frederic Anspach as soloists, and Petrouchka, made into a glowing picture of ancient Russian life by Leonide Massine and the Ballets Russes. A pair of performances by the Ballets Russes charmed the Florentines with The Love Test, Parisian Life, Beethoven's Seventh, The Lake of Swans, Blue Danube, and Hindemith's Nobilissima Visione, with Massine as St. Francis.

Tasso Pastoral Restored

The final event was an outdoor performance in the Royal Boboli Gardens, of Aminta, a pastoral poem by Torquato Tasso (1544-1595) in which nymphs and shepherds, fauns and other mythological figures, in delightful costumes by Sensini, moved about with sheep and milk-white oxen on the green slopes of the Meridiana (Green Theatre). Under the imaginative and able direction of Renato Simoni, the old sylvan poem, first performed 350 years ago on a little island in the Po in the presence of the Estense Court and the poet himself, was presented for the delight of modern eyes and ears, with music by Gluck exquisitely interwoven with the spoken dialogue. An immense moon rising behind the trees of the princely garden flooded the slopes and thickets, lent the final touch to the romantic vision.

Risé Stevens to Sing Carmen at Glyndebourne

LONDON. — Risé Stevens, Metropolitan Opera contralto, has been engaged for the title role in Carmen when it is restored next summer at the Glyndebourne Festival. Although she has not yet appeared in that part at the Metropolitan, Miss Stevens, who made her debut there last season, has sung it in Prague and South America. Carmen will be the first French opera in the Glyndebourne repertoire. John Brownlee, Metropolitan baritone, is expected to be Escamillo.

Miss Stevens this season at Glyndebourne sang Cherubino in Mozart's Marriage of Figaro.

W. T.

Toscanini to Fly to U. S.

Arturo Toscanini plans to leave Lucerne on September 14, according to the National Broadcasting Company. He will take the first trans-Atlantic air clipper on which he can receive accommodations after that date. He expects to resume his conducting of the N B C Orchestra in October, his third season in that capacity. The opening date of the series and plans for the tour of the orchestra will depend upon his decision on arriving.

Bayreuth Festival Opens

BAYREUTH. — The Wagner Festival opened here on July 25, with a large assemblage present. A feature of this year's series is a new production of The Flying Dutchman.

A review of the festival events will be published in an early issue of the Musical Courier.

Clevelanders Hail Informality of New Outdoor Concerts

Four-Week Series of 12 Programs Launched in "Garden," with Goldovsky as Soloist—Stephan Hero Applauded

By ROSA H. WIDDER

CLEVELAND, O.—The Summer Music Society under the presidency of Edgar A. Hahn feels gratified at the enthusiastic response of the public in supporting its new venture: the series of summer pop concerts, with seventy members of the Cleveland Orchestra in Public Hall.

Transforming the ground floor into a huge garden with 400 tables in spacious comfort, with cooling drinks served at intermissions, the four-week series of twelve concerts opened July 12 with an enjoyable program of the lighter classics, under the baton of associate conductor Rudolph Ringwall, who found obvious pleasure in greeting his faithful regular audience augmented to more than 6,000.

He gave informal program annotations and invited the sweltering male part of his listeners to be at ease and "remove your coats." Boris Goldovsky gave a sparkling performance of Liszt's E flat piano concerto, after which two encores were demanded. Visitors from Adelaide, South Australia, at our table, expressed delight and appreciation of the splendid orchestra.

Hero Applauded for Bruch Playing

At the second concert, Stephan Hero, violinist, was heard in a splendid performance of the Bruch G minor concerto. Hero responded to applause with the Meditation from Thais which he was forced to repeat.

An innovation took place at the third concert when Artur Rodzinski responded to an invitation from Mr. Ringwall to appear as guest conductor of his own

(*Continued on page 8*)

PERCY GRAINGER,
centre, with Mrs. Etta Grainger and Sparre Olsen, Norwegian composer, beside the old carved Stabur, at Rauland, Norway.

PART OF THE THRONG AT AN ESPLANADE CONCERT IN BOSTON

Boston Throngs of 20,000 Attend Esplanade Programs Under Fiedler

BOSTON. — Boston's unusual summer musical entertainment, the Esplanade Concerts conducted by Arthur Fiedler, have again attracted thousands to the bank of the Charles River near the foot of Beacon Hill. An audience of 20,000, said to be the largest for an opening night in the ten years' history of these concerts, listened attentively and applauded Mr. Fiedler and his orchestra of sixty Boston Symphony men most cordially, at the first program on July 6.

The Esplanade Concerts, founded by Mr. Fiedler, have since been continuously popular. They are free and are given in the open air nightly except Saturdays. The present season will continue four weeks.

The season has two especial features: a cycle of the Beethoven symphonies (with the exception of the chorale finale of the Ninth) and three concerts for children, presented on Wednesday mornings. A decisive commentary on how much small children like good music is to be found in the numbers of children who have gathered for the first two programs, coming from all parts of Greater Boston and from the suburbs beyond.

Varied Programs Presented

In addition to standard classics, Mr. Fiedler shrewdly arranges his programs from largely familiar items of symphonic repertoire, not omitting lighter music such as Strauss waltzes and popular numbers currently in favor. The opening list had for highlights the Rakoczy March (Berlioz), the first movement of the Unfinished Symphony (Schubert), the Prelude to Die Meistersinger (Wagner), and the Second Hungarian Rhapsody (Liszt).

This season, as in the past, there have been talks on the programs by various lecturers, given in cooperation with the University Extension Division, Massachusetts State Department of Education.

FRANCIS FINDLAY,
conductor, member of the faculty of the New England Conservatory of Music, who directed the Esplanade concert on July 18. Mr. Findlay is giving a course in chrono-rhythmics, based on his recent book of the smae name, just published by Sprague-Coleman, at the summer session of Boston University.

Pops Season Concluded

Aside from the Esplanade Concerts, music in Boston is quiescent. The highly successful fifty-fourth season of Symphony Hall Pops ended at the beginning of July. Of a total of fifty-seven concerts, fifty-two were said to have been completely sold out, and few seats remained for the other five.

There was a special concert at Symphony Hall by Mr. Feidler and the Pops Orchestra, July 3, in honor of the visit to Boston of Crown Prince Olaf and Crown Princess Martha of Norway.

C. W. D.

Philadelphia Little Symphony, Under Barone, Being Formed

PHILADELPHIA.—Plans are under way for the organization of the Little Symphony Society of Philadelphia, a symphonic ensemble of twenty-two members of the Philadelphia Orchestra. The purpose is to create more opportunities for young American soloists, conductors and composers who desire to appear in a musical metropolis. Dr. Harl McDonald and Deems Taylor are honorary directors; Eugene Ormandy is honorary advisor, and Dr. Guy Marriner, Dr. James Francis Cook and Dr. Thaddeus Rich comprise the advisory commitee.

Musicians desirous of appearing with the ensemble may communicate with Joseph Barone, founder-conductor, at 700 Montgomery Avenue, Bryn Mawr.

B. J.

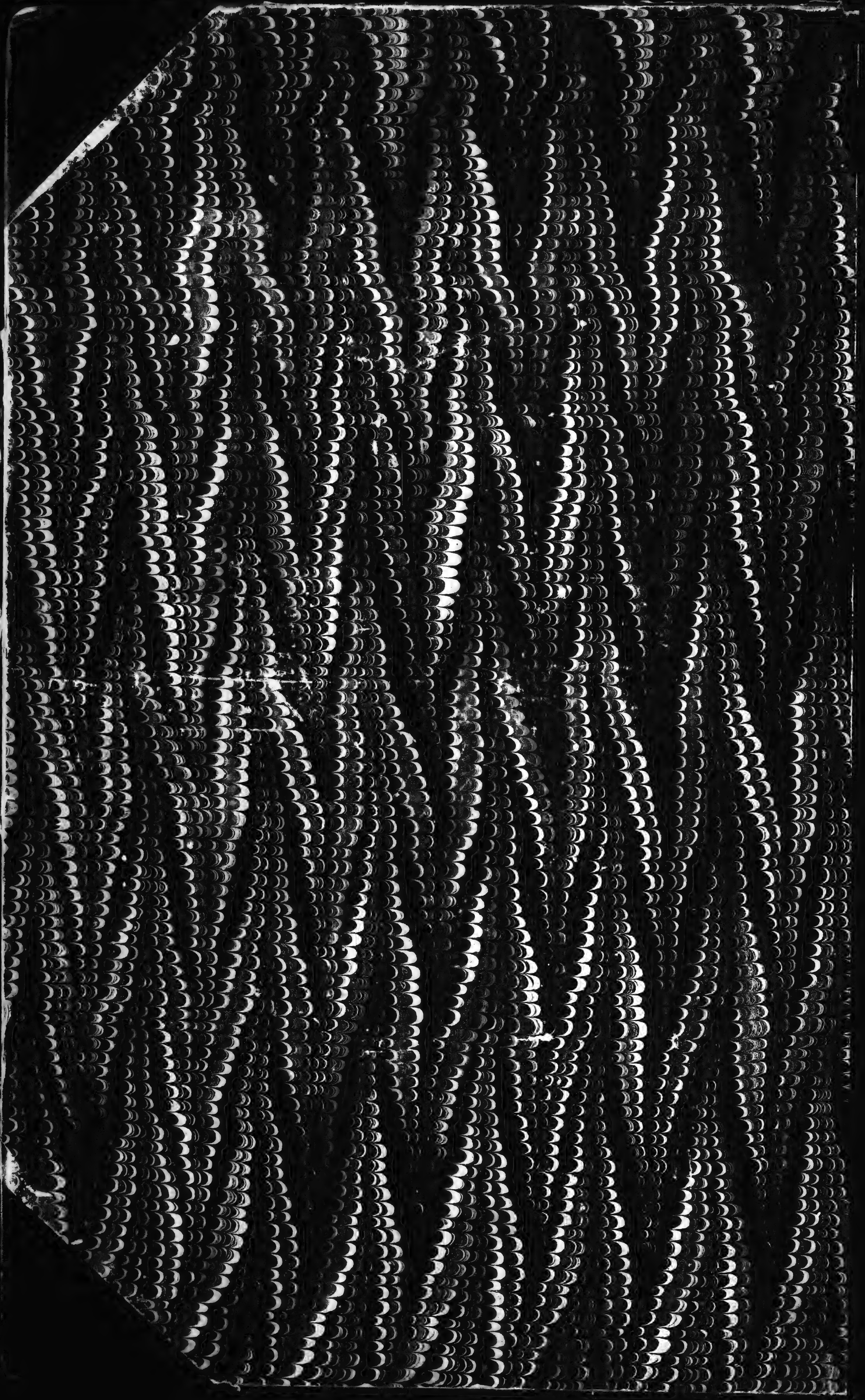
Margot Rebeil Sings 2 Roles At Cincinnati Opera

Margot Rebeil, soprano, sang Gretel in Hansel and Gretel and Nedda in Pagliacci with the Cincinnati Opera Company on July 26 and 29. Miss Rebeil made her opera debut in Dresden and has sung leading soprano roles with the Los Angeles Civic Opera Company.

Rocca Completes New Opera

ROME.—Lodovico Rocca, author of The Dibuk, has completed a new work entitled Monte Ivnor, libretto by Cesare Meano.

Shipman's Scrap Book
FOR DUPLICATE ORDER NUMBER
911
ASA L S SONS
Ward's
STATIONERY
FRANKLIN ST
BOSTON



END OF
VOLUME

VOLUME 66

BSO

1939 - 1940

BLANK PAGE

BLANK PAGE

BLANK PAGE

THIS CLIPPING FROM
ESQUIRE
CHICAGO, ILL.
SEP - - 1939

Roulades and Cadenzas

Reminding late comers, coughers, whisperers and program rattlers: concerts are played to be heard

by CARLETON SMITH

• MUSIC •

I HAVEN'T been in a concert hall for six weeks, and I still live. Moreover, I can safely trust myself to speak about the subject.

Concerts, as we know them, are barbaric affairs, endured only because there seems to be no less painful way of participating in certain musical experiences. From the point of view of the really cultivated listener, the average concert is an absurdity. First of all, the notoriety that attaches to our top-flight warblers and thumpers, and their understandable desire to collect the maximum rent on their talents, forces us to hear them in the company of several thousand others, in barns four times a natural size . . . and under circumstances that successfully defeat their efforts.

Music that was written for an 18th century salon is now performed in settings that dwarf the Yankee Stadium. Not a half dozen cities in the land have a theatre suitable for a program of intimate French songs, or Schubert or Wolf lieder. And those that have, do not use them. Pianists are busy turning their fingers into steel hammers and experimenting with electric sounding boards. In the newest concert halls, the instruments of our forefathers can no longer be heard. Amplification, or "re-enforcement systems," as they are politely termed, are needed. Not only is there little possibility of intimate absorption with the music, but in six seats out of ten you get anything but a true reflection of what is being performed. Either you are in the lap of a performer who is gauging his effects for listeners a quarter of a mile away, or you hear only an etching. Distortion is inevitable.

The ease with which this escapes listeners puzzles me. They seem to assume that so long as they are within four walls they hear perfectly all that goes on. They complain now and then that they can't see, but never that they can't hear. Obviously, they listen with their eyes. Their actions prove it. If you are skeptical, be on hand and use your ears, whether at the Metropolitan Opera House or any other theater. Invariably, half the audience talks uninterruptedly through the entire orchestral introduction, settling down only when the curtain rises. And again, the moment the curtain falls, no matter how significant or touching the final chords, they start right up again. Never once at the Met have I been able to hear the end of the first act of *Die Walküre.*

The entire matter of applause needs regulating. It is tolerated, after all, because performers need it—in fact, wheedle it from the audience: observe a Kiepura "triumph." It does serve to relieve the tension, and apparently no less obtrusive way of showing appreciation exists. But the pounding of palms after a particularly expressive bit of music certainly carries us straight back to our monkey days.

The actions of most people at concerts are reminiscent of the jungle. They chatter, gabble, fill the air with small talk, bat their programs over their knees, and catapult from side to side in their seats. They come late and leave early. If they aren't thrashing through a score, they hum every familiar tune. If they have a paunch and a stiff shirt, they snore. In summer as in winter, they sneeze and cough and call to each other in every key but the right one. In short, they succeed in making concerts a cross between a nightmare and a morning in the chest and lung ward of an Arizona State Hospital.

The critics one overlooks. After all, it's their job. For them, music is a bore; and deadheads never properly appreciate anything. Like me, they doubtless have discovered that the best way to listen to music is horizontally. But, paying customers . . . ? No wonder my Viennese friend was sure we were lousy with money. "Yes, New York is the wealthiest city I know," he said. "Think of all the people who pay from three to eight dollars merely for the privilege of talking through Wagner." More astounding is the fact that they out-talk him. I know concert-goers —not lately arrived from Yonkers or the Antipodes, but residents of Park Avenue and Sixty-seventh Street—who can and do drown out the Philadelphia trombones and trumpets. Only the orchestra's entire battery offers them serious competition . . . and they are sure to have the last word.

QUIET
PLEASE!
WATSON

All this, plus the prize-fight atmosphere, the does-Koussevitzky-do-it-better-than-Toscanini approach that plagues public music making in New York City, causes thoughtful lovers of the art to seek consolation at home. There, at least, they can create their own milieu, and listen with an intensity unimagined by the boors, snobs, and ill-bred Babbitts who go to be seen. The human organism (fortunately) adjusts itself to many things. But when a 250-pound heifer bedecked in jewels, accompanied by a pork-packer, thuds down the aisle every Monday night in the middle of the second act and squeezes by me, stomping over my patent leathers, only to squeeze out again fifteen minutes before the end, I see the point of the guy who said music should not be performed at all; that having been conceived by the composer, it should remain *in vacuo,* "like some unexpressed dream of the Almighty."

* * *

Of course, we've improved. At least, a few Americans today dare to be direct and spontaneous in their response to music. And the notion of a silent audience exists. In the days when Charleston, S. C., was the musical capital of America and *concerts* of music were first given there by the St. Cecilia Society, "the noise and buzzing of conversation kept up the whole time, despite the fact that placards asking for silence hung on every door and wall." The first open-air concerts in New York, held in the Battery Gardens in 1765, were advertised as "a complete band of music plus genteel fireworks," and newspapers announced "Music Ministering Comfort to the Afflicted Heart" and "Orchestral Pieces with ice cream thrown in with the price of admission."

Nowadays, people buy tickets to hear an entire symphony. The first French conductors to visit us interspersed among overtures and single movements of symphonies the "Katydid" polka, the "prima donna" waltz, and the "Firemen's Quadrille" with actual squads of firemen from a nearby company. The playing of single movements of a symphony was *de rigeur* those days. In fact, symphonies were played piecemeal all during the last century. In Paris then, as now, the most cultured and sophisticated city on the Continent, Berlioz doled out the Beethoven Symphonies, one movement at a time . . . and played single sections from his own *Symphonie Fantastique.*

When Chopin gave his farewell concert in Warsaw 110 years ago, the principal item was his E-Minor Concerto, and he played it with the first and the last two movements separated by an aria. At that time, audiences were not yet prepared to swallow an entire concerto at one sitting, any more than the audiences of Handel's time were prepared to swallow the whole of *Israel in Egypt* without having its parts interspersed with lighter ballads.

Pondering the progress that's been made, we may hope that some thousand years hence, concert goers will find out that possessing ears is not a sufficient qualification for understanding music . . . that listening is more than a passive function . . . that a listener may make quite as fruitful a contri-

Continued at top of page 158

24X

Roulades and Cadenzas

Continued from page 83

bution to the musical experience as the composer and the interpreter. There is a sense in which music may be said not to exist until it is heard.

The immediate problem is to do something for those innocents who lack sufficient imagination to create their own atmosphere and must always be at the mercy of the insensitive horde . . . for those who cannot stomach the mechanical impediments of the gramophone and the radio . . . for those gregarious souls who feel lonesome at home.

The Legislature should act. Listening, as we know it, is a community enterprise, and rules for it should be laid down, exactly as for sewage disposal. Or, perhaps Vigilantes' Committees should be formed—they've worked for less worthy causes.

We've pussy-footed long enough. There's been too much coddling of these coughers and babblers, program rattlers and wigglers, whisperers, prancers, late comers, and other human pests. Doors should be shut and no one admitted (unless I happen to be late) before the interval. If the Metropolitan can get by with it in Cleveland, why not in New York?

When the audience is steeped in manifest ignorance and doesn't know the end of a movement from the end of a symphony, a red-and-green signal system can be installed, as a board member suggested to the Indianapolis Symphony. Programs should be printed, as they are at the Toscanini concerts, on cloth or blotting paper.

A chest and throat specialist in the foyer should dispense permits to enter the auditorium. For the benefit of those who get by him . . . and afterwards feel the urge, the conductor might be persuaded to hold up his handkerchief, as Frederick Stock did, before every fortissimo crash, so that they may relieve themselves.

Ushers at concerts in the World of Tomorrow will be big, strong, silent men. As Olin Downes suggested, they will yank every disturber "to his feet, choking him to keep him quiet as he is carried up the aisle. At the head of the aisle he will be gagged and slapped into a straight jacket. He will then be escorted to a stone courtyard back of the building, where the audience during the intermission may witness the execution."

Pending that Utopian day, you might discipline yourself. Not only silence but spiritual communion is necessary for the full appreciation of music. If, through an act of God or your own carelessness, you must disturb the calm, do it with care and proficiency. Remember von Bülow's dictum to the lady with the fan: "Madam, if you must fan, please do so in time with the music." ⧺

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

SEP 1 - 1939

Music Went Right on Without the Baton

What happens when an orchestra conductor loses his baton or conducting stick in the midst of his conducting?

Apparently nothing, at least so far as the audience is concerned.

While Dr. Serge Koussevitzky was conducting the Boston Symphony Orchestra in Moussorgsky's "Pictures at an Exhibition" at the Berkshire Festival recently, the "magic wand" slipped from his hand landed in the viola section. Only those who sat in seats close to the orchestra witnessed the incident. The music went right on.

THIS CLIPPING FROM
PORTSMOUTH, N. H.
HERALD-TIMES

SEP 2 - 1939

Squalus Relief Fund Has Reached $2772.76 Total

The Squalus relief fund for the benefit of the families of the victims, the result of the concert given by the Boston Symphony Orchestra at the opera field on the Arthur L. Hobson estate at Little Boar's Head is $2772.76, the treasurer, George B. Lord, announced today.

The books will be kept open and any other contributions will be taken care of.

The fund is being turned over to Lieut. Oliver Naquin, U. S. N., commanding officer of the Squalus and in charge of the Squalus fund.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

SEP 3 - 1939

Summer Music Fetes Convert Critic's Rest Into Busman's Holiday

Concerts and Festivals Are Features of Vacation Season at Many Major Resorts

By RALPH LEWANDO
Music Editor

Summer music events continue to spring up increasingly throughout the country. More than ever before music is taking hold of the public mind and arousing interest in the art. Myriads of music-minded persons are flocking to these concerts (mostly out-of-doors) and have shown a desire to support worthy undertakings to the limit.

From coast to coast and from Canada to the Gulf, summer concerts, festivals and what-have-you are making successful bids in much the same way as the summer theaters are doing. Cities large and small, towns and hamlets more or less in the news are coming even more to the fore through the attention they arouse through the sponsoring of various sorts.

Mr. Lewando

As for the music critic, holiday bent, it is becoming more and more difficult to take a vacation without it becoming something of a busman's holiday. Even so, music activities when thrust upon one during the summer has its advantages, and affords at least a modicum of satisfaction.

When this reviewer set out for the annual period of vagabonding, intent on summering on the scenic outskirts of the beautiful 231-year-old town of Ridgefield, Conn., instead of simmering otherwise in conventional manner, he vowed to simply live the simple life, wear old clothes, and very few of those, stop shaving, forget all about the various aspects of do-re-mi-fa-sol with its demands of concert-going, music making and teaching, etc., and launch into the contrasting interests of country life, battling Japanese beetles, outwitting moles if possible, thereby contributing a wee bit to making a portion of the land fit for democracy's well-being.

But lo! the call of the wild—or the clefs, if you will—sounded stentorianly to disturb the serenity of bucolic life. For the nonce, these resolves were sidetracked and your humble writer journeyed forth to heed the call.

* * *

First came a trip to Stockbridge, Mass., to attend the opening performances of the sixth annual Berkshire Symphonic Festival given by the Boston Symphony Orchestra led by Dr. Serge Koussevitzky which provided something worthwhile for the 85-mile trip there.

This festival is growing by leaps and bounds, not as a mere spectacle but as a definite contribution to the musical world. From far and wide come people of every walk of life to participate in the pleasure of listening to programs of a type that Dr. Koussevitzky is a past master in formulating.

The lists are distinguished in choice of compositions. The opening event brought to performance J. S. Bach's 3rd Brandenberg Concerto consisting of an allegro moderato and allegro between which the same composer's Sinfonia from his cantata, "Christ lag in Todesbanden," was inserted; Korsakoff's tonally irridescent "Scheherazade," and Brahms' 1st symphony.

The second event brought to the fore the Concerto for Orchestra by the gifted American composer, Walter Piston, of Harvard University; the Sibelius 5th symphony and the 7th of Beethoven. The third concert featured Carl Philip Emmanuel Bach's D major concerto for stringed instruments which has been further made impressive through the arrangement by Maximilian Steinberg who has added parts for flute, two oboes (the second replaced in the slow movement by the English horn) labeled "oboe alto" in the score, bassoon and horn; Prokofieff's delightful orchestral fairy tale, "Peter and the Wolf," with Richard Hale as narrator; and Tschaikowsky's 4th symphony in F-minor.

The second series of concerts, namely the fourth, fifth and sixth events, was given over to the playing of Beethoven's 2nd symphony, Richard Strauss' "Thus Spake Zarathustra," the Ravel orchestration of Moussorgsky's colorful "Pictures at an Exhibition;" Haydn's B-flat symphony, No. 102, Stravinsky's "Le Sacre du Printemps," four Wagnerian items: overture to the "Flying Dutchman," prelude to "Lohengrin," Bacchanale from "Tannhauser" and prelude to "Die Meistersinger;" Schumann's 4th symphony in D-minor, Debussy's "Afternoon of a Faun," Ravel's "La Valse," and the Sibelius symphony No. 2.

Conductor

Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra in two concerts to be given at Syria Mosque during the coming season under Pittsburgh Orchestra Ass'n. auspices.

* * *

Berkshire Festival ramblings: A number of Pittsburghers were spied in the audience, among these Mr. and Mrs. Paul Affelder and their mother, Mrs. Louis Affelder; Dr. Avinoff, of Carnegie Institute, and his niece, Mary Scanlon, of Carnegie Tech, were thoroughly interested auditors. Neals Wiebel, formerly music critic of the Post-Gazette and now residing in New York, hugely enjoyed the proceedings . . . Judge Brennan, of Wheeling, and his family, always on hand for these performances, coming over from their summer place at Haines Falls, N. Y., were most enthusiastic about the music. Judge Brennan is a member of the board of the Wheeling Symphony Orchestra which is now led by Antonio Modarelli, formerly conductor of the Pittsburgh Symphony Society . . . This year the full complement of the Boston Orchestra's 103 men was in evidence . . . Viewing in interest were the Saturday morning rehearsals of the orchestra which were open to an invited portion of picket holders.

More than 3000 took advantage of such a rare opportunity to watch and hear Dr. Koussevitzky in action as he molded each phrase and section of a score into an artistic entity. . . . Average attendance was more than 6500, a couple of performances attracting more than 7000 of paid admissions. . . . Quite a number of music critics came from various cities to report the proceedings. . . . All of these were duly entertained at the home of George Edman, of the Berkshire Eagle of Pittsfield, Mass., who is the very efficient and considerate publicity director of the Berkshire Symphonic Festival.

And so another great year of achievement has been chalked up by this festival which in large measure is due to the splendid leadership of its president, Gertrude Robinson Smith. . . . In a speech Miss Smith stated that the Festival Ass'n. would be glad to receive donations in any amount from $1 to $10,000. But she stressed the idea that "it is not our desire to have the festival subsidized by a few wealthy sponsors, but we want to keep it at all times a purely democratic undertaking, which the public might rightly consider its own."

At a picnic given for Boston Symphony members by Dr. Koussevitzky, Carleton Smith, noted writer-lecturer spoke about heretofore unknown Russian and Finnish music. The talk was illustrated by records brought back by Mr. Smith during his 40,000-mile air tour of Russia and Mongolia. . . . At the picnic a new Negro singer was introduced in the person of Dorothy Maynor who sang songs and arias accompanied at the piano by Bernard Zighera, the orchestra's principal harpist. . . . Dr. Hugo Leichtentritt, Harvard University musicologist, gave an informing lecture at Curtis Hotel, Pittsfield, Mass., on "The Orchestra Score and Its Use for the Music Lover." Using the score of Beethoven's 2nd symphony by way of illustration, Dr. Leichtentritt expressed opinion that "only from the work of art itself can much of real value and knowledge be acquired by students and listeners."

Roulades and Cadenzas

Continued from page 83

bution to the musical experience as the composer and the interpreter. There is a sense in which music may be said not to exist until it is heard.

The immediate problem is to do something for those innocents who lack sufficient imagination to create their own atmosphere and must always be at the mercy of the insensitive horde . . . for those who cannot stomach the mechanical impediments of the gramophone and the radio . . . for those gregarious souls who feel lonesome at home.

The Legislature should act. Listening, as we know it, is a community enterprise, and rules for it should be laid down, exactly as for sewage disposal. Or, perhaps Vigilantes' Committees should be formed—they've worked for less worthy causes.

We've pussy-footed long enough. There's been too much coddling of these coughers and babblers, program rattlers and wigglers, whisperers, prancers, late comers, and other human pests. Doors should be shut and no one admitted (unless I happen to be late) before the interval. If the Metropolitan can get by with it in Cleveland, why not in New York?

When the audience is steeped in manifest ignorance and doesn't know the end of a movement from the end of a symphony, a red-and-green signal system can be installed, as a board member suggested to the Indianapolis Symphony. Programs should be printed, as they are at the Toscanini concerts, on cloth or blotting paper.

A chest and throat specialist in the foyer should dispense permits to enter the auditorium. For the benefit of those who get by him . . . and afterwards feel the urge, the conductor might be persuaded to hold up his handkerchief, as Frederick Stock did, before every fortissimo crash, so that they may relieve themselves.

Ushers at concerts in the World of Tomorrow will be big, strong, silent men. As Olin Downes suggested, they will yank every disturber "to his feet, choking him to keep him quiet as he is carried up the aisle. At the head of the aisle he will be gagged and slapped into a straight jacket. He will then be escorted to a stone courtyard back of the building, where the audience during the intermission may witness the execution."

Pending that Utopian day, you might discipline yourself. Not only silence but spiritual communion is necessary for the full appreciation of music. If, through an act of God or your own carelessness, you must disturb the calm, do it with care and proficiency. Remember von Bülow's dictum to the lady with the fan: "Madam, if you must fan, please do so in time with the music." ⵌ

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
SEP 1 - 1939

Music Went Right on Without the Baton

What happens when an orchestra conductor loses his baton or conducting stick in the midst of his conducting?

Apparently nothing, at least so far as the audience is concerned.

While Dr. Serge Koussevitzky was conducting the Boston Symphony Orchestra in Moussorgsky's "Pictures at an Exhibition," at the Berkshire Festival recently, the "magic wand" slipped from his hand landed in the viola section. Only those who sat in seats close to the orchestra witnessed the incident. The music went right on.

THIS CLIPPING FROM
PORTSMOUTH, N. H.
HERALD-TIMES
SEP 2 - 1939

Squalus Relief Fund Has Reached $2772.76 Total

The Squalus relief fund for the benefit of the families of the victims, the result of the concert given by the Boston Symphony Orchestra at the opera field on the Arthur L. Robson estate at Little Boar's Head is $2772.76, the treasurer, George B. Lord, announced today.

The books will be kept open and any other contributions will be taken care of.

The fund is being turned over to Lieut. Oliver Naquin, U. S. N., commanding officer of the Squalus and in charge of the Squalus fund.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
SEP 3 - 1939

Summer Music Fetes Convert Critic's Rest Into Busman's Holiday

Concerts and Festivals Are Features of Vacation Season at Many Major Resorts

By RALPH LEWANDO
Music Editor

Summer music events continue to spring up increasingly throughout the country. More than ever before music is taking hold of the public mind and arousing interest in the art. Myriads of music-minded persons are flocking to these concerts (mostly out-of-doors) and have shown a desire to support worthy undertakings to the limit.

From coast to coast and from Canada to the Gulf, summer concerts, festivals and what-have-you are making successful bids in much the same way as the summer theaters are doing. Cities large and small, towns and hamlets more or less in the news are coming even more to the fore through the attention they arouse through the sponsoring of various sorts.

As for the music critic, holiday bent, it is becoming more and more difficult to take a vacation without it becoming something of a busman's holiday. Even so, music activities when thrust upon one during the summer has its advantages, and affords at least a modicum of satisfaction.

Mr. Lewando

When this reviewer set out for the annual period of vagabonding, intent on summering on the scenic outskirts of the beautiful 231-year-old town of Ridgefield, Conn., instead of simmering otherwise in conventional manner, he vowed to simply live the simple life, wear old clothes, and very few of those, stop shaving, forget all about the various aspects of do-re-mi-fa-sol with its demands of concert-going, music making and teaching, etc., and launch into the contrasting interests of country life, battling Japanese beetles, outwitting moles if possible, thereby contributing a wee bit to making a portion of the land fit for democracy's well-being.

But lo! the call of the wild—or the clefs, if you will—sounded stentorianly to disturb the serenity of bucolic life. For the nonce, these resolves were sidetracked and your humble writer journeyed forth to heed the call.

* * *

First came a trip to Stockbridge, Mass., to attend the opening performances of the sixth annual Berkshire Symphonic Festival given by the Boston Symphony Orchestra led by Dr. Serge Koussevitzky which provided something worthwhile for the 85-mile trip there.

This festival is growing by leaps and bounds, not as a mere spectacle but as a definite contribution to the musical world. From far and wide come people of every walk of life to participate in the pleasure of listening to programs of a type that Dr. Koussevitzky is a past master in formulating.

The lists are distinguished in choice of compositions. The opening event brought to performance J. S. Bach's 3rd Brandenberg Concerto consisting of an allegro moderato and allegro between which the same composer's Sinfonia from his cantata, "Christ lag in Todesbanden," was inserted; Korsakoff's tonally irridescent "Scheherazade," and Brahms' 1st symphony.

The second event brought to the fore the Concerto for Orchestra by the gifted American composer, Walter Piston, of Harvard University; the Sibelius 5th symphony and the 7th of Beethoven. The third concert featured Carl Philip Emmanuel Bach's D major concerto for stringed instruments which has been further made impressive through the arrangement by Maximilian Steinberg who has added parts for flute, two oboes (the second replaced in the slow movement by the English horn) labeled "oboe alto" in the score, bassoon and horn; Prokofieff's de[illegible] orchestral fairy tale, "Peter [illegible] Richard Hale [illegible] Tschaikowsky's 4th [illegible] F-minor.

The second series of concerts, namely the fourth, fifth and sixth events, was given over to the playing of Beethoven's 2nd symphony, Richard Strauss' "Thus Spake Zarathustra," the Ravel orchestration of Moussorgsky's colorful "Pictures at an Exhibition;" Haydn's B-flat symphony, No. 102, Stravinsky's "Le Sacre du Printemps," four Wagnerian items: overture to the "Flying Dutchman," prelude to "Lohengrin," Bacchanale from "Tannhauser" and prelude to "Die Meistersinger;" Schumann's 4th symphony in D-minor, Debussy's "Afternoon of a Faun," Ravel's "La Valse," and the Sibelius symphony No. 2.

Conductor

Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra in two concerts to be given at Syria Mosque during the coming season under Pittsburgh Orchestra Ass'n. auspices.

* * *

Berkshire Festival ramblings: A number of Pittsburghers were spied in the audience, among these Mr. and Mrs. Paul Affelder and their mother, Mrs. Louis Affelder; Dr. Avinoff, of Carnegie Institute, and his niece, Mary Scanlon, of Carnegie Tech, were thoroughly interested auditors. Neals Wiebel, formerly music critic of the Post-Gazette and now residing in New York, hugely enjoyed the proceedings. . . . Judge Brennan, of Wheeling, and his family, always on hand for these performances, coming over from their summer place at Haines Falls, N. Y., were most enthusiastic about the music. Judge Brennan is a member of the board of the Wheeling Symphony Orchestra which is now led by Antonio Modarelli, formerly conductor of the Pittsburgh Symphony Society . . . This year the full complement of the Boston Orchestra's 103 men was in evidence . . . Vieing in interest were the Saturday morning rehearsals of the orchestra which were open to an invited portion of ticket holders.

More than 3000 took advantage of such a rare opportunity to watch and hear Dr. Koussevitzky in action as he molded each phrase and section of a score into an artistic entity. . . . Average attendance was more than 6500, a couple of performances attracting more than 7000 of paid admissions. . . . Quite a number of music critics came from various cities to report the proceedings. . . . All of these were duly entertained at the home of George Edman, of the Berkshire Eagle of Pittsfield, Mass., who is the very efficient and considerate publicity director of the Berkshire Symphonic Festival.

And so another great year of achievement has been chalked up by this festival which in large measure is due to the splendid leadership of its president, Gertrude Robinson Smith. . . . In a speech Miss Smith stated that the Festival Ass'n. would be glad to receive donations in any amount from $1 to $10,000. But she stressed the idea that "it is not our desire to have the festival subsidised by a few wealthy sponsors, but we want to keep it at all times a purely democratic undertaking, which the public might rightly consider its own."

At a picnic given for Boston Symphony members by Dr. Koussevitzky, Carleton Smith, noted writer-lecturer spoke about heretofore unknown Russian and Finnish music. The talk was illustrated by records brought back by Mr. Smith during his 40,000-mile air tour of Russia and Mongolia. . . . At the picnic a new Negro singer was introduced in the person of Dorothy Maynor who sang songs and was accompanied at the piano by Bernard Zighera, the orchestra's principal harpist. . . . Dr. Hugo Leichtentritt, Harvard University musicologist, gave an informing lecture at Curtis Hotel, Pittsfield, Mass., on "The Orchestra Score and Its Use for the Music Lover." Using the score of Beethoven's 2nd symphony by way of illustration, Dr. Leichtentritt expressed opinion that "only from the work of art itself can much of real value and knowledge be acquired by students and listeners."

THIS CLIPPING FROM
SACRAMENTO, CALIF.
UNION

2

SEP 3 - 1939

Summer Music Hailed Most Rapidly Growing American Cultural Activity

All But 13 States Now Boast Extended Series; Every New Major Venture in 1939 Successful

By JOHN SELBY
Associated Press Arts Editor

NEW YORK, Sept. 2.—It's probably your own fault if you didn't get your share of the good music offered all America in the summer just ending. Summer music is, perhaps, the most rapidly growing American cultural activity, just as it is one of the latest undertaken. Only 13 states have no extended series of summer concerts, and even these are littered with park bands, school festivals, civic festivals and summer theaters which employ music to some extent.

The other states have all this, and in addition at least 28 major enterprises one of which, the gargantuan nine-week series in Grant park, Chicago, plays to 3500 persons each summer.

The 28 most important summer concert series are scattered through all sections of the country, most numerous in the east, least so in the south.

All New Projects Successful

It is estimated that every American had some contact with music above the dance band grade this summer; the 28 major projects of which charge an admittance fee, entertained nearly 9,000,000 people.

The season's individually ranged in length from the 12-week season of the St. Louis municipal opera, which shows nightly in Forest park, to the two-week season, three concerts a week, of the Berkshire Symphonic festival at Stockbridge, Mass.

There were five important new projects launched this summer, all successful. And of the 28 big ones, 18 are less than 10 years old.

It is also notable that no major summer series failed to open this season, although one, Robin Hood Dell in Philadelphia, almost passed out.

Free Concerts Draw Most

Probably the two largest things of their sort in the world are the Grant park series in Chicago, and the 22-year-old concert series of the Goldman band in New York.

The latter estimates its audience for the summer at 2,000,000, one and one-half million below the Chicago venture.

Both are free.

The unique Boston "Pops" are far and away the oldest summer venture, having paid their way in Symphony hall, Boston, for 54 years.

Boston's Symphony Unique

Boston also has the distinction of being the only symphony orchestra in America offering 11 months of employment to its men.

After the winter symphony season the "Pops" run two months, with Bostonians munching sandwiches and drinking beer to the music of 93 symphony men.

Then 60 of these adjourn to the Esplanade, where a month of free concerts draws 250,000 people.

In August, the entire orchestra goes to the Berkshires for the symphonic festival — the only summer venture in which any American symphony appears with complete winter personnel, under its regular conductor, in programs rehearsed as if for winter audiences.

This has been called the finest festival, musically speaking, in the world today.

Use of Soloists Increasing

Phenomena include greatly increased use of soloists, and more frequent changes of conductors.

New York's stadium concerts employed 28 soloists in 10 weeks, and half that many conductors. The Hollywood bowl likewise used 14 conductors and a good many soloists.

But summer opera, except of the light variety, is very sparse.

Cincinnati's zoo opera is the only major summer series wholly devoted to opera, approximately 40 performances in six and one-half weeks. But only five of the big 28 had any opera, and these had only dribbles.

Opera at Dog Track

Odd situations abound:

Light operas are being given nowadays in a dog track at Virginia Beach, Va., and in Fort Worth, Tex., Billy Rose's 1936 enterprise is carried on as a permanent venture—called Casa Manana, and rather more like Hollywood than Symphony hall.

California has gone in for bowls, there being three besides the parent bowl at Hollywood.

Colorado's cafe society revival at Central City, this year of "The Yeoman of the Guard," is still unique.

Lily Still Top Favorite

But most remarkable of all is probably Lily Pons' record as a crowd puller. In New York she brought 22,000 people to the stadium, largest audience in 22 years; in Chicago a quarter of a million, perhaps the largest audience ever to hear a singer in history.

Counting the free series, all this was done on an amazingly small income from tickets. A total of approximately $1,650,050 was paid in, though more than twice that was spent.

"Public spirit" made up the rest.

Even the weather gave everybody a break. Only two places had serious trouble and five reported no rain at all on any concert night.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
SEP 3 - 1939

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
SEP 3 - 1939

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS
SEP 3 - 1939

THIS CLIPPING FROM
TOLEDO, O.
TIMES
SEP 3 - 1939

THIS CLIPPING FROM
ST. LOUIS, MO.
POST-DISPATCH
SEP 3 - 1939

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR
SEP 3 - 1939

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
SEP 3 - 1939

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
SEP 4 - 1939

THIS CLIPPING FROM
MILWAUKEE, WIS.
Sunday News and Sentinel
SEP 17 1939

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
SEP 3 - 1939

Dr. Hanson Guest Conductor Tonight; Grant Park Season Comes to an End

The first of two guest appearances as conductor of the NBC orchestra will be made tonight by Dr. Howard Hanson, American composer-conductor, and director of the Eastman School of Music.

The last of the season's broadcasts from Grant Park will be heard this week. Reginald Stewart's appearances as both conductor and piano soloist, with the Toronto Promenade Symphony Orchestra, is another bright item.

Handel, Mozart, Chopin and others less well known are on the list of composers for the Radio City Music Hall today (WBZ noon-1). Maurice Baron will conduct the string symphony. Viola Philo, soprano, and Henrietta Schumann, pianist, are soloists.

The NBC Orchestra, with Dr. Hanson conducting and Hendrik de Vries as flute soloist, will present the following program tonight (WEAN 8-9): Overture "Comes Autumn Time," Sowerby; dirge from "Indian Suite," MacDowell; scherzo from "Afro-American" sympathy, Still; "Night Soliloquy," for flute and string orchestra, Kennan; Symphony No. 2, Hanson.

"Goin' South," with Clyde Barrie, baritone, the "Deep River Boys" and Charles Paul, organist, will present spirituals on WPRO this afternoon from 2:30 to 3. A symphony orchestra conducted by Rosario Bourdan will be heard from 3 to 3:30, and the Summer Sunday Hour at 9.

Howard Barlow conducts a pop concert tomorrow (WPRO 5-5:30). The Voice Program (WJAR 8:30-9) features Alfred Wallenstein conducting the symphony orchestra, and Jose Echaniz, pianist.

Tuesday brings "Exploring Music," with Bernard Herrmann and a concert orchestra (WPRO 5-5:30). Wednesday, at 9:30 p. m., the CBS Orchestra will be heard.

The Toronto Promenade Symphony with Mr. Stewart as both conductor and pianist will play on Thursday night (WEAN 9-10). Beethoven's No. 5 is the chief work.

Make Mine Music, conducted by Percy Pasternak, with Pauline Rennie and Alexander Morgan as soloists, will be heard on Friday (WPRO 9-9:30 p. m.)

RECORD REVIEW

When the Boston Symphony Orchestra played Serge Prokofieff's "Peter and the Wolf" here for the first time last season there were those in the audience who saw in the offing a recording of the work. It has finally been issued, and the same organization, conducted by Serge Koussevitzky, has done an excellent job of it. Richard Hale appears as the Narrator.

The program is simple, the cast comprising Peter, a bird, a cat, a duck and a wolf. They are represented by specific instruments or a group of them. The Narrator tells the elementary tale, The music is rhythmic, colorful, zesty, whimsically descriptive.

A hew album of Famous American Marches, played by the Edwin Franko Goldman Band, has just been issued and for folks who like such music, it is a worthwhile collection . . . The marches played are Lights Out, El Capitan, Semper Fidelis, Washington Post, American Patrol, On the Mall, Anchors Aweight and Our Director.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM
SEP 7 - 1939

-:- Music Notes -:-

Bach and Mozart will occupy prominent places in the repertory of the Boston Symphony Orchestra next season. Besides which, American composers are in line for encouragement via performance.

Music already selected for the forthcoming Boston Symphony program includes Debussy's Martyrdom of Saint Sebastian and Mahler's Song of the Earth. Nor is Stravinsky to be neglected, for his new symphony in C Major is slated for presentation, as well as Oedipus Rex, with the composer conducting the latter.

* * *

Ernest McChesney, American tenor, returns soon from abroad, where he fulfilled several concert engagements. While there Mr. McChesney studied and coached the role of Romeo, in which he will make his debut with the Chicago City Opera Co. in November.

* * *

The American Conservatory of Music, Drama and Dance, a non-profit organization for the discovery and development of deserving talent, will begin its fall term on Oct. 9. Head of the music department is Maurice Jacquet. And the staff also comprises Povla Frijsh, Charles Naegele, Marion Bauer, Baroness Errante and Mrs. W. Henry Zay.

Dance training will be under the supervision of Hanya Holm. The drama department will be under the direction of Robert Porterfield, with Donald Wetmore, Steward Chane, C. Edward Hale and Elena Balieff as assistants.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
SEP 9 - 1939

SYMPHONY TO GIVE 5 CONCERTS HERE

Will Open Season in Boston Oct. 13.—Continues to May 4.

The Boston Symphony Orchestra's 59th season, which will include five concerts in Metropolitan Theatre in this city, will open in Symphony Hall on Friday afternoon, Oct. 13, and continue to May 4.

There will be 24 pairs of Friday afternoon and Saturday evening concerts and six pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall. The customary concerts in other New England cities and in New York and the West will be given.

On Oct. 5 and 7, two pre-season concerts will be given in Carnegie Hall, New York, the music to be American, as part of the festival of the American Society of Composers, Authors and Publishers. American music will be given more than usual prominence in the Boston season, it is announced.

Among the works planned for the season are Mahler's "Song of the Earth;" Debussy's "Martyrdom of St. Sebastian;" a new symphony in C major by Stravinsky, and Bach's mass in B minor. Stravinsky's "Oedipus Rex" will be revived, under the direction of the composer.

Dr. Serge Koussevitzky will give "a fuller representation than is customary of the music of Bach and Mozart," it is announced. Orchestral works of Tchaikovsky and a concert performance of his opera, "Pique-Dame" will be presented in a Tchaikovsky Festival, marking the 100th anniversary of his birth.

Among the season's soloists will be Josef Hofmann, Rudolph Serkin, Walter Gieseking and Jan Smeterlin, pianists; Jascha Heifetz and Joseph Szigeti, violinists, and Emanuel Feuermann, 'cellist.

The season will be Dr. Koussevitzky's 16th consecutive one as conductor.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
SEP 9 - 1939

Boston Symphony to Start Season Oct. 5

The Boston Symphony Orchestra will open its fifty-ninth season, contrary to all precedent, in Carnegie Hall, New York. Two concerts will be given here on Thursday and Saturday evenings, October 5 and 7, when Serge Koussevitzky will conduct two programs of American music, past and present, as a part of the festival to be given by the American Society of Composers, Authors and Publishers. The season proper will open in Symphony Hall, Boston, on Friday, October 13, and will extend through May 4. This will be the sixteenth successive season under the leadership of Serge Koussevitzky.

The conductor announces a few of the works to be included in the season's repertory. There will be a larger representation than usual of the music of Bach and Mozart. A number of American works will also be played through the season. Music to be included will be Debussy's "Martyrdom of Saint Sebastian," and Mahler's "Song of the Earth." Stravinsky's new Symphony in C major is to be played, and his "Oedipus Rex" is to be revived, the composer conducting his own score.

The last two pairs of concerts of the season will be devoted to the music of Tchaikowsky, in commemoration of the 100th anniversary of his birth. In addition to his orchestral works there will be a concert performance of the opera, "Pique Dame."

Bach's Mass in B minor will be performed at a special concert in April.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

SEP 7 - 1939

RUTH PEACOCK OBOE SOLOIST JOINS CONSERVATORY STAFF

Miss Ruth Peacock of West Roxbury, who has been teaching oboe in the Boston public school system has joined the staff of the Springfield Conservatory of Music and will teach oboe here this season. Miss Peacock is a pupil of Fernand Gillet of the Boston Symphony orchestra. She has registration of pupils from Mount Holyoke college and from other surrounding places.

Miss Peacock is a former member of the People's Symphony orchestra of Boston and has played with the Providence Symphony, the Women's Symphony of Boston and the Smith college orchestra as oboe soloist.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

SEP 9 - 1939

Hub Symphony Orchestra Oct. 13

Reminder that musical activities hereabouts will soon be resumed is the announcement that the Boston Symphony Orchestra will open its 59th season in Symphony hall on Friday afternoon, Oct. 13. Continuing until May 4, there will be the usual series of 24 pairs of Friday afternoon and Saturday evening concerts. Commuters will be glad to hear that the six pairs of Monday evening and Tuesday afternoon concerts will be offered. In the past few seasons these have been increasingly popular, helping to make the superb orchestra a New England institution. And the standard of the programs bears comparison with the longer established series. There will be the usual New York series and concerts in New England cities and the West.

Dr. Koussevitzky, by report, plans this season to give fuller representation than usual to the music of Bach and Mozart. And at a special concert in April the Bach B minor mass will be presented. Works of a later period which he expects to present this season are Mahler's "Song of the Earth" and Debussy's "Martyrdom of St. Sebastian." Novelty will be a new Symphony by Stravinsky, and his "Oedipus Rex" will be revived under the baton of the composer. The last two pairs of concerts in the season will commemorate the hundredth anniversary of the birth of Tschaikowsky and will be devoted to the playing of his compositions, including a concert performance of his seldom-heard opera "Pique-Dame."

Before the opening of the Boston season Dr. Koussevitzky will present on Oct. 5 and 7 in Carnegie hall, New York, two programs of American music, past and present, in conjunction with the festival sponsored by the American Society of Composers, Authors and Publishers. More American music will figure in the Boston season.

The soloists engaged to appear in the Friday and Saturday series include Josef Hofmann, who has not played with the orchestra for a number of years, and three other pianists more recently heard—Rudolf Serkin, Walter Gieseking and Jan Smeterlin (these pianists are to play in concertos of Beethoven, Schumann, Chopin and Szymanowski). The violinists Jascha Heifetz and Joseph Szigeti are announced, and the violoncellist Emanuel Feuermann, who is to make his first appearance with the Boston Symphony Orchestra. Singers are to be heard in the works by Mahler, Debussy and Bach mentioned above; also in Stravinsky's "Oedipus Rex" and Tschaikowsky's "Pique-Dame."

S. R. F.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

SEP 9 - 1939

Boston Symphony To Open Season Here

Contrary to all precedent, the Boston Symphony Orchestra will open its 59th season in Carnegie Hall. Two concerts will be given there on Oct. 5 and 7, when Serge Koussevitzky will conduct programs devoted to American music past and present, as part of a festival to be sponsored by the American Society of Composers, Authors & Publishers.

The season proper will begin in Symphony Hall, Boston, on Oct. 13. This will be the orchestra's sixteenth successive season under the leadership of Mr. Koussevitzky.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

SEP 9 - 1939

Brooklyn Institute Concert Series Opens October 11

The Brooklyn Institute of Arts and Sciences announces that the number of concerts, recitals and lectures on music and the dance will be greatly increased in its program for 1939-1940 at the Brooklyn Academy of Music. In all, fifty-three events have already been planned and others will be announced during the season. This program will open Wednesday evening, October 11, with a special concert, which will include performances by a symphony orchestra, a large chorus and a ballet group.

Heading the musical organizations appearing under the auspices of the Institute at the Academy of Music is the Boston Symphony Orchestra and its conductor, Serge Koussevitzky. The orchestra will give five concerts in the Opera House of the Academy of Music on the following evenings: Friday, November 24; Friday, January 12; Thursday, February 15; Friday, March 15, and Friday, April 5.

Subscription sale for the orchestra's Brooklyn series is now open and will continue until the remaining seats are sold.

The Institute's largest subscription series, "Music and the Dance," consists of the following eight concerts and four ballet programs by internationally famous artists:

Josef and Rosina Lhevine, Wednesday, October 18; Bali Dancers, with Devi Dja, Wednesday, November 1; Lotte Lehman, Tuesday, November 14; Emanuel Feuermann, Monday, December 4; New Friends of Music Orchestra, Fritz Stiedry conducting, Wednesday, December 20; Jascha Heiftez, Wednesday, January 3; Jooss Ballet, Tuesday, January 16; Lauritz Melchior, Monday, January 29; Mozart Boys' Choir, Wednesday, February 21; Ted Shawn and his Men Dancers, Monday, March 4; Vladimir Horowitz, Monday, April 18, and a Negro Festival, featuring the Eva Jessys Choir, Wednesday, April 10. All of these concerts will be held in the Opera House of the Academy of Music at 8:30 P. M.

The institute will also present a number of chamber music and ensemble programs in the Academy's Music Hall. Among the groups to participate in this series are the Trapp Family Choir, the Budapest String Quartet, Webster Aitken and Frances Blaisdell, pianist and flautist, accompanied by chamber orchestra; the Tollefsen Trio and the newly formed Chamber Music Guild of New York, under the direction of Dr. Felix Guenther, which will give three Sunday afternoon programs of rarely performed masterworks for larger ensembles.

An innovation in the Institute's work during the coming season will be provided by a special series of recitals by young artists from the metropolitan area. These recitals will be held on Sunday afternoon throughout the season.

Outstanding among the numerous lecture and lecture recitals to be given at the Institute is a special series of twelve lectures, "The Background of Contemporary Music," conducted by Jonathan Schiller.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

SEP 9 - 1939

The Boston Symphony Orchestra will open its 59th season in Symphony Hall, Boston, on Friday afternoon, Oct. 13.

The season will continue until May 4 with the usual series of 24 pairs of Friday afternoon and Saturday evening concerts, and six pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall. There are to be concerts as usual in other cities of New England, New York and the West.

Much music of special interest, both new and old, will be heard in the course, as well as a larger representation from the standard symphonic repertory. Dr. Serge Koussevitzky has drawn up a plan of certain works to be heard in this, his 16th successive year as the orchestra's conductor. Mahler's "Song of the Earth," and Debussy's "Martyrdom of St. Sebastian" will be played at the Friday and Saturday series; also a new Symphony of Stravinsky, in C major, and his "Oedipus Rex," which is to be revived under the direction of the composer. The conductor will give a fuller representation than is customary of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April.

Tchaikovsky Festival

The last two pairs of concerts of the season will be devoted to music of Tchaikovsky, in commemoration of the 100th anniversary of his birth. In addition to his orchestral works, there will be a concert performance of the opera "Pique-Dame."

Two pre-season concerts are announced to be given in Carnegie Hall, New York. Dr. Koussevitzky will conduct on Oct. 5 and 7, programs of American music, past and present, as part of the festival to be given by the American Society of Composers, Authors and Publishers. American music will figure more prominently than usual in the Boston season.

The Soloists

The soloists engaged to appear in the Friday and Saturday series include Josef Hofmann, who has not played with the orchestra for a number of years, and three other pianists more recently heard—Rudolf Serkin, Walter Gieseking and Jan Smeterlin.

These pianists are to play in concertos of Beethoven, Schumann, Chopin and Szymanowski.

The violinists, Jascha Heifetz and Joseph Szigeti are announced and the cellist, Emanuel Feuermann, who is to make his first appearance with the Boston Symphony Orchestra. Singers are to be heard in the works by Mahler, Debussy and Bach mentioned above; also in Stravinsky's "Oedipus Rex," and Tchaikovsky's "Pique-Dame."

LOWELL COURIER-CITIZEN.
SATURDAY, SEPTEMBER 9, 1939

Hub Symphony Orchestra to Play Oct. 13

Will Open 59th Season with Usual Series of 24 Pairs of Concerts—New York Program Oct. 5.

Reminder that musical activities hereabouts will soon be resumed is the announcement that the Boston Symphony Orchestra will open its 59th season in Symphony hall on Friday afternoon, Oct. 13. Continuing until May 4, there will be the usual series of 24 pairs of Friday afternoon and Saturday evening concerts. Commuters will be glad to hear that the six pairs of Monday evening and Tuesday afternoon concerts will be offered. In the past few seasons these have been increasingly popular, helping to make the superb orchestra a New England institution. And the standard of the programs bears comparison with the longer established series. There will be the usual New York series and concerts in New England cities and the West.

Music in Prospect.

Dr. Koussevitzky, by report, plans this season to give fuller representation than usual to the music of Bach and Mozart. And at a special concert in April the Bach B minor mass will be presented. Works of a later period which he expects to present this season are Mahler's "Song of the Earth" and Debussy's "Martyrdom of St. Sebastian." Novelty will be a new Symphony by Stravinsky, and his "Oedipus Rex" will be revived under the baton of the composer. The last two pairs of concerts in the season will commemorate the hundredth anniversary of the birth of Tschaikowsky and will be devoted to the playing of his compositions, including a concert performance of his seldom-heard opera "Pique-Dame."

American Music.

Before the opening of the Boston season Dr. Koussevitzky will present on Oct. 5 and 7 in Carnegie hall, New York, two programs of American music, past and present, in conjunction with the festival sponsored by the American Society of Composers, Authors and Publishers. More American music will figure in the Boston season.

The Soloists.

The soloists engaged to appear in the Friday and Saturday series include Josef Hofmann, who has not played with the orchestra for a number of years, and three other pianists more recently heard—Rudolf Serkin, Walter Gieseking and Jan Smeterlin (these pianists are to play in concertos of Beethoven, Schumann, Chopin and Szymanowski). The violinists Jascha Heifetz and Joseph Szigeti are announced, and the violoncellist Emanuel Feuermann, who is to make his first appearance with the Boston Symphony Orchestra. Singers are to be heard in the works by Mahler, Debussy and Bach mentioned above; also in Stravinsky's "Oedipus Rex" and Tschaikowsky's "Pique-Dame."

S. R. F.

TRANSCRIPT, SATURDAY, SEPTEMBER 9, 1939

MUSIC

Symphony Season To Begin Oct. 13

The Boston Symphony Orchestra will begin its 59th season Friday afternoon, Oct. 13, at Symphony Hall, in the first of the Friday afternoon concerts. The season will continue until May 4, with the usual series of 24 pairs of Friday afternoon and Saturday evening concerts and six pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall.

As in the past, there will be concerts in other cities of New England and the West as well as the regular evenings in New York city. There will be two pre-season concerts in Carnegie Hall, to be given as part of the festival sponsored by the American Society of Composers, Authors and Publishers. At the last two pairs of concerts of the season, the programs will be devoted to the music of Tchaikovsky, in commemoration of the 100th anniversary of his birth. In addition to orchestral works by the Russian composer, there will be a concert performance of his opera, "Pique Dame."

Serge Koussevitzky, beginning his 16th season as conductor of the Boston Symphony Orchestra, has announced that among other new and seldom heard compositions, there will be Mahler's "Song of the Earth," "Debussy's "Martyrdom of St. Sebastian," Stravinsky's new symphony in G major and "Oedipus Res," the latter to be revived under the direction of the composer; Bach's B minor Mass, to be played at a special concert in April, and a fuller representation of the music of Bach and Mozart than has been customary in past years.

Soloist who will appear in the Friday-Saturday series include Josef Hofman, Rudolf Serkin, Walter Gieseking, Jan Smeterlin, pianist, who will play in Concertos by Beethoven, Schumann, Chopin and Szymanowski; Jascha Heifetz and Joseph Szigeti, violinists, and Emanuel Feuerman, 'cellist.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

SEP 9 - 1939

Music and Musicians

Prelude to the New Season — Barbirolli Announces Novelties — Other News.

By WILLIAM G. KING.

Unless conditions here change very radically in the next few weeks, there appears to be little likelihood that Europe's war will curtail very seriously the 1939-40 music season in the United States.

It is, of course, too early to speculate upon the number of recitals already booked for the local auditoria, which may have to be canceled because the artists scheduled to give them cannot come to this country, but present information indicates that this number will be comparatively small, and it seems certain that the great orchestras and opera-companies will be able to carry on as usual. It is reassuring to recall that so many of the world's outstanding musicians now are Americans, or are in process of becoming Americans, and that, whatever the outcome of the catastrophe across the waters, they will be concentrating their activities in the United States more than ever before.

The New York Philharmonic-Symphony Society, as an example, is going forward with plans for one of the most ambitious seasons in its long history. The return earlier this week of its orchestra's conductor, the British-born John Barbirolli, removed any uncertainty which may have existed concerning the effect of the war upon its leadership. Mr. Barbirolli, a veteran of the first world war, applied for American citizenship in April of 1938.

He spent his vacation from the Carnegie Hall podium in England and France, largely in preparation of the works on an imposing list of "novelties" which will add unusual interest to the new season's programs. The list includes well over a score of important first performances and revivals.

New Weinberger Work.

The opening group of concerts on October 12, 13 and 15 will bring the first hearings anywhere of Jaromir Weinberger's Variations and Fugue on "Under the Spreading Chestnut Tree," which is dedicated to the Society and its conductor. Also on the program for these concerts is a Mozart Suite for Strings in a new arrangement by Mr. Barbirolli.

On October 19 and 20, the first complete performance by the Society of Ravel's "Daphnis et Chloe" Suites Nos. 1 and 2 will be given. Mr. Barbirolli has bridged the two suites with other music from the ballet and the work, in its new arrangement, requires some thirty-five minutes to play.

On October 26 and 27, William Walton's Overture, "Portsmouth Point," will be played for the first time by the Society. A feature of the October 29 program will be a performance of Henry F. B. Gilbert's Comedy Overture on Negro Themes.

On November 2 and 3, Mario Castelnuovo-Tedesco's Second Piano Concerto will have its first performance in America, and the same composer's "Twelfth Night" Overture will be played by the Society for the first time.

On November 11 and 12 the saxophonist Sigurd Rascher will be the soloist in the first American performances of the Debussy Rhapsody for Saxophone and Orchestra in the revised version by Ernest Ansermet, and in the first New York performances of the Ibert Concertino for Saxophone and Orchestra.

November 16 and 17 will bring the first New York performances of "The Wonderful Mandarin," by Bela Bartok, and on November 18 and 19, Arthur Foot's E Major Suite for Strings is listed for the first time on a program of the Philharmonic-Symphony.

Other 'Firsts.'

On April 11, the world premiere of "Moby Dick," dramatic cantata based on Melville's novel by the young American composer, Bernard Hermann, will be given. Other events on the list,, for some of which definite dates have not yet been set, include the first performance of a new arrangement of the Tchaikowsky Violin Concerto by Fritz Kreisler, with the arranger as soloist; the first New York performance of a suite arranged by Gordon Jacob from the works of William Byrd; a revised version of John Powell's suite, "A Set of Three"; the first New York performance of Karl Holler's Hymn for Orchestra on Gregorian Choral Melodies, and the world premiere of the "Cortachy Symphony," by the American composer, Antonio Lora.

Other works by prominent contemporary composers, which, as far as available records indicate, will be having their first New York performances when Mr. Barbirolli and his men play them this season, include Ernst von Dohnanyi's "Symphonisches Minuten"; a suite from the ballet "L'Age d'Or," by Dmitri Shostakovitch; a suite from Arthur Bliss's ballet "Checkmate"; Germaine Tailleferre's Concerto for Two Pianos and Female Voices, in which the duo-pianists, Ethel Bartlett and Rae Robertson, will be soloists; Nicolas Miaskowski's Symphony No. 15 in D Minor; the same composer's Violin Concerto, completed only last year; a Rumba by the South American composer, Caturla; and a Suite of Dances by Arthur Benjamin.

Infrequently heard works dating from another day which Mr. Barbirolli has scheduled, include the prelude to "The Dream of Gerontius," by Elgar; Bruckner's Symphony No. 7 in E Major; and Hermann Goetz's Symphony in F.

The latter composition, Mr. Barbirolli tells me, holds a particular place in his affections for another reason besides its musical worth. It was on the program of the first concert he played as a member of an orchestra, when he was a ten-year-old student of the 'cello.

The young conductor was married in England last July 5 to Evelyn Rothwell, distinguished English oboist. She is to join him here early next month, and they will make their permanent home in New York.

Boston Symphony.

The Boston Symphony will break a precedent of fifty-nine years' standing by opening its 1939-1940 season in New York instead of Boston. On October 5 and 7, it will give concerts of American music, past and present, in Carnegie Hall, as part of a music festival sponsored by the American Society of Composers, Authors and Publishers. It will play its first Boston concert on October 13, in Symphony Hall.

Dr. Serge Koussevitzky, its conductor, has announced that "there will be a larger representation than usual" of the music of Bach and Mozart in this season's programs, and that works of a number of American composers also will be heard. A new Stravinsky symphony will be introduced, and the same composer's "Oedipus Rex" will be revived. Other events of outstanding interest will be performances of Debussy's "Martyrdom of St. Sebastian" and Mahler's "Song of the Earth"; and two pairs of concerts devoted to the music of Tchaikowsky, given in commemoration of the 100th anniversary of his birth. A feature of these will be a concert version of his opera "Pique-Dame." The Bach B-Minor Mass will be performed at a special concert in April.

The New Friends of Music today announced the complete programs for the sixteen Sunday afternoon concerts to be given at Town Hall this season, the first of which takes place on October 29. This year, the fourth in which the organization has presented its noteworthy series of chamber-music concerts, all of the quintets and piano trios of Mozart, Beethoven and Brahms are included in the programs.

Among the soloists and chamber-music groups who will participate are the Serkin-Busch Trio; Myra Hess, pianist; Elisabeth Schumann, soprano; the Pro Arte Quartet; William Primrose, violist; Hortense Monath, pianist; the Budapest Quartet; Enid Szantho, contralto; the Gordon Quartet; the Kolisch Quartet, and the Philharmonic-Symphony Quartet.

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

SEP 9 - 1939

Sharon Authoress Has Story in the Post

SHARON—The first appearance of the work of a new fiction writer in the pages of the internationally known publication, The Saturday Evening Post, is always of interest to that great army of American readers, who enjoy creative writing of the short story type.

When the writer is a local person, particularly a well-known woman, admired for her charm and respected for her ability and intelligence, that interest is intensified to an unusual extent for the residents of the community in which the writer makes her home and mingles with them in the work-a-day tasks of earning a living.

Miss Margaret Lee Runbeck of this town would appear to have attained the secret ambition of every writer of fiction by the publication in last week's edition of the Post, of her latest story, "Reply requested."

In common with many of Miss Runbeck's stories, which are tales about children and homey folks, is the delightful story of a child who saw only what interested him, a Dad that wanted to forego a wanderer's restlessness, to come home to a hard won peace, and the reply that went across the sea in answer to a radio form, "Reply Requested."

Miss Runbeck takes quite casually the acclaim that has come to her through the so-called "making" of the well-known publication. For several years she has written serial stories published by the American Magazine, Good Housekeeping, McCall's and Woman's Home Companion, has written and saw published two books and contributed countless short stories for magazines and newspapers.

"Perhaps it is because my stories have in the past been published in periodicals read for the most part by women," she says, "that may account for their not having been brought to the attention of male readers. I do know that my father in Washington seemed first aware that I was able to earn a living as a writer, when he was informed of my having a story published in the Post."

Miss Runbeck lives in an English brick manor house that she designed herself, a house that clings to a hillside and has rooms on five different levels. She lives there quietly with her sister and four-year-old niece, a curly-headed tot who wants to start attending school at once.

She started writing campus news for a school publication while attending high school. An article on Girls' Camps attracted the attention of C. M. Gunther, founder of the Campfire Girls' organization. Upon her graduation from Chicago University, she was employed by him in this work among young women. From there she went to the Christian Science Monitor, where she pursued elusive facts throughout Boston and its suburbs.

She followed women's activities, did art criticism, straight news, and made herself generally indispensible to that paper. An assignment from the editor of the Monitor to write a story on the Sharon Bird Sanctuary first brought her to Sharon, and because she liked the sound of its name, the songs of its birds and the friendly hospitality of its residents, she decided forthwith to make it her home.

She has no hobby other than to enjoy good music, and looks forward to the open season when she is a regular attendant at the Boston and New York Symphony concerts.

Miss Runbeck's home includes a beautiful finished studio with a large fireplace, but she accomplishes little there in the way of real work. Life is too full of gay temptations at home to apply one's self to serious work, she says. So she commutes to Boston each day to a business-like office, believing writers should keep regular working hours. There she dictates to an efficient secretary the beautiful stories so reminiscent of American life, that have been read by people at all ends of the earth.

It was in that business-like office that she wrote, "For Today Only." The novel of a department store sale, of the men and women who were part of it, how it affected their lives and what it did to love. The novel has already gone into two printings.

Explaining how she came to write a novel with a department store background, Miss Runbeck says, "I was always interested in department stores, which seems to me a still-life of desire and necessity. I wrote fashion copy for a large store some years ago and of course spent much time in the various departments. Since then, although I buy much less than the ordinary customer, I still spend a great deal of time in stores plagued by this particular fascination."

It was the publication of Miss Runbeck's first novel, "People Will Talk," the tale of gossip in a small town and its far reaching effect that gave her courage to give up newspaper work. This book ran into a dozen printings, is found in practically every public library in this country and had a wide sale abroad.

"With the proceeds of the sale of that novel I decided to make fiction writing my life work, and with that aim I have worked hard ever since toward that end," she says. In addition to her work she has became a popular speaker at women's clubs, takes time out to work in a beautiful garden at her Maskwonicut st. home, enjoys bicycle riding, and takes an active interest in church work.

Modestly enough, this capable young woman, whose stories are so widely read, quoted from and commented on even by the European press, holds forth a distinct word of encouragement to that vast array of people who aspire to be writers. She says, anyone who is intelligent, observant, and diligent may train themselves to write for most people lack the "stick to it attitude" that will, if pursued long enough, invariably bring success. I have worked as hard at learning my profession, as any individual studying law or medicine or in fact any of the professions. As one goes on he naturally improves, and I feel that each year I obtain a wider and broader scope that has shown in my work."

During the past summer, Miss Runbeck spent her vacation "ancestor hunting" in Sweden. Flying from London to Stockholm, she met a relative who teaches in one of the universities there. Together they visited the town of Runbeck, spelled as her own name is today, since her ancestors founded it in the 12th century. She spent several pleasant weeks interviewing the inhabitants of the little hamlet and gathering material for her work.

Miss Runbeck is plump, lively and witty, with a refreshing personality to a public weary of synthetic sex literature. By creating typical characters of the hustle-bustle, struggle-clamor, fight and fume existence of American life, she has today become one of the country's outstanding successful novelists and magazine short story writers.

Hub Symphony To Play in N. Y.

adv Sept 10

The Boston Symphony Orchestra, Serge Koussevitsky directing, has been chosen to present the two final concerts in the Festival of American Music in New York, October 1 to 7, it was announced yesterday.

Boston's orchestra will present the symphonic section of the program. Other sections will include musical comedy, swing, brass band, Negro and popular songs.

The two New York concerts by the Boston Symphony Orchestra will precede the regular opening of the orchestra's 59th season.

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

SEP 10 1939

CLOUDS OF WAR HOVERING OVER HUB SYMPHONY

String Players Abroad In Europe May Be With French Army

Boston, Sept. 9 — (AP) — War clouds are hovering over one of the world's greatest music-making organizations—the Boston Symphony orchestra.

Three French-born string players are abroad somewhere in war-troubled Europe—and the orchestra, which today announced it would open its 59th season in New York Oct. 5 and 7, would like the men back.

Presumably, the men—none of whom are first desk players—have either joined the military services or are attempting to obtain passage to the United States, but until word has been received orchestra officials are keeping their fingers crossed.

The orchestra is somewhat less concerned over the future of several of its key woodwind and brass players, who also are French-born, and who, admittedly, it would be difficult to replace. All of the latter, however, are in this country, and it is believed their ages would preclude any military activity.

"In any event," one official said, "the orchestra is unlikely to be embarrassed by the war."

Back in 1917 . . .

War currents have played an important part in Boston Symphony history. Back in October, 1917, audiences became quite upset over the fact a German, Dr. Karl Muck, was conductor. Indeed, before one scheduled concert in Providence, R. I., a demand was made that Dr. Muck conduct the "Star-Spangled Banner" to "prove his loyalty." The conductor declined on grounds he had not been given time for rehearsal, and, although he subsequently played the national anthem at other concerts in the East, the resultant furore led to his resignation.

Ironically, the prospectus for Conductor Serge Koussevitzky's 16th consecutive season as musical director here announces that the emphasis for 1939-40 will be upon the works of Bach, a German, and Mozart, an Austrian.

Also, the last two pairs of the 24 Friday afternoon and Saturday evening concerts will commemorate the 100th birthday anniversary of Tchaikowsky.

Russians Invited.

Two Russians—Igor Stravinsky, who is scheduled to lecture on poetry at Harvard university this winter, and Nicolai Malko, have been invited to appear as guest conductors, but whether they will do so depends upon their ability to leave war-stricken Europe.

Dr. Koussevitzky promises the usual number of new compositions, among them a recent symphony by Stravinsky, as yet unheard. That composer, if he arrives, also is expected to revive and conduct his "Oedipus Rex."

Soloists engaged include Pianists Josef Hofmann, Rudolph Serkin, Walter Gieseking and Jan Smeterlin; Violinists Jascha Heifetz, and 'cellist Emanuel Feuermann.

For the first time in its history, the orchestra will open away from its Symphony hall home, two New York concerts being listed as part of the music festival to be given by the American Society of Composers, Authors and Publishers. The Boston opening has been set for Oct. 13.

(6)

LOBE—SEPTEMBER 10, 1939

MUSIC AND MUSIC

Koussevitzky to Begin Symphony Season Oct. 13

Dr. Serge Koussevitzky will begin the 59th season of the Boston Symphony Orchestra with concerts at Symphony Hall Friday afternoon, Oct. 13, and Saturday evening, Oct. 14. He will then enter his 16th consecutive year as conductor of the great orchestra which is Boston's musical glory.

What should prove an event will be concert performance of Tchaikovsky's opera "Pique-Dame" during a two weeks' Tchaikovsky Festival at the end of the season. May 7, 1940, will be the 100th anniversary of Tchaikovsky's birth.

Dr. Koussevitzky plans to concentrate more than usual on Bach and Mozart. Some of the outstanding scores due for performance are Bach's B minor Mass, to be given at a special concert in April; Mahler's "Song of the Earth" and Debussy's "Martyrdom of St. Sebastian." A new Symphony in C major by the contemporary Russian, Igor Stravinsky, will be introduced, and the same composer's choral score, "'Oedipus Rex," is to be revived. Stravinsky himself will conduct "Oedipus Rex." It will be remembered that the noted Russian is to spend the season as occupant of the Charles Eliot Norton chair of poetry at Harvard.

It is understood that two new American scores—a symphony by Howard Hanson, and an overture by William Shuman—may be performed. Nicolai Malko, a Russian, has been invited to conduct as guest later in the season.

Soloists engaged for the Friday-Saturday series are pianists Josef Hofmann—who has not appeared with this orchestra for several years—Rudolf Serkin, Walter Gieseking and Jan Smeterlin; violinists Jascha Heifetz and Joseph Szigeti, and Emanuel Feuermann, cellist, who will be heard with the Boston Symphony for the first time. Piano concertos by Beethoven, Schumann, Chopin and the late Polish composer, Karol Szymanowski, are scheduled, but which artist will play which concerto is not specified. Nor have the singers for the previously mentioned scores by Mahler, Debussy and Bach, and for Stravinsky's "Oedipus Rex" and Tchaikovsky's "Pique-Dame" been announced.

The Boston season will, as usual, bring 24 pairs of Friday afternoon and Saturday evening concerts, and six pairs on Monday evenings and Tuesday afternoons. The orchestra will also visit New York and other cities. Season tickets are available for all the Symphony Hall series. Two special pre-season concerts are to be given in Carnegie Hall, New York, Oct. 5 and 7, in connection with the festival of the Society of Composers, Authors and Publishers. American music will be heard exclusively at each, and Dr. Koussevitzky will conduct.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
Brooklyn
SEP 10 1939

INSTITUTE OF ARTS TO BEGIN SCHEDULE

Varied Program of Brooklyn Society Opens Wednesday With Concert Festival

53 EVENTS ARE ON LIST

Boston Symphony to Present Series of Five Concerts Under Koussevitzky

The Brooklyn Institute of Arts and Sciences will offer this season an extensive program of concerts, recitals and lectures on music and the dance, including fifty-three events, at the Brooklyn Academy of Music, it was announced yesterday.

The program will open Wednesday night, Oct. 11, with a concert festival to include performances by a symphony orchestra, a large chorus and a ballet group.

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will give five concerts on the nights of Friday, Nov. 24; Friday, Jan. 12; Thursday, Feb. 15; Friday, March 15, and Friday, April 5. Subscription sale for the series is now open and will continue until the remaining seats are sold.

The institute's largest subscription series, "Music and the Dance," is enjoying a popular response, it was said. Eight concerts and four ballet programs will be offered.

Schedule of Programs

The schedule follows:

Joseph and Rosina Lhevinne	Oct. 18
Bali and Java Dancers, with Devi Dja	Nov. 1
Lotte Lehmann	Nov. 14
Emanuel Feuermann	Dec. 4
New Friends of Music	Dec. 20
Jascha Heifetz	Jan. 3
Jooss Ballet	Jan. 16
Lauritz Melchior	Jan. 29
Mozart Boys Choir	Feb. 21
Ted Shawn and His Men Dancers	Mar. 4
Vladimir Horowitz	Mar. 18
Negro Folk Festival	Apr. 10

The institute will also present a number of chamber music and other ensemble programs. Among the participants will be the Trapp Family Choir, the Budapest String Quartette, Webster Aitken and Frances Blaisdell, pianist and flutist, accompanied by chamber orchestra, the Tollefsen Trio, and the newly formed Chamber Music Guild of New York, directed by Dr. Felix Guenther.

A special series of recitals by young artists from the metropolitan area also will be offered. Lectures and lecture recitals will include a series of twelve lectures, "The Background of Contemporary Music," by Jonathan Schiller, director of the RCA Victor lecture bureau.

Other lecturers will be Aaron Copland, the composer; Dr. Guenther of Queens College, and Grant H. Code, associate editor of the "Dance Observer."

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
SEP 10 1939

Bostonians Announce Two Special Events

American Compositions To Be Performed in Carnegie Hall in October

Contrary to its customary procedure of beginning its season in Boston, the Boston Symphony Orchestra will begin its next season in New York in Carnegie Hall with two concerts on Thursday and Saturday evenings, Oct. 5 and 7. The programs, which will be directed by Serge Koussevitzky, will be devoted to American music of the past and present, and will constitute part of the festival to be given by the American Society of Composers, Authors and Publishers. The regular season will commence in Boston in Symphony Hall on Oct. 13 and will continue through May 4. This will be the sixteenth successive season under Mr. Koussevitzky's direction.

Mozart and Bach will figure more extensively in the programs than usual. Works by American composers will be performed during the course of the season. Among the compositions scheduled for performance are Debussy's "Martyrdom of St. Sebastian" and Mahler's "Lied von der Erde." Stravinsky's new Symphony in C major will be played, and his "Oedipus Rex" will be revived, with the composer conducting.

The final two pairs of concerts of the season will be given over to the works of Tchaikovsky in commemoration of the hundredth anniversary of his birth. In addition to purely orchestral works, a concert version of his opera "Pique Dame" will be presented. Bach's B minor mass will be performed at a special concert in April.

The subscription series in Carnegie Hall will include five evening concerts on Nov. 23, Jan. 11, Feb. 16, March 14 and April 4, and five matinees on Nov. 25, Jan. 13, Feb. 17, March 16 and April 6. The series at the Brooklyn Academy of Music will take place on Nov. 24, Jan. 12, Feb. 15, March 15 and April 5.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
SEP 10 1939

CHEMISTS TO HEAR GAINS IN RESEARCH

Leaders in 18 Major Fields Will Report to Convention of 5,000 in Boston This Week

DEFENSE FACTORS TO FORE

Advances in Rubber, Petroleum and New Germicides Will Be Described and Discussed

Special to THE NEW YORK TIMES.

BOSTON, Mass., Sept. 9.—The national meeting of the American Chemical Society, in which 5,000 chemists and industrialists from all over the United States will participate, will open here Monday morning for five days of sessions.

Hundreds of papers and addresses reporting new developments in eighteen major fields of chemistry will be presented by leaders in these branches.

Notable advances in the chemistry of rubber, petroleum, gas and fuel, vital cogs in national defense plans, will be discussed. Other subjects will include nutrition, vitamins, synthetics, public health, water pollution and conservation of natural resources.

The centenary of the discovery of vulcanization of rubber by Charles Goodyear will be celebrated on Wednesday. Papers describing the progress of rubber research and manufacture in the United States will be read at a general meeting in the afternoon and at a dinner meeting in the evening.

Progress in petroleum research covering the broad fields of lubricants, fuels, by-products from petroleum and the physical properties of petroleum fractions and pure hydrocarbons will be reported Monday and Tuesday before the petroleum division.

Research on vitamin A and its relation to night blindness, on the anti-gray hair vitamin factor and on the effect of the vitamin B complex on body fat will be among the topics discussed Tuesday before a symposium on vitamins and nutrition.

New potent germicides of relatively low toxicity will be described Tuesday before the division of medicinal chemistry. A symposium on sterols and related compounds on Monday will hear reports on recent progress in the sterols, to which belong several of the life-essential hormones.

A series of twenty demonstrations will be included in an exhibition of crystalline proteins at the Harvard Medical School. Dr. W. M. Stanley and Dr. John H. Northrop of the Rockefeller Institute for Medical Research will demonstrate their technique with tobacco mosaic virus and crystalline protein-digesting enzymes. Professor Edwin J. Cohn of the Harvard Medical School will demonstrate work with radioactive zinc insulin.

A simplified synthesis of vitamin B6 will be announced by Dr. Stanton A. Harris and Dr. Karl Folkers of Merck & Co., Rahway, N. J., on Monday. Dr. Louis F. Fieser of the Harvard Medical School will disclose the synthesis of quinones related to the hemorrhage-preventing vitamin K.

Dr. Charles A. Kraus of Brown University, president of the American Chemical Society, will deliver his presidential address Thursday afternoon.

President James Bryant Conant of Harvard University, himself an eminent chemist, is honorary chairman of the convention, expected to be one of the largest in the society's history. At the invitation of Dr. Conant, the chemists will gather in the Harvard yard for a garden party Tuesday afternoon.

The Massachusetts Institute of Technology and Wellesley College will hold open house for the visitors on Thursday afternoon. A concert by eighty members of the Boston Symphony Orchestra has been arranged for Thursday evening in Symphony Hall.

THIS CLIPPING FROM
CHICAGO, ILL.
AMERICAN
SEP 10 1939

Solomon to Conduct Opening of Jubilee

by HERMAN DEVRIES

● A meteoric career such as Izler Solomon can claim to have achieved is rare indeed in one who has not as yet reached the maturity that is usually associated with long experience and many a struggle, even in very talented persons. Born in Kansas City of Russian parents, Solomon drew attention in early youth as a coming violinist.

Only a few years ago, he slipped into Chicago's musical life practically unknown, and to Albert L. Goldberg and the Federal Music Project, Mr. Solomon owes much of his present success, for it was the state director of the FMP who recognized the ability of the newcomer and who subsequently brought out this young genius, until finally the leadership of the Illinois Symphony Orchestra was intrusted to his care.

Named guest conductor of the Woman's Symphony last season, Mr. Solomon has been selected to lead this unique institution in all its concerts at Orchestra Hall this coming season, opening Monday evening, Oct. 16, when the soloists will be Edith Mason, soprano, and Mario Chamlee, tenor.

Following on the heels of his recent success directing the Toscanini NBC Symphony Orchestra, Mr. Solomon imediately signed a contract for the coming season for guest appearances from coast to coast and Canada, under NBC management.

This work will in no way interfere with his other assignements. On Wednesday evening, Sept. 13, Mr. Solomon conducts the concert opening the Golden Jubilee festivities, celebrating the fiftieth year of Hyde Park's annexation to Chicago.

Mr. Solomon has chosen as soloist Rosalinda Morini, soprano of the San Carlo Opera Company.

* * *

ANNUALLY THE HELLENIC Orthodox Church of Chicago, St. Basil's, gives a benefi affair. Last season the Hellenic Orthodox Community of Chicago and suburbs presented the Greek opera "Marco Bozzaris" at the Chicago Civic Opera House, and the artistic and financial results induced St. Basil's to produce the new Greek opera "Peruze" under the direction of Jean Fardulli, at the same theater on Sunday, Oct. 15, for its benefit.

The entire cast will be composed of persons who are American born and of Greek extraction.

* * *

THE UNIVERSITY COLLEGE of Northwestern University has announced its fifth History and Enjoyment of Music concert series of 1939-40 to take place in the Auditorium Theater from October 31 to February 18. The Philadelphia Symphony Orchestra, Eugene Ormandy, conductor, opens the course on October 31. The concert of November 19 brings the Litlefield Ballet in a new program. This American ballet organization is to appear again with the City Opera Company throughout its 1939 season. Jascha Hei- concert of December 3, and the fetz, violinist, is scheduled for the Boston Symphony Orchestra, Serge Koussevitzky, conductor, on December 13. Subscribers to the course will have opportunity to hear Sergei Rachmaninoff in a full length recital on January 14, 1940.

* * *

THE SAN CARLO OPERA comes back for a fortnight's stay at the Auditorium Theater on October 9. Many old favorites among standard operas will be performed with singers who have popularized themselves throughout the country. At the close of this opera season the Chicago Symphony will resume its regular series of concerts in Orchestra Hall, and during the month of October concerts and recitals more numerous than in the past few years are scheduled by Managers Berha Ott, Harry Zelzer, Henry Voegeli, Donna Parker and Mathilde Ernestine. The Adult Education Council will bring many notable pianistic personalities during its course, and later the Ballet Russe de Monte Carlo will offer an assortment of ballets that should prove a joy to the devotees of this unexcelled institution.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
SEP 10 1939

New England Conservatory Adds 6 Members to Faculty

Six new appointments to the faculty of the New England Conservatory of Music in Boston for the coming academic year, beginning Sept. 14, have been announced by the director, Wallace Goodrich. Isabel French, soprano, noted in Boston as teacher and recitalist, will join the vocal faculty. She has also given two New York recitals. Richard Howland will have charge of the course in fine arts. Raymond Allard, first bassoonist of the Boston Symphony Orchestra, will teach the playing of this instrument, and Everett Titcomb, organist, will teach choir training and the history of church music. Courses in psychology will be conducted by Dr. Charles K. Trueblood.

Cecil Arden, former mezzo-soprano of the Metropolitan Opera Company, has been invited by Senator George L. Radcliffe, to sing the "Star Spangled Banner" at the hundred and twenty-fifth anniversary of the writing of the national anthem, which will be held at Fort McHenry next Thursday.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
SEP 10 1939

Pianist Sails

Owing to the war, Webster Aitken, American pianist, has canceled his British fall tour and will sail from England today. He will give a New York recital early in January, and will make his Boston debut as soloist with the Boston Symphony Orchestra on March and 5.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
SEP 10 1939

NOTES OF MUSICIANS

As the high point of a nationwide Sibelius week to be held Sept. 24 to Oct. 1, in this country, the Republic of Finland, through its committee for Finland's participation in the New York World's Fair, announces an all-Sibelius concert to be given Thursday, Sept. 28, at Carnegie Hall by the NBC Symphony Orchestra under Georg Schneevoigt, Finnish conductor. Schneevoigt, a close friend of Sibelius, is at present a conductor of the Finnish National Orchestra. He is well known in the United States, having directed the Los Angeles Philharmonic Orchestra throughout the season of 1927 in Los Angeles, Calif. He has also appeared as guest conductor of the Boston Symphony Orchestra.

7

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 10 1939

BROOKLYN INSTITUTE

THhe Brooklyn Institute of Arts and Sciences has announced that the number of concerts, recitals and lectures on music and the dance will be considerably increased in its programs for 1939-'40 at the Brooklyn Academy of Music. Fifty-three events have already been scheduled and others will be added during the season. The series will be opened on Wednesday evening, Oct. 11, with a special concert by a symphony orchestra, a large chorus and a ballet group. Further details of this concert will be made public early next month.

The schedule for the institute's largest subscription series, "Music and the Dance," follows:

Josef and Rosina Lhevinne, pianists, Oct. 18.
Bali and Javanese Dancers, with Devi Dja, Nov. 1.
Lotte Lehmann, soprano, Nov. 14.
Emanuel Feuermann, cellist, Dec. 4.
New Friends of Music, Dec. 20.
Jascha Heifetz, violinist, Jan. 3.
Jooss Ballet, Jan. 16.
Lauritz Melchior, tenor, Jan. 29.
Mozart Boy's Choir, Feb. 21.
Ted Shawn and his Men Dancers, March 4.
Vladimir Horowitz, pianist, March 18.
Negro Folk Festival, April 10.

All of the above events will take place in the Opera House of the Academy of Music at 8:30 in the evening.

The dates for the five concerts by the Boston Symphony Orchestra are Nov. 24, Jan. 12, Feb. 15, March 15 and April 5. All of these are Friday evenings with the exception of Feb. 15, which is on Thursday.

The institute will also present a number of chamber music and other ensemble programs in the academy's music hall. Among the groups to participate in this series are the Trapp Family Choir, the Budapest String Quartet, Webster Aitken and Frances Blaisdell, pianist and flautist, accompanied by chamber orchestra; the Tollefsen Trio and the newly formed Chamber Music Guild of New York under the direction of Dr. Felix Guenther, which will give three Sunday afternoon programs of rarely performed masterworks for larger ensembles.

An innovation in the institute's work during the coming season will be provided by a special series of recitals by young artists from the metropolitan area. The series has been undertaken at the request of concert-goers who feel that it is one of the prime functions of a layman's music center to introduce each year artists who are on their way to prominence in the concert world. These recitals will be held on Sunday afternoons throughout the season.

Among the numerous lectures and lecture recitals to be given at the institute is a special series of twelve lectures, "The Background of Contemporary Music," conducted by Jonathan Schiller, former lecturer in music at Amherst College and at present director of the RCA Victor Lecture Bureau. Guest speakers and artists will appear at frequent intervals in this series. Mr. Schiller will also give five additional lectures devoted to the programs to be played by the Boston Symphony Orchestra at the Academy of Music. These lectures will precede each concert by four days. Additional lectures will be given at the institute by Aaron Copland, noted American composer; Dr. Felix Guenther, of Queens College; Grant H. Code, associate editor of the "Dance Observer," and others to be announced.

The institute's activities in music and the dance differ from similar presentations in that they are organized under a general, informal educational plan for the public. The work is maintained by the institute's thousands of members and is made available to the public on a non-commercial basis. Membership in the institute is open to all and offers attendance privileges, not only in the institute's musical program, but in the still larger lecture series presented each year at the Academy of Music.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 10 1939

Free Music Festival Oct. 1 to 7 Planned to Lift City War Gloom

Mayor Says A. S. C. A. P. Concerts, Running Gamut From Opera and Symphony to Swing, Will Prevent 'Profiteering on Sorrow and Anxiety'

Plans for a music festival to be held in New York from Oct. 1 to 7 by the American Society of Composers, Authors and Publishers were announced yesterday by Mayor F. H. LaGuardia at Summer City Hall near the World's Fair grounds. The concerts will be free to the public and will be the work of America's outstanding conductors, singers and musicians—popular as well as classic.

"There's going to be no profiteering on sorrow and anxiety," the Mayor said. "I know of no better way to get this message across than through music. Having this in mind, I consulted with Gene Buck (president of the A. S. C. A. P.) and by a happy coincidence I found that the society was considering a celebration of its twenty-fifth anniversary. Through the board of directors of the society, plans have been perfected, and we are going to have this whole week of music as a marvelous contribution to the people of the City of New York. We'll have everything from ballads to opera, from symphony to swing, and the program will be a monument dedicated to art and to peace."

Mr. Buck said leading stars of opera, musical comedy, radio, screen and the concert stage would participate. Among the events, he said, would be two concerts by the Boston Symphony Orchestra, under Serge Koussevitzky. An orchestra under [redacted] will offer a program of light-opera music.

An evening will be devoted to modern American music, with "name" bands playing programs of symphonic jazz, melody and swing, and an entire performance will be given over to the works of band-music composers, including Sousa. An evening also will be dedicated to popular songs of past and present.

The Mayor said the place for the concerts and the manner of distributing tickets, would be told soon.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

SEP 10 1939

War Clouds Hang Over Symphony

By BERNARD FREEMAN

Boston, Sept. 9.—(AP)—War clouds again are hovering over one of the world's great music-making organizations—the Boston Symphony Orchestra.

A group of French-born players, believed to number five, is abroad somewhere in war-troubled Europe—and the orchestra, which today announced it would open its 59th season in New York Oct. 5 and 7, would like the men back.

Presumably, the five—none of whom is a first desk player—have either joined the military services or are attempting to obtain passage to the United States, but until word has been received orchestra officials are keeping their fingers crossed.

The orchestra is somewhat less concerned over the future of several of its key woodwind and brass players, who also are French-born, and who, admittedly, it would be difficult to replace. All of the latter, however, are in this country, and it is believed their ages would preclude any military activity.

"In any event," one official said, "the orchestra is unlikely to be embarrassed by the war."

War currents have played an important part in Boston Symphony history. Back in October, 1917, audiences became quite upset over the fact a German, Dr. Karl Muck, was conductor. Indeed, before one scheduled concert in Providence, R. I., a demand was made that Dr. Muck conduct the "Star Spangled Banner" to "prove his loyalty." The conductor declined on grounds he had not been given time for rehearsal, and, although he subsequently played the National Anthem at other concerts in the East, the resultant furore led to his resignation.

Ironically, the prospectus for conductor Serge Koussevitzky's sixteenth consecutive reason as musical director here announces that the emphasis for 1939-40 will be upon the works of Bach, German, and Mozart, an Austrian.

Also the last of two pairs of the 24 Friday afternoon and Saturday evenings concerts will commemorate the 100th birthday anniversary of Tchaikowsky.

Two Russians—Igor Stravinsky, who is scheduled to lecture on poetry at Harvard University this winter, and Nicolai Malko, have been invited to appear as guest conductors, but whether they will do so depends upon their ability to leave war-stricken Europe.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

SEP 10 1939

CONCERT AND OPERA ASIDES

THE Boston Symphony Orchestra is going against all the precedents of its history during the coming season, but only with respect to the opening. The first concerts will take place, not in Boston, but in New York at Carnegie Hall. These programs will be presented on Thursday and Saturday evenings, Oct. 5 and 7, when Serge Koussevitzky will conduct two programs of American music past and present, as part of a festival of the American Society of Composers, Authors and Publishers.

The fifty-ninth season proper will open in Boston on Friday, Oct. 13, and will extend through May 4. It will be Mr. Koussevitzky's sixteenth at the head of the orchestra. Among the works in the season's repertory will be a larger representation than usual of Bach and Mozart, a number of American scores, Debussy's "Martyrdom of Saint Sebastian," Mahler's "Song of the Earth," Stravinsky's new symphony in C and a revival of his "Oedipus Rex," with the composer conducting; special programs devoted to the commemoration of the 100th anniversary of Tchaikovsky's birth, including a concert performance of the opera "Pique Dame." There will be a special performance of Bach's B minor Mass in April.

From a correspondent who went to the country to do some fishing and found an exciting manifestation of musical interest comes this story:

"Several years ago Franz Lorenz, a former 'cellist of the New York Symphony Orchestra, settled in Bennington, Vt., and started teaching music to children in the rural communities of Bennington County and in the town itself. Few of the children could afford much for lessons, and soon the enterprise received backing from the Federal Music Project of the WPA. In the Summer of 1937 he had formed his forty students into a senior and junior orchestra and, christening his school the 'Bennington County Musical Society,' he gave a concert climaxed by Haydn's 'Kindersymphonie' in which various leading citizens joined with their cuckoos, nightingales and toy trumpets. The concert was a great success and had to be repeated. Dorothy Canfield, who played first water-bird, made an appeal for funds which brought in $800 for the school.

"Last year, in thinking of another concert that might call in the participation of the townspeople, it was decided to include a few choral pieces on the program. Paul Boepple, who was resting in Bennington from his duties as conductor of the Dessoff Choirs, volunteered to lead the chorus and postcards were sent to all the citizens of Bennington who had ever been overheard whistling in tune. The first rehearsal drew out forty curious and somewhat skeptical souls; the second, fifty excited and enthusiastic ones. The chorus was christened the 'Roaring Branch Choral Society' after a local stream, and with six industrious rehearsals they contributed two a cappella pieces to Mr. Lorenz's program and also performed Mozart's 'Ave Verum' with his orchestra. The concert was such a success that the chorus decided to establish itself permanently, and Henry Johnson of the Bennington College music faculty became its regular conductor, leading several concerts at Christmas.

"Early this Summer the Bennington County Musical Society gave its own concert, and the chorus, working again under Mr. Boepple in Mr. Johnson's absence, prepared Schubert's Mass in C major. Mr. Lorenz's students, with but three years' instrumental training behind them, will play the orchestra parts, aided by members of the Bennington College music faculty. Already two performances are booked, one at the Bennington High School for the benefit of the Girls Club and one at Bennington College. On Sunday, Sept. 17, the chorus and orchestra will participate in a candlelight service at the Old First Church. They have also been asked to repeat the performance in Hoosick, N. Y., at the founding day celebration of the Hoosac School."

An annual series of Summer "pop" concerts by the Cleveland Summer Orchestra, composed of members of the Cleveland Orchestra, is now being planned, according to an announcement made by Edgar A. Hahn, president of the Cleveland Summer Music Society. The concerts will be directed by Rudolph Ringwall, associate conductor of the Cleveland Orchestra, and will be given in the new garden setting of the Cleveland Public Auditorium. The orchestra will consist of from seventy to eighty pieces and probably will offer three concerts weekly, as was done successfully this Summer when twelve such concerts were presented in the Ohio city that attracted a total attendance of more than 72,000 persons.

Nikolai Lopatnikoff informs us that he has finished his second symphony and expects to have it performed by the Boston Symphony Orchestra.

N.Y. Times 9-10-39

Gala Week of Free Music in City To Be Held to Allay Gloom of War

Boston Orchestra, Jazz Favorites and Noted Singers to Be Heard in Unprecedented Fete Beginning on Oct. 1

A week of free music on an unprecedented scale, designed to allay the public sorrow and anxiety occasioned by the conflict in Europe, will be presented in New York by the American Society of Composers, Authors and Publishers, Mayor La Guardia announced yesterday. The music festival, in which music appealing to all tastes will be given by noted bands, orchestras and singers, will be held on seven consecutive evenings starting Oct. 1.

Paul Whiteman, Benny Goodman and Fred Waring and their orchestras will present a session of symphonic jazz and swing music. The popular marches of John Philip Sousa and other notable seelctions from the American band reperatory will be played by Edwin Franko Goldman and his band and other organizations.

The glittering program, as announced by the Mayor and Gene Buck, president of the A. S. C. A. P., will also include a concert devoted to the works of Negro composers as played and sung by outstanding Negro singers, performers and organizations. Light operatic and musical comedy works will be presented by an orchestra conducted by Frank Black.

The famous Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, is scheduled to give two concerts of symphonic works by American composers.

One evening will be devoted to famous popular songs of the past and present written by members of the society, with Rudy Valle leading his orchestra and some of the composers appearing in person, such as Irving Berlin, George M. Cohan, Vincent Youmans, Harry T. Burleigh, Cole Porter and J. Fred Coots. Singers from the stage radio and screen will take part.

The festival was described by the Mayor as "the most unusual of its kind ever given in this country." In an announcement made public at the World's Fair City Hall, the Mayor said the festival would coincide with the celebration of the twenty-fifth anniversary of the foundation of the A. S. C. A. P.

Plans for a festival that would help to counteract in the city the current world tension came to fruition Friday afternoon as Mayor La Guardia and Mr. Buck met on the lawn of the Sheep Meadow in Central Park where a children's circus was being given.

"There's going to be no profiteer-

Continued on Page Forty-eight

1

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
SEP 10 1939

BROOKLYN INSTITUTE

THhe Brooklyn Institute of Arts and Sciences has announced that the number of concerts, recitals and lectures on music and the dance will be considerably increased in its programs for 1939-'40 at the Brooklyn Academy of Music. Fifty-three events have already been scheduled and others will be added during the season. The series will be opened on Wednesday evening, Oct. 11, with a special concert by a symphony orchestra, a large chorus and a ballet group. Further details of this concert will be made public early next month.

The schedule for the institute's largest subscription series, "Music and the Dance," follows:

Josef and Rosina Lhevinne, pianists, Oct. 18.
Bali and Javanese Dancers, with Devi Dja, Nov. 1.
Lotte Lehmann, soprano, Nov. 14.
Emanuel Feuermann, cellist, Dec. 4.
New Friends of Music, Dec. 20.
Jascha Heifetz, violinist, Jan. 3.
Jooss Ballet, Jan. 16.
Lauritz Melchior, tenor, Jan. 29.
Mozart Boy's Choir, Feb. 21.
Ted Shawn and his Men Dancers, March 4.
Vladimir Horowitz, pianist, March 18.
Negro Folk Festival, April 10.

All of the above events will take place in the Opera House of the Academy of Music at 8:30 in the evening.

The dates for the five concerts by the Boston Symphony Orchestra are Nov. 24, Jan. 12, Feb. 15, March 15 and April 5. All of these are Friday evenings with the exception of Feb. 15, which is on Thursday.

The institute will also present a number of chamber music and other ensemble programs in the academy's music hall. Among the groups to participate in this series are the Trapp Family Choir, the Budapest String Quartet, Webster Aitken and Frances Blaisdell, pianist and flautist, accompanied by chamber orchestra, the Tollefsen Trio and the newly formed Chamber Music Guild of New York under the direction of Dr. Felix Guenther, which will give three Sunday afternoon programs of rarely performed masterworks for larger ensembles.

An innovation in the institute's work during the coming season will be provided by a special series of recitals by young artists from the metropolitan area. The series has been undertaken at the request of concert-goers who feel that it is one of the prime functions of a layman's music center to introduce each year artists who are on their way to prominence in the concert world. These recitals will be held on Sunday afternoons throughout the season.

Among the numerous lectures and lecture recitals to be given at the institute is a special series of twelve lectures, "The Background of Contemporary Music," conducted by Jonathan Schiller, former lecturer in music at Amherst College and at present director of the RCA Victor Lecture Bureau. Guest speakers and artists will appear at frequent intervals in this series. Mr. Schiller will also give five additional lectures devoted to the programs to be played by the Boston Symphony Orchestra at the Academy of Music. These lectures will precede each concert by four days. Additional lectures will be given at the institute by Aaron Copland, noted American composer; Dr. Felix Guenther, of Queens College; Grant H. Code, associate editor of the "Dance Observer," and others to be announced.

The institute's activities in music and the dance differ from similar presentations in that they are organized under a general, informal educational plan for the public. The work is maintained by the institute's thousands of members and is made available to the public on a non-commercial basis. Membership in the institute is open to all and offers attendance privileges, not only in the institute's musical program, but in the still larger lecture series presented each year at the Academy of Music.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
SEP 10 1939

Free Music Festival Oct. 1 to 7 Planned to Lift City War Gloom

Mayor Says A. S. C. A. P. Concerts, Running Gamut From Opera and Symphony to Swing, Will Prevent 'Profiteering on Sorrow and Anxiety'

Plans for a music festival to be held in New York from Oct. 1 to 7 by the American Society of Composers, Authors and Publishers were announced yesterday by Mayor F. H. LaGuardia at Summer City Hall near the World's Fair grounds. The concerts will be free to the public and will be the work of America's outstanding conductors, singers and musicians—popular as well as classic.

"There's going to be no profiteering on sorrow and anxiety," the Mayor said. "I know of no better way to get this message across than through music. Having this in mind, I consulted with Gene Buck (president of the A. S. C. A. P.) and by a happy coincidence I found that the society was considering a celebration of its twenty-fifth anniversary. Through the board of directors of the society, plans have been perfected, and we are going to have this whole week of music as a marvelous contribution to the people of the City of New York. We'll have everything from ballads to opera, from symphony to swing, and the program will be a monument dedicated to art and to peace."

Mr. Buck said leading stars of opera, musical comedy, radio, screen and the concert stage would participate. Among the events, he said, would be two concerts by the Boston Symphony Orchestra, under Serge Koussevitzky. An orchestra under [redacted] will offer a program of light-opera music.

An evening will be devoted to modern American music, with "name" bands playing programs of symphonic jazz, melody and swing, and an entire performance will be given over to the works of band-music composers, including Sousa. An evening also will be dedicated to popular songs of past and present.

The Mayor said the place for the concerts and the manner of distributing tickets, would be told soon.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
SEP 10 1939

War Clouds Hang Over Symphony

By **BERNARD FREEMAN**

Boston, Sept. 9.—(AP)—War clouds again are hovering over one of the world's great music-making organizations—the Boston Symphony Orchestra.

A group of French-born players, believed to number five, is abroad somewhere in war-troubled Europe—and the orchestra, which today announced it would open its 59th season in New York Oct. 5 and 7, would like the men back.

Presumably, the five—none of whom is a first desk player—have either joined the military services or are attempting to obtain passage to the United States, but until word has been received orchestra officials are keeping their fingers crossed.

The orchestra is somewhat less concerned over the future of several of its key woodwind and brass players, who also are French-born, and who, admittedly, it would be difficult to replace. All of the latter, however, are in this country, and it is believed their ages would preclude any military activity.

"In any event," one official said, "the orchestra is unlikely to be embarrassed by the war."

War currents have played an important part in Boston Symphony history. Back in October, 1917, audiences became quite upset over the fact a German, Dr. Karl Muck, was conductor. Indeed, before one scheduled concert in Providence, R. I., a demand was made that Dr. Muck conduct the "Star Spangled Banner" to "prove his loyalty." The conductor declined on grounds he had not been given time for rehearsal, and, although he subsequently played the National Anthem at other concerts in the East, the resultant furore led to his resignation.

Ironically, the prospectus for conductor Serge Koussevitzky's sixteenth consecutive reason as musical director here announces that the emphasis for 1939-40 will be upon the works of Bach, German, and Mozart, an Austrian.

Also the last of two pairs of the 24 Friday afternoon and Saturday evenings concerts will commemorate the 100th birthday anniversary of Tchaikowsky.

Two Russians—Igor Stravinsky, who is scheduled to lecture on poetry at Harvard University this winter, and Nicolai Malko, have been invited to appear as guest conductors, but whether they will do so depends upon their ability to leave war-stricken Europe.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
SEP 10 1939

CONCERT AND OPERA ASIDES

THE Boston Symphony Orchestra is going against all the precedents of its history during the coming season, but only with respect to the opening. The first concerts will take place, not in Boston, but in New York at Carnegie Hall. These programs will be presented on Thursday and Saturday evenings, Oct. 5 and 7, when Serge Koussevitzky will conduct two programs of American music past and present, as part of a festival of the American Society of Composers, Authors and Publishers.

The fifty-ninth season proper will open in Boston on Friday, Oct. 13, and will extend through May 4. It will be Mr. Koussevitzky's sixteenth at the head of the orchestra. Among the works in the season's repertory will be a larger representation than usual of Bach and Mozart, a number of American scores, Debussy's "Martyrdom of Saint Sebastian," Mahler's "Song of the Earth," Stravinsky's new symphony in C and a revival of his "Oedipus Rex," with the composer conducting; special programs devoted to the commemoration of the 100th anniversary of Tchaikovsky's birth, including a concert performance of the opera "Pique Dame." There will be a special performance of Bach's B minor Mass in April.

From a correspondent who went to the country to do some fishing and found an exciting manifestation of musical interest comes this story:

"Several years ago Franz Lorenz, a former 'cellist of the New York Symphony Orchestra, settled in Bennington, Vt., and started teaching music to children in the rural communities of Bennington County and in the town itself. Few of the children could afford much for lessons, and soon the enterprise received backing from the Federal Music Project of the WPA. In the Summer of 1937 he had formed his forty students into a senior and junior orchestra and, christening his school the 'Bennington County Musical Society,' he gave a concert climaxed by Haydn's 'Kindersymphonie' in which various leading citizens joined with their cuckoos, nightingales and toy trumpets. The concert was a great success and had to be repeated. Dorothy Canfield, who played first water-bird, made an appeal for funds which brought in $800 for the school.

"Last year, in thinking of another concert that might call in the participation of the townspeople, it was decided to include a few choral pieces on the program. Paul Boepple, who was resting in Bennington from his duties as conductor of the Dessoff Choirs, volunteered to lead the chorus and postcards were sent to all the citizens of Bennington who had ever been overheard whistling in tune. The first rehearsal drew out forty curious and somewhat skeptical souls; the second, fifty excited and enthusiastic ones. The chorus was christened the 'Roaring Branch Choral Society' after a local stream, and with six industrious rehearsals they contributed two a cappella pieces to Mr. Lorenz's program and also performed Mozart's 'Ave Verum' with his orchestra. The concert was such a success that the chorus decided to establish itself permanently, and Henry Johnson of the Bennington College music faculty became its regular conductor, leading several concerts at Christmas.

"Early this Summer the Bennington County Musical Society gave its own concert, and the chorus, working again under Mr. Boepple in Mr. Johnson's absence, prepared Schubert's Mass in C major. Mr. Lorenz's students, with but three years' instrumental training behind them, will play the orchestra parts, aided by members of the Bennington College music faculty. Already two performances are booked, one at the Bennington High School for the benefit of the Girls Club and one at Bennington College. On Sunday, Sept. 17, the chorus and orchestra will participate in a candlelight service at the Old First Church. They have also been asked to repeat the performance in Hoosick, N. Y., at the founding day celebration of the Hoosac School."

An annual series of Summer "pop" concerts by the Cleveland Summer Orchestra, composed of members of the Cleveland Orchestra, is now being planned, according to an announcement made by Edgar A. Hahn, president of the Cleveland Summer Music Society. The concerts will be directed by Rudolph Ringwall, associate conductor of the Cleveland Orchestra, and will be given in the new garden setting of the Cleveland Public Auditorium. The orchestra will consist of from seventy to eighty pieces and probably will offer three concerts weekly, as was done successfully this Summer when twelve such concerts were presented in the Ohio city that attracted a total attendance of more than 72,000 persons.

Nikolai Lopatnikoff informs us that he has finished his second symphony and expects to have it performed by the Boston Symphony Orchestra.

V N.Y. Times 9-10-39

Gala Week of Free Music in City To Be Held to Allay Gloom of War

Boston Orchestra, Jazz Favorites and Noted Singers to Be Heard in Unprecedented Fete Beginning on Oct. 1

A week of free music on an unprecedented scale, designed to allay the public sorrow and anxiety occasioned by the conflict in Europe, will be presented in New York by the American Society of Composers, Authors and Publishers, Mayor La Guardia announced yesterday. The music festival, in which music appealing to all tastes will be given by noted bands, orchestras and singers, will be held on seven consecutive evenings starting Oct. 1.

Paul Whiteman, Benny Goodman and Fred Waring and their orchestras will present a session of symphonic jazz and swing music. The popular marches of John Philip Sousa and other notable selections from the American band reperatory will be played by Edwin Franko Goldman and his band and other organizations.

The glittering program, as announced by the Mayor and Gene Buck, president of the A. S. C. A. P., will also include a concert devoted to the works of Negro composers as played and sung by outstanding Negro singers, performers and organizations. Light operatic and musical comedy works will be presented by an orchestra conducted by Frank Black.

The famous Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, is scheduled to giv two concerts of symphonic work by American composers.

One evening will be devoted to famous popular songs of the past an present written by members of th society, with Rudy Valle leadin his orchestra and some of the composers appearing in person, suc as Irving Berlin, George M. Cohan Vincent Youmans, Harry T. Burleigh, Cole Porter and J. Fre Coots. Singers from the stage radio and screen will take part.

The festival was described by the Mayor as "the most unusual of its kind ever given in this country." In an announcement made public at the World's Fair City Hall, the Mayor said the festival would coincide with the celebration of the twenty-fifth anniversary of the foundation of the A. S. C. A. P.

Plans for a festival that would help to counteract in the city the current world tension came to fruition Friday afternoon as Mayor La Guardia and Mr. Buck met on the lawn of the Sheep Meadow in Central Park where a children's circus was being given.

"There's going to be no profiteer-

Continued on Page Forty-eight

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
SEP 10 1939

Lawrence Gilman, Music Critic Of Herald Tribune, Dead at 61

Self-Educated Musician and Successor to Krehbiel Is Victim of Heart Attack at Summer Home; Wagner and Toscanini His Great Enthusiasms

Special to the Herald Tribune

FRANCONIA, N. H., Sept. 9.—Lawrence Gilman, music critic of the New York Herald Tribune and one of the world's outstanding authorities in his field, died last night after a heart attack at his summer home here. He was sixty-one years old.

With him at the end were his wife, the former Elizabeth Wright Walter, and their daughter, Elizabeth, the wife of Malcolm E. Anderson, of New York. Surviving, besides Mrs. Gilman and Mrs. Anderson, is a brother, Joseph Gilman, of Wardsboro, Vt.

Mr. and Mrs. Gilman had been passing the summer in their cottage on the grounds of Peckett's, on Sugar Hill, a hotel located in a region in which Mr. Gilman had passed many vacations during the last forty years.

He had suffered a severe heart attack last February and, his daughter said today, never really recovered from that. Within the last month he had suffered four more attacks. The last came at 11 o'clock last night. He died at 11:15. Mrs. Anderson said that private funeral services would be held at 2:30 p. m. Monday in the Gilman cottage. Burial will be in the Franconia cemetery.

Was Self-Educated in Music

Without any formal schooling in music, Lawrence Gilman educated himself in that field and became the foremost music critic in the United States. One of his contemporary critics once remarked, "Gilman is the only critic in town. The rest of us are just music reviewers."

As a boy having no particular talent in music, he was so wrapped up in it that he once saved his nickels and dimes for many weeks to accumulate $18 to purchase a conductor's score of Wagner's "Tristan und Isolde." This score, which must have seemed at first as strange as ancient runes, he studied nightly in his bedroom until he had figured out the whole thing.

The love for music reflected in that achievement steered him into a career of magazine and newspaper work which at times involved doubling as drama and literary critic, but after 1923, when he joined the staff

(Continued on page 38, column 4)

Lawrence Gilman, Music Critic Of Herald Tribune, Dead at 61

Lawrence Gilman — Harold Stein

(Continued from page one)

of the New York Tribune, he devoted himself entirely to music.

To a certain extent his attitude toward music was uncompromising. As a close associate and adviser of the late Adolph Lewisohn, who established the popular-priced summer concerts in Lewisohn Stadium, Mr. Gilman insisted that the standards of the selections offered be as high as those found in more exclusive and expensive concert halls. From the outset he was the author of the stadium concert program notes and after a tour of Europe, made at Mr. Lewisohn's suggestion, to study open-air concerts there, he returned and said that none of them held the standard of quality found in Lewisohn Stadium. All had compromised, in one way or another, with more popular tastes.

Wanted Public to Like the Best

In almost an idealistic manner, Mr. Gilman wanted to see the average person appreciate music that was accepted as the best. In the preface to his book, "Toscanini and Great Music," published in 1938, he wrote: "Great beauty, supreme excellence, have become factors in our contemporary living that are no longer wisely to be ignored. They have become, in many instances, the most profitable things in music, theater and moving pictures.

"It is being demonstrated by and to innumerable listeners (to the Arturo Toscanini radio concerts) that the bravest idealism and the loftiest faith are not only the most exciting and absorbing things in this disintegratng world, but the most substantial and secure—that nothing else is comparatively rewarding and dependable.

"Our terrestrial habitation is not, at present, the happiest of places: yet there is a spirit abroad today, among those who remain potentially or actually civilized, that is full of a new intensity and eagerness, that hungers and thirsts after the beauty and greatness of imponderable things."

These comments were made in connection with his joy at noting the nation wide favorable reception accorded by the public to the radio concerts conducted by Toscanini, whom Mr. Gilman called "the most fanatically uncompromising of musical idealists."

The conducting of Toscanini and the music of Wagner were Mr. Gilman's greatest enthusiasms. Only slightly less was his admiration for Feodor Chaliapin. In the preface to "Wagner's Operas," written in 1937, he observed: "I might have used as a text for this book two sentences that Newman wrote many years ago [Ernest Newman, London music critic]: 'The more I know my Wagner the more convinced I am that this is the most wonderful artist-mind that the world has ever seen. . . . From liking of Wagner as a musician I have gone to adoration.' Though for me that latter declaration is a little on the cautious side: for I began not with liking but with adoration of the artist who had written 'Tristan.'"

In the same book he noted with great satisfaction that "the intelligent young" in America, lately accused with some truth of regarding the opera as "an enforced and penitential bore," had changed its tastes, at least as far as the annual Wagnerian cycle in New York's Metropolitan was concerned.

Letter From Wagner's Kin

Mr. Gilman's reverence of Wagner and his works was known and appreciated by Wagner's son and daughter-in-law, Mr. and Mrs. Siegfried Wagner. In 1929, a year before her husband died, Mrs. Wagner learned at Bayreuth that a German grand opera company appearing in New York claimed affiliation with Bayreuth. She addressed a personal letter to Mr. Gilman asking that he spread the word that the company "has nothing whatever to do with Bayreuth," and concluding:

"We will feel very much obliged to you for doing so. With the best compliments of the season and kindest regards from both of us,

"Sincerely yours,

"WINIFRED WAGNER."

The New York Herald Tribune published the letter, together with Mr. Gilman's notation that he had already viewed two of the company's operas and had condemned the promoters who "had the effrontery to commend the company to us by trading upon the proud name and the great traditions of Richard Wagner's Bayreuth."

The words Mr. Gilman found to praise Wagner were only equaled by those he used for Toscanini, whom he thanked for "untarnishable memories."

"Those moments are of inestimable price" he wrote, "for it is then that the content of life seems fullest and most rich—as when we meet 'the friend of friends,' or pause suddenly, face to face with beauty, and know that life, for all its frustration and treachery, is full of wonder, beneficence and grace."

Mr. Gilman was born in Flushing, Queens, on July 5, 1878, the son of Arthur C. and Bessie Lawrence Gilman. He attended public schools in New York and the Collins Street Classical School in Hartford, Conn., and for a time studied painting under William M. Chase, and illustration at the Art Students' League.

He was self-taught in musical theory, composition, orchestration, organ and piano.

The incident of the Wagnerian score occurred when Mr. Gilman was in his early 'teens. He was taken to the opera to hear "Tristan und Isolde" and was so swept away by the music that nothing would do but that he acquire the full score. At a music publishing house he was gently laughed at and told that the price was $18.

Score Not for Little Boys

For some weeks the boy saved his money and finally, with the full price of a conductor's score in his pocket, went back to the publishing house. Surprised to see a small boy with so much money and a desire to buy the full score of "Tristan und Isolde," the clerks told him such scores were not made for little boys—that they were rare and needed for operatic orchestras.

The boy persisted, however, and was finally allowed to buy the score. Mr. Gilman continued with his own studies of music and from 1896 to 1898 worked on the editorial staff of "The New York Herald." From 1901 to 1913 he was music critic for "Harper's Weekly," and, in addition, served as assistant editor from 1903 to 1911, and as managing editor from 1911 to 1913. From 1913 to 1915 he was on the editorial staff of "Harper's Magazine."

In 1915 Mr. Gilman switched to "The North American Review," a magazine wrich he served for eight years as music, drama and literary critic. He joined the New York Tribune in April, 1923, after the death of Henry Edward Krehbiel, the Tribune's music critic.

He was the author of the program notes for concerts by the New York Philharmonic Society and the Philadelphia Symphony orchestras, and from 1933 to 1935 was the radio commentator on the Sunday afternoon broadcasts of the New York Philharmonic Orchestra conducted by Toscanini.

Wrote Thirteen Books

Mr. Gilman was a frequent contributor to magazines and was the author of thirteen books. These are: "Phases of Modern Music," 1904; "Edward MacDowell," in the "Living Masters of Music Series," 1905; "The Music of Tomorrow," 1906; "A Guide to Strauss's 'Salome,'" "Stories of Symphonic Music" and "A Guide to Debussy's 'Pelleas et Melisande,'" 1907; "Aspects of Modern Opera," 1908; "Edward MacDowell—a Study" (revised), 1909; "Nature in Music," 1914; "A Christmas Meditation," 1916; "Music and the Cultivated Man," 1929; "Wagner's Operas," 1937, and "Toscanini and Great Music," 1938.

He was the composer of three settings for voice and piano for poems by the late William Butler Yeats. These were: "Dream of Death" and "The Heart of Woman," 1903, and "The Curlew," 1904.

Writing of the concept of a true music lover, Mr. Gilman said that it was often observed that so-and-so was "passionately" fond of music. After such a remark, he said, the following "fair" and "searching" questions might be asked: "Will he forgo leisure, forget to eat, face poverty? Will the blood leave his face as he listens to the third 'Lenore' overture or the finale of Schubert's C major symphony?"

It was Mr. Gilman's contention that the surest way to the enjoyment of music was for amateurs to sing and play themselves. "Who, indeed, is better fitted than the amateur of sensitive taste and sincerity and enthusiasm to become the ideal listener, the ideal music lover?" he wrote. "For let us remember that the greatest interpreters are essentially amateurs in the purest and noblest sense of the word, serving music principally because they love it, displaying that blend of humility and devotion which is inseparable from the act of re-creation in any art."

Last February, thanks to a clew provided by Mr. Gilman, a hitherto unknown prelude written by Wagner for the third act of his "Tannhaeuser" was unearthed and was broadcast, for the first time in this country and possibly for the first time anywhere, by the National Broadcasting Company Symphony Orchestra under Toscanini.

Mr. Gilman discovered a brief reference to this prelude in an old volume on Wagner's music. He immediately notified Toscanini, who had been unaware of the existence of this work, but Carl Engel, president of G. Schirmer, Inc., and former music librarian in the Library of Congress, remembered that he had bought the manuscript many years before for the library. The manuscript was found and a photostatic copy was made for Toscanini's use.

Mr. Gilman was a member of the National Institute of Arts and Letters, the Century Club, in New York, and the Critics' Circle, in London. He had few hobbies outside of music. He did much of his writing at his summer home in New Hampshire.

He married Miss Walter on Aug. 1, 1904. Their daughter is editor of books for girls and boys for the publishing firm of Farrar & Rinehart.

Symphony Season Under Way in October

The Boston Symphony Orchestra will open its 59th season in Symphony Hall on Friday afternoon, Oct. 13. The season will continue until May 4 with the usual series of 24 pairs of Friday afternoon and Saturday evening concerts, and six pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall. There are to be concerts as usual in other cities of New England, New York and the West. Season tickets are now available at the subscription office for each series in Symphony Hall.

The soloists engaged to appear in the Friday and Saturday series include Josef Hofmann, who has not played with the orchestra for a number of years, and three other pianists more recently heard—Rudolf Serkin, Walter Gieseking and Jan Smeterlin—who will play in concertos of Beethoven, Schumann, Chopin and Szymanowski. The violinists, Jascha Heifetz and Joseph Szigeti, are announced, and the violoncellist, Emanuel Feuermann, who is to make his first appearance with the Boston Symphony Orchestra. Singers are to be heard in works by Mahler, Debussy and Bach; also in Stravinsky's "Oedipus Rex" and Tchaikowsky's "Pique-Dame."

Much music of special interest, both new and old, will be heard in the course of the season, as well as a larger representation from the standard symphonic repertory. Dr. Serge Koussevitzky, who returned to America for the Berkshire Symphonic Festival at the beginning of August, has drawn up a plan of certain works to be heard in this, his 16th successive year as the orchestra's conductor. Mahler's "Song of the Earth" and Debussy's "Martyrdom of St. Sebastian" will be played at the Friday and Saturday series; also a new symphony of Stravinsky, in C major, and his "Oedipus Rex" which is to be revived under the direction of the composer. The conductor will give a fuller representation than is customary of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April.

The last two pairs of concerts of the season will be devoted to music of Tchaikovsky, in commemoration of the 100th anniversary of his birth. In addition to his orchestral works, there will be a concert performance of the opera "Pique-Dame." Meanwhile two pre-season concerts are announced to be given in Carnegie Hall, New York. Serge Koussevitzky will then conduct on the evenings of Oct. 5 and 7 programs of American music, past and present, as part of the festival to be given by the American Society of Composers, Authors and Publishers. American music will figure more prominently than usual in the Boston season.

(9)

Warm Tributes Paid Gilman as Man and Critic

'Artist in Words,' Barbirolli Says; 'Deep Understanding' Praised by Damrosch

The following expressions of appreciation of Lawrence Gilman's life and work were received yesterday:

ROYAL CORTISSOZ, art critic of the New York Herald Tribune: I loved Lawrence Gilman and I shall never cease to regret his death. He was not only my colleague but my friend, full of sympathy and all that makes friendship worth while. I have known intimately the outstanding musical critics of New York, Krehbiel, Henderson, Aldrich and Huneker. He wielded authority like theirs and superbly maintained their tradition, adding to it his own accent. He was a man of high accomplishment, yet he had a wonderful modesty. Everything about him was endearing. He was all goodness and sweetness. I cannot bear to think of our having lost him.

JOHN BARBIROLLI, conductor of the New York Philharmonic-Symphony Orchestra: No conventional expression of regret can in any way convey what I feel about the passing of that great critic and artist in words, Lawrence Gilman. It had never been my pleasure to meet him personally, but we corresponded occasionally about notes for the Philharmonic program, and particularly do I treasure the memory of the notes he wrote for my arrangement of the prelude and entr'acte of Debussy's "Pelleas." The exquisite beauty and sensitiveness of his mind were never more lovingly revealed, and perhaps it was fitting it should be so, for surely in this music there was something of his own remote yet fragrant spirit.

MRS. AUGUST BELMONT, chairman of the Metropolitan Opera Guild: Mr. Gilman's death is a terrific loss to music and to lovers of music who read him and admired both his learning and his long devotion to everything pertaining to good music. He was a poet—a poet musician. It strikes one as an irreparable loss. I'm so stunned I don't believe there is anything more that I can say, but from those few words you'll know how I feel.

ARTUR BODANZKY, conductor of the Metropolitan Opera Association: The shocking news of the death of Mr. Gilman just reached me. Please accept my deeply felt sympathy upon the loss of so eminent and valuable a member of your staff.

DR. WALTER DAMROSCH, conductor and composer: The passing of Lawrence Gilman will be a great loss to the entire musical world of America. He combined a great passion for music with a deep understanding of its mysteries. His analysis of the great composers were reverent and revealing, and to the performing artists his criticisms were always fair and encouraging. In him we musicians lose a great critic and a gentle and beautiful soul.

MARSHALL FIELD, president and chairman of the Philharmonic Symphony Society: I admired everything Mr. Gilman wrote and always found him charming personally. He meant a great deal to the Philharmonic-Symphony Society, writing the program notes, and meant a great deal to the many people attending the concerts who read the program notes.

ARTHUR JUDSON, business manager of the New York Philharmonic-Symphony Orchestra: May I express my deep regret and personal sympathy as well as that of the directors of the Philharmonic-Symphony Society in the loss of Lawrence Gilman? We have been associated with him for a number of years and have always found him an honest colleague and a great gentleman. Music in America will feel greatly the loss of his illuminating comments.

OSCAR THOMPSON, music critic of "The Sun," and editor of "Musical America": His fellow music critics will remember Lawrence Gilman with whole-hearted admiration and abiding affection. He was the poet and the seer of his profession. His daily reviews and his Sunday articles were distinguished by unusual literary worth and by poetic, imaginative and spiritual qualities rare in the columns of our newspapers today. Often his critiques were essays which reflected his profound scholarship. But they were none the less tranchant and penetrating as criticism. He had vital things to say and he said them beautifully. He kept abreast of the times. Great as was his attachment to the music of the past, he was endlessly alert for the possibilities of important new contributions from composers of today. His program annotations for the New York Philharmonic Symphony and the Philadelphia Orchestra will remain classics of their kind. His books will have many readers through years to come. To few men has it been given to contribute so much to America's ever-widening musical culture. He, himself, was a remarkably cultivated man. Modest to a fault, but genial and generous behind his protection of shyness, he was dearly loved by those who called him friend. For them, as for the greater number who knew him only by his very individual and stimulating writings, his loss is an irreparable one.

SERGE KOUSSEVITZKY, conductor: The news of the passing of Lawrence Gilman is a great shock to me. At this time when musical forces in America are reaching extraordinary growth and self expression, the absence of Mr. Gilman's brilliant pen and constructive criticisms will be acutely felt.

EDWARD ZIEGLER, assistant general manager of the Metropolitan Opera Association: An inestimable loss to the cause of the appreciation of great music and personally even a greater one.

OLIN DOWNES, music critic of "The New York Times." The death of Lawrence Gilman is a shocking loss. A most sensitive artist, he was a modest and wonderful companion and loyal friend. By his departure music criticism suffers incalculably. For Gilman, primarily a musician, was also scholar and poet in one. He had no prejudices. He was avid of ideas and recognized beauty in a thousand forms. His richness of background was companioned by his intuition, imagination, and taste and it may be said that, when he pleased, no colleague on either side of the water could rival the music of his prose. He will be sorely needed, and the battle line be hard pressed in the years immediately before us for such a champion of art and the ideal. Lawrence Gilman leaves imperishable memories for those who were near him, and his stamp will remain upon the musical culture of his country and period. But there are those who will not be consoled by these thoughts for his loss.

LEOPOLD STOKOWSKI, conductor: Lawrence Gilman was one of America's great men. An ideal critic with real understanding of the inner nature of music. A poet in his use of language, with genuine unforced humor. He cannot be replaced, because he was unique.

THIS CLIPPING FROM
CHATTANOOGA, TENN.
TIMES

SEP 12 1939

MISS HICKOX TELLS CLUB OF CONCERTS

Woman's Press Group Hears of Music Festivals Held in New York, New England

When a rainstorm drowned the sound of the orchestra, the audience turned and watched the water cascade off the roof, a natural display rivaling the publicized fountains at the New York World's fair, said Miss Zillah K. Hickok in describing to the Chattanooga Woman's Press club a concert which she attended during her recent trip. Miss Hickox spoke at the club's luncheon yesterday at the Y. W. C. A.

The concert was one given at the Berkshire Symphonic festival at Tanglewood, near Stockbridge, Mass., by the Boston Symphony orchestra, under Dr. Serge Koussevitzky. Spotlights from the outside, shining through the water as it poured from the music shed roof made a brilliant spectacle, Miss Hickox said.

S.T. 9-10-39

SYMPHONY TO LAUNCH NEW SEASON

Orchestra Will Play New Works and Older Favorites

THE Boston Symphony Orchestra, again under the baton of Dr. Serge Koussevitzky, will launch a new season on Friday afternoon, Oct. 13, with plans to offer music lovers a good deal of music that is new, some that is standard and not a little that is extraordinary before the year is out.

Preliminary announcement from Symphony Hall is to the effect that Dr. Koussevitzky has already named a good many works which the orchestra will play and has set down definitely the names of composers whose music will be favored more than in past seasons. Bach and Mozart are listed among the latter. These will be accorded, according to an official communique, "fuller representation" than is customary.

* * * *

Mahler's "Song of the Earth" and Debussy's "Martyrdom of St. Sebastian" are among the works of special interest due to be done in the course of the series of Friday and Saturday concerts, of which there will be 24 pairs.

A new symphony of Stravinsky, in C major, will be one of the imposing prospects of the year. The date for this is not named, but it, too, is also understood to be scheduled for one of the Friday-Saturday series, along with the same composer's "Oedipus Rex." a revival.

* * * *

There is to be a Tchaikovsky festival late in the season, with two pairs of concerts—the last of the year—given over to works of that composer, in commemoration of the 100th anniversary of his birth.

By way of something unusual, there will also be a concert performance of Tchaikovsky's opera, "Pique-Dame."

* * * *

Soloists engaged to appear in the series of Friday-Saturday concerts will include the veteran pianist, Josef Hofmann, making his first appearance with the orchestra in several seasons.

Rudolf Serkin, Jan Smeterlin and Walter Gieseking are other prominent pianists who have engaged to play at some of the concerts.

Singers of ability will appear with the orchestra in some of the concerts, notably in the Tchaikovsky opera, "Pique-Dame." Jascha Heifetz, Joseph Szigeti and Emanuel Feuerman are other instrumental soloists already named.

The war will not affect the destiny of the orchestra as the World war did in the years between 1914 and 1918.

Only five members of the organization are in Europe at this time. George E. Judd, manager of the orchestra, said yesterday: "The absence of a few players would not affect the quality of the orchestra. We are prepared to meet contingencies of this nature."

Mr. Judd said that other foreign-born players are either past the European military age or are American citizens. Dr. Koussevitzky has taken out first papers in the United States. As Mr. Judd sees it, there will not be any "unfortunate incidents" to mar the serenity of the Boston orchestra's season such as occurred during the World war when Dr. Karl Muck, the great German conductor, was accused of declining to play "The Star-Spangled Banner" when he was asked to do so in order to "prove his loyalty." The conductor refused, gave as his reason that he had not time to rehearse the orchestra. Later, he did conduct the patriotic piece, but the rising anti-German hysteria eventually resulted in his resignation.

THIS CLIPPING FROM
VARIETY
NEW YORK, N. Y.

SEP 13 1939

Buck's Delay in Forming Licensing Committee Puzzles ASCAP Directors; May Be Retaliation to NAB Attack

Members of the board of directors of the American Society of Composers, Authors and Publishers during the past week expressed themselves as puzzled over the failure of Gene Buck, president, to appoint a committee to study the basis for a new licensing agreement with the broadcasting industry. The board meeting which authorized Buck to form this committee was held July 13. The next gathering of the board is set for Sept. 28.

Impression current among board members is that Buck has been loath to appoint this committee because of his resentment at the personal attack made upon him last month by Neville Miller, president of the National Association of Broadcasters. Miller accused Buck of giving the NAB the runaround by going out to San Francisco instead of keeping an alleged appointment with an NAB copyright committee in New York. Buck, it is also thought, may be waiting to see what the NAB does at its special convention in Chicago this Friday (15).

Although the Society has been working on the idea for months, ASCAP's plan to stage a series of concerts, starting Oct. 1, for New Yorkers is looked upon by the music publishing industry as an effective piece of goodwill strategy which will come in good use during the current controversy between broadcasting and ASCAP. The music festival, completely bankrolled by ASCAP, will present the orchestras of Paul Whiteman, Fred Waring and Benny Goodman in modern dance idioms, an American band repertoire by Edwin Franko Goldman's band, light operatic and musical comedy number by an orchestra bantoned by Frank Black, and a separate session highlighting the works of Negro composers. The classical field will be represented by the Boston symphony orchestra with Dr. Serge Koussevitsky conducting.

Stage, radio and screen vocalists will participate, while many of the writers in the ASCAP membership will make personal appearances. Question as to whether the networks will be offered these concerts, and whether they will carry them, is still open.

Purpose of the series is to celebrate the 25th anniversary of ASCAP's inception and also pay tribute to one of its founders, Victor Herbert.

THIS CLIPPING FROM
Hollywood Reporter
HOLLYWOOD, CALIF.

SEP 11 1939

Occasion To Honor ASCAP's 25th Year

New York.—The American Society of Composers, Authors and Publishers will stage a huge musical festival here for seven nights starting Oct. 1, with the most pretentious music ever to be played and sung on any similar occasion. This in honor of the Society's 25th birthday.

The festival will be free to the citizens of New York and those from every part of the world who may be there during that week.

The idea was announced yesterday jointly by Mayor LaGuardia and Gene Buck. LaGuardia stated: "I know of no better way to get the message of a dedication to art and peace designed to allay the public sorrow and anxiety occasioned by the conflict in Europe, than through music."

The program will include sessions of symphonic jazz and swing music by Paul Whiteman, Benny Goodman, Fred Waring and their orchestras. Symphony by the Boston Symphony Orchestra under Serge Koussevitzky, who will present two concerts of symphonic works by American composers. An evening will be devoted to famous popular songs written by Irving Berlin, George M. Cohan, Vincent Youmans, Cole Porter, J. Fred Coots and others with the composers to direct the rendition of their compositions. One concert will be devoted to negro composers and their compositions. There will also be a band night with several renowned bands playing American selections from the popular band repertory.

Gene Buck stated: "We believe this musical cavalcade of the works of the members of ASCAP will be one of the outstanding events in the history of music. Numerous distinguished stars of opera, musical comedy, radio, screen and concert will appear on each evening's program."

It has not been decided where the festival will be held, but it looks like the mall in Central Park.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 12 1939

Tanglewood Plans To Be Discussed

Koussevitzky, Downes, Woodworth To Confer

Plans for the academy at Tanglewood projected by the Boston Symphony Orchestra to open next July will be discussed at a meeting this week. Already Dr. Serge Koussevitzky, conductor of the orchestra and prime mover in the academy has arrived at the Curtis Hotel in Lenox. With him is Mrs. Koussevitzky.

Also in the group will be Prof. G. Wallace Woodworth, head of the music department at Harvard University, who will be in charge of the choral work at the academy; Olin Downes, music editor of the New York Times and George E. Judd, manager of the orchestra.

The group will remain in the Berkshires for several days

9

[illegible] Tributes Paid Gilman as Man and Critic

'Artist in Words,' Barbirolli Says; 'Deep Understanding' Praised by Damrosch

The following expressions of appreciation of Lawrence Gilman's life and work were received yesterday:

ROYAL CORTISSOZ, art critic of the New York Herald Tribune: I loved Lawrence Gilman and I shall never cease to regret his death. He was not only my colleague but my friend, full of sympathy and all that makes friendship worth while. I have known intimately the outstanding musical critics of New York, Krehbiel, Henderson, Aldrich and Huneker. He wielded authority like theirs and admirably maintained their tradition, adding to it his own accent. He was a man of high accomplishment, yet he had a wonderful modesty. Everything about him was endearing. He was all goodness and [illegible]. I cannot bear to think of our having lost him.

JOHN BARBIROLLI, conductor of the New York Philharmonic-Symphony Orchestra: No conventional expression of regret can in any way convey what I feel about the passing of that great critic and artist in words, Lawrence Gilman. It had never been my pleasure to meet him personally, but we corresponded occasionally about notes for the Philharmonic program, and particularly do I treasure the memory of the notes he wrote for my arrangement of the prelude and entr'acte of Debussy's "Pelleas." The exquisite beauty and sensitiveness of his mind were never more [illegible] revealed, and perhaps it was fitting it should be so, for surely in this music there was something of his own remote yet fragrant spirit.

MRS. AUGUST BELMONT, chairman of the Metropolitan Opera Guild: Mr. Gilman's death is a [illegible] loss to music and to lovers of music who read him and admired both his learning and his long devotion to everything pertaining to good music. He was a poet—a poet musician. It strikes one as an irreparable loss. I'm so stunned I can't believe there is anything more that I can say, but from those few words you'll know how I feel.

ARTUR BODANZKY, conductor of the Metropolitan Opera Association: The shocking news of the death of Mr. Gilman just reached me. Please accept my deeply felt sympathy upon the loss of so eminent and valuable a member of your staff.

DR. WALTER DAMROSCH, conductor and composer: The passing of Lawrence Gilman will be a great loss to the entire musical world of America. He combined a great passion for music with a deep understanding of its mysteries. His analyses of the great composers were [illegible] and revealing, and to the performing artists his criticisms were always fair and encouraging. In him we musicians lose a great [illegible] and a gentle and beautiful [illegible].

MARSHALL FIELD, president and chairman of the Philharmonic-Symphony Society: I admired everything Mr. Gilman wrote and always found him charming personally. He meant a great deal to the Philharmonic-Symphony Society, writing the program notes, and meant a great deal to the many people attending the concerts who read the program notes.

ARTHUR JUDSON, business manager of the New York Philharmonic-Symphony Orchestra: May I express my deep regret and personal sympathy as well as that of the directors of the Philharmonic-Symphony Society in the loss of Lawrence Gilman? We have been associated with him for a number of years and have always found him an honest colleague and a great gentleman. Music in America will feel greatly the loss of his illuminating comments.

OSCAR THOMPSON, music critic of "The Sun," and editor of "Musical America": His fellow music critics will remember Lawrence Gilman with whole-hearted admiration and [illegible] affection. He was the poet [illegible] of his profession. His daily reviews and his Sunday articles were distinguished by unusual literary [illegible] and by poetic, imaginative [illegible] qualities rare in the columns of newspapers today. Often [illegible] were essays which reflected his profound scholarship. [illegible] they were none the less trenchant and penetrating as criticism. He [illegible] to say and he said [illegible]. He kept abreast [illegible]. Great as was his attention to the music of the past, he [illegible] alert for the possibilities [illegible] new contributions [illegible] of today. His program [illegible] for the New York Philharmonic Symphony and the [illegible] will remain [illegible] years to come. To few men has it been given to contribute so much to America's ever-widening musical culture. He, himself, was a remarkably cultivated man. Modest to a fault, but genial and generous behind his protection of shyness, he was dearly loved by those who called him friend. For them, as for the greater number who knew him only by his very individual and stimulating writings, his loss is an irreparable one.

SERGE KOUSSEVITZKY, conductor: The news of the passing of Lawrence Gilman is a great shock to me. At this time when musical forces in America are reaching extraordinary growth and self expression, the absence of Mr. Gilman's brilliant pen and constructive criticisms will be acutely felt.

EDWARD ZIEGLER, assistant general manager of the Metropolitan Opera Association: An inestimable loss to the cause of the appreciation of great music and personally even a greater one.

OLIN DOWNES, music critic of "The New York Times." The death of Lawrence Gilman is a shocking loss. A most sensitive artist, he was a modest and wonderful companion and loyal friend. By his departure music criticism suffers incalculably. For Gilman, primarily a musician, was also scholar and poet in one. He had no prejudices. He was avid of ideas and recognized beauty in a thousand forms. His richness of background was companioned by his intuition, imagination, and taste and it may be said that, when he pleased, no colleague on either side of the water could rival the music of his prose. He will be sorely needed, and the battle line be hard pressed in the years immediately before us for such a champion of art and the ideal. Lawrence Gilman leaves imperishable memories for those who were near him, and his stamp will remain upon the musical culture of his country and period. But there are those who will not be consoled by these thoughts for his loss.

LEOPOLD STOKOWSKI, conductor: Lawrence Gilman was one of America's great men. An ideal critic with real understanding of the inner nature of music. A poet in his use of language, with genuine unforced humor. He cannot be replaced, because he was unique.

THIS CLIPPING FROM
CHATTANOOGA, TENN.
TIMES

SEP 12 1939

MISS HICKOX TELLS CLUB OF CONCERTS

Woman's Press Group Hears of Music Festivals Held in New York, New England

When a rainstorm drowned the sound of the orchestra, the audience turned and watched the water cascade off the roof, a natural display rivaling the publicized fountains at the New York World's fair, said Miss Zillah K. Hickok in describing to the Chattanooga Woman's Press club a concert which she attended during her recent trip. Miss Hickox spoke at the club's luncheon yesterday at the Y. W. C. A.

The concert was one given at the Berkshire Symphonic festival at Tanglewood, near Stockbridge, Mass., by the Boston Symphony orchestra, under Dr. Serge Koussevitzky. Spotlights from the outside, shining through the water as it poured from the music shed roof made a brilliant spectacle, Miss Hickox said.

SYMPHONY TO LAUNCH NEW SEASON

Orchestra Will Play New Works and Older Favorites

THE Boston Symphony Orchestra, again under the baton of Dr. Serge Koussevitzky, will launch a new season on Friday afternoon, Oct. 18, with plans to offer music lovers a good deal of music that is new, some that is standard and not a little that is extraordinary before the year is out.

Preliminary announcement from Symphony Hall is to the effect that Dr. Koussevitzky has already named a good many works which the orchestra will play and has set down definitely the names of composers whose music will be favored more than in past seasons. Bach and Mozart are listed among the latter. These will be accorded, according to an official communique, "fuller representation" than is customary.

* * * *

Mahler's "Song of the Earth" and Debussy's "Martyrdom of St. Sebastian" are among the works of special interest due to be done in the course of the series of Friday and Saturday concerts, of which there will be 24 pairs.

A new symphony of Stravinsky, in C major, will be one of the imposing prospects of the year. The date for this is not named, but it, too, is also understood to be scheduled for one of the Friday-Saturday series, along with the same composer's "Oedipus Rex," a revival.

* * * *

There is to be a Tchaikovsky festival late in the season, with two pairs of concerts—the last of the year—given over to works of that composer, in commemoration of the 100th anniversary of his birth.

By way of something unusual, there will also be a concert performance of Tchaikovsky's opera, "Pique-Dame."

* * * *

Soloists engaged to appear in the series of Friday-Saturday concerts will include the veteran pianist, Josef Hofmann, making his first appearance with the orchestra in several seasons.

Rudolf Serkin, Jan Smeterlin and Walter Gieseking are other prominent pianists who have engaged to play at some of the concerts.

Singers of ability will appear with the orchestra in some of the concerts, notably in the Tchaikovsky opera, "Pique-Dame." Jascha Heifetz, Joseph Szigeti and Emanuel Feuermann are other instrumental soloists already named.

The war will not affect the destiny of the orchestra as the World war did in the years between 1914 and 1918.

Only five members of the organization are in Europe at this time. George E. Judd, manager of the orchestra, said yesterday: "The absence of a few players would not affect the quality of the orchestra. We are prepared to meet contingencies of this nature."

Mr. Judd said that other foreign-born players are either past the European military age or are American citizens. Dr. Koussevitzky has taken out first papers in the United States. As Mr. Judd sees it, there will not be any "unfortunate incidents" to mar the serenity of the Boston orchestra's season such as occurred during the World war when Dr. Karl Muck, the great German conductor, was accused of declining to play "The Star-Spangled Banner" when he was asked to do so in order to "prove his loyalty." The conductor refused, gave as his reason that he had not time to rehearse the orchestra. Later, he did conduct the patriotic piece, but the rising anti-German hysteria eventually resulted in his resignation.

THIS CLIPPING FROM
VARIETY
NEW YORK, N. Y.

SEP 13 1939

Buck's Delay in Forming Licensing Committee Puzzles ASCAP Directors; May Be Retaliation to NAB Attack

Members of the board of directors of the American Society of Composers, Authors and Publishers during the past week expressed themselves as puzzled over the failure of Gene Buck, president, to appoint a committee to study the basis for a new licensing agreement with the broadcasting industry. The board meeting which authorized Buck to form this committee was held July 13. The next gathering of the board is set for Sept. 28.

Impression current among board members is that Buck has been loath to appoint this committee because of his resentment at the personal attack made upon him last month by Neville Miller, president of the National Association of Broadcasters. Miller accused Buck of giving the NAB the runaround by going out to San Francisco instead of keeping an alleged appointment with an NAB copyright committee in New York. Buck, it is also thought, may be waiting to see what the NAB does at its special convention in Chicago this Friday (15).

Although the Society has been working on the idea for months, ASCAP's plan to stage a series of concerts, starting Oct. 1, for New Yorkers is looked upon by the music publishing industry as an effective piece of goodwill strategy which will come in good use during the current controversy between broadcasting and ASCAP. The music festival, completely bankrolled by ASCAP, will present the orchestras of Paul Whiteman, Fred Waring and Benny Goodman in modern dance idioms, an American band repertoire by Edwin Franko Goldman's band, light operatic and musical comedy number by an orchestra bantoned by Frank Black, and a separate session highlighting the works of Negro composers. The classical field will be represented by the Boston symphony orchestra with Dr. Serge Koussevitzky conducting.

Stage, radio and screen vocalists will participate, while many of the writers in the ASCAP membership will make personal appearances. Question as to whether the networks will be offered these concerts, and whether they will carry them, is still open.

Purpose of the series is to celebrate the 25th anniversary of ASCAP's inception and also pay tribute to one of its founders, Victor Herbert.

THIS CLIPPING FROM
Hollywood Reporter
HOLLYWOOD, CALIF.

SEP 11 1939

Occasion To Honor ASCAP's 25th Year

New York.—The American Society of Composers, Authors and Publishers will stage a huge musical festival here for seven nights starting Oct. 1, with the most pretentious music ever to be played and sung on any similar occasion. This in honor of the Society's 25th birthday.

The festival will be free to the citizens of New York and those from every part of the world who may be there during that week.

The idea was announced yesterday jointly by Mayor LaGuardia and Gene Buck. LaGuardia stated: "I know of no better way to get the message of a dedication to art and peace designed to allay the public sorrow and anxiety occasioned by the conflict in Europe, than through music."

The program will include sessions of symphonic jazz and swing music by Paul Whiteman, Benny Goodman, Fred Waring and their orchestras. Symphony by the Boston Symphony Orchestra under Serge Koussevitzky, who will present two concerts of symphonic works by American composers. An evening will be devoted to famous popular songs written by Irving Berlin, George M. Cohan, Vincent Youmans, Cole Porter, J. Fred Coots and others with the composers to direct the rendition of their compositions. One concert will be devoted to negro composers and their compositions. There will also be a band night with several renowned bands playing American selections from the popular band repertory.

Gene Buck stated: "We believe this musical cavalcade of the works of the members of ASCAP will be one of the outstanding events in the history of music. Numerous distinguished stars of opera, musical comedy, radio, screen and concert will appear on each evening's program."

It has not been decided where the festival will be held, but it looks like the mall in Central Park.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 12 1939

Tanglewood Plans To Be Discussed

Koussevitzky, Downes, Woodworth To Confer

Plans for the academy at Tanglewood projected by the Boston Symphony Orchestra to open next July will be discussed at a meeting this week. Already Dr. Serge Koussevitzky, conductor of the orchestra and prime mover in the academy has arrived at the Curtis Hotel in Lenox. With him is Mrs. Koussevitzky.

Also in the group will be Prof. G. Wallace Woodworth, head of the music department of Harvard University, who [illegible] charge of the [illegible] of the academy; Olin [illegible] of the New [illegible] George E. Judd [illegible].

[illegible]

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

SEP 13 1939

World of Lively Arts

By T. H. PARKER

Music In Athens.

With the Boston Symphony Orchestra and Dr. Serge Koussevitzky as the local ranking favorites, I am sure you will all stop the cup halfway to the lip this morning, to read their plans for their fifty-ninth season.

The season will open at Symphony Hall, Boston, on Friday afternoon, October 13, and will continue through May 4 with the usual series of 24 pairs of Friday afternoon and Saturday evening concerts and six pairs of Monday evening and Tuesday afternoon performances.

Much music of special interest, both new and old, will be heard as well as a larger representation from the standard symphonic repertory. Mahler's "Song Of The Earth" and Debussy's "Martyrdom of St. Sebastian" will be played at the Friday and Saturday series; also a new symphony by Stravinsky, in C Major, and his "Oedipus Rex" which is to be revived under direction of the composer. Dr. Koussevitzky, now in his sixteenth season, will give fuller representation than usual, to Bach and Mozart.

Bach's Mass in B Minor will be performed at a special concert in April.

The last two pairs of concerts will be devoted to music of Tchaikowsky, in commemoration of the hundredth anniversary of his birth. In addition to his orchestral works, there will be a concert performance of the Tschaikowsky opera "Pique-Dame."

American music will also feature more prominently than in the past. In addition to those American works played in Boston, Dr. Koussevitzky will conduct two programs of American music in New York on October 6 and 7, when the orchestra will appear under the sponsorship of the American Society of Composers, Authors and Publishers.

Soloists engaged to appear at the Friday and Saturday concerts include Josef Hofmann, who has not played with the orchestra for a number of years, and three other pianists recently heard, Rudolf Serkin, Walter Gieseking and Jan Smeterlin. These pianists will play concertos by Beethoven, Schumann, Chopin and Szymanowski. Violinists scheduled include Jascha Heifetz and Joseph Szigeti. Emanuel Feuermann, 'cellist, will make his first appearance with the Boston orchestra. Singers will be heard in the aforementioned Mahler, Bach and Debussy, Stravinsky's "Oedipus" and Tschaikowsky's "Pique-Dame."

Music Mountain.

The press bureau of the Gordon String Quartet continues to announce that Albert Spalding will appear with the instrumentalists on Saturday September 23, at 4 o'clock, but does not yet say what the program will be. Traditional patrons of Music Mountain will tell you, however, that it never matters what Mr. Spaldings plays. They eat it with a spoon in any event.

Mrs. Howard Helps.

Variety reports that Mrs. Sidney Howard, whose husband's post humous play, "Madame, Will You Walk?", will be presented by the Playwrights Company, will participate in production conferences with other members of the firm. The author discussed his plans for the show at great length with his wife, and it is figured that her advice will be invaluable in staging the production.

It has not yet been settled, however, who will direct. Mr. Howard was to have done so himself, but with his death in Tyringham, Mass., two weeks ago, another director is being sought. Robert E. Sherwood, due back from the Coast next week, has talked with candidates there.

Meanwhile, other members of the Playwrights Company have been prospecting in New York, but to no special avail. George Kaufman has been mentioned, but it is expected he may be too busy with his own work, and Elmer Rice is in the same fix.

The play goes into rehearsal on September 25 or October 2.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

SEP 13 1939

This Show Business

by GROVERMAN BLAKE

About Red-Headed Musicians

THE extra-curricular activities of symphony orchestra managers are even more astonishing than I had supposed, according to the following correspondence between Acting Manager Edgar Friedlander of the Cincinnati Orchestra and Richard Grey of Boston:

Manager Cincinnati Symphony Orchestra,
Cincinnati, O.

Dear Sir:

In and around Boston there is a decided lack of red-headed musicians. In fact in the 110 musicians in the Boston Symphony Orchestra there is only one. The New England Conservatory had only two last year. I am interested in finding if this condition is general and shall be grateful for any help you can offer on the question below.

How large is the Cincinnati Orchestra? How many red heads? What instruments do they play? Is the orchestra predominately of any particular nationality? Is there a quality of temperament necessary to musicians which most red-haired persons seem to lack? As musicians are they above or below average? How are they in co-operation and amiability? How would you account for the scarcity?

Apparently the question of red-haired musicians has not troubled anyone in Boston before. People who know musicians are at loss to suggest an answer. So any advice or theories on the subject will be more appreciated.

Thank you for your anticipated co-operation.

RICHARD GRAY,
104 Belvedere Street, Boston, Mass.

Mr. Richard Gray,
104 Belvedere Street,
Boston, Mass.

My Dear Mr. Gray:

Your communication of the twenty-second ultimo relative to the color of the hirsute adornment of the members of the Cincinnati Symphony Orchestra has remained unanswered until today due to my absence from the city.

Your various inquiries have certainly given me deep food for thought, but unfortunately I am at a loss instanter to give you an answer to the main question at issue. To come to the point very quickly, there are no red headed men in the Cincinnati Symphony Orchestra, although we do boast of several who are quite bald. One of the latter wears a toupee.

It is indeed difficult to explain the queer phenomena of non-red-headed musical artists and at the moment I have no satisfactory answer. Perhaps because red is at the end of the spectrum farthest removed from violet, and violet is more in keeping with the dulcet tones of a symphony orchestra, may be the answer. Please be assured, however, that I have every intention of giving the matter further thought, study and serious reflection. Should anything truly worthy be developed from these musings and investigations, I shall be glad to advise you the result of my findings.

Sincerely yours,
EDGAR FRIEDLANDER,
Acting Manager.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

SEP 14 1939

Overtones

By HOWARD W. HESS

The fundamental principles of music are rhythm, melody, harmony, form, color and expression. Rhythm is first in importance, for it is an essential part of all others. In its broadest application rhythm embraces the entire mathematics of music; time, tempo, accent, movement and meter.

The finite human mind demands that time be divided into separate units. Among the early attempts to form a logical system of time subdivisions in music was one that made use of the figure "three," taken from the Holy Trinity, but multiples of "three" gave the incomprehensible units of measure as 9, 27, 81, 243, 729 and 2187. This was abandoned for the more simple multiples of "two:" 4, 8, 16, etc. Present-day notation divides the whole note into halves, quarters, eighths, sixteenths, thirty-seconds, sixty-fourths and one hundred twenty eighths.

Groups of three notes used in the time of two are called "triplets." A good illustration of all of these notes occurs in Beethoven's introduction to the Sonata Pathetic Op. 13.

Measured music contains fundamental beats of two or of three to the measure. Compound times and mixed times are but combinations of these. Each fundamental beat may be subdivided into any units and multiples of "two" or of "three."

Patience and persistence are needed to master time in music; many composers and performers seem never to understand it thoroughly. Walt Whitman's sincere and frank tribute to mathematicians applies to musical mathematicians as well, "Gentlemen, to you the first honors always! Your facts are useful, and yet they are not my dwelling. I but enter by them to an area of my dwelling."

The tempo (speed) of music varies widely according to the mood expressed and to the temperment of the performer.

Many devices have been invented to measure uniform speed in music. The metronome of Maelzel (1772-1838) is the one most approved.

The metronome divides the minute into 100 parts. Beethoven set the pendulum at 80 for the eighth note beat, as an indication of the tempo of the slow movement of the Eroica Symphony; at this pace it lasts for 12½ minutes. Koussevitsky usually takes 13½ minutes to play this movement, Beecham 16 minutes, and Toscanini 19. Brahms says, "As far as my experience goes, every composer who has given metronome marks, sooner or later withdraws them." Metronome marks are a help to some less talented musicians but the understanding performer feels the proper speed after he has completely mastered the notes, the technique and the time.

Mechanically minded conductors afteh follow a machine-like tempo, but the real charm of music is best felt by varying the speed, not by arbitrary computations but because of an inward sense. This "rubato" style is fascinating when it is natural but is disturbing when studied.

Rubato playing is never twice alike, but expresses the momentary feelings of the performer and is only artistic when founded upon a perfect understanding of time.

The most important and least understood part of rhythm is accented. In good music it is susceptible of as many shades as one hears in animated conversation. The musicians who lack artistic accent have not got beyond the mechanical technic problems of equalizing tonal volumes, a practice of doubtful value.

The division of music into measures gives but a suggestion as to the proper accents, which are regular when placed on the first and third count of a four-note phrase, such as one would use in setting the word "un'der stand'ing" to music. Syncopation displaces this normal accent.

Either of these means is purely mechanical. The subtle accents used by the superior artists are so numerous and so varied that they can not be printed. The great musical artist moves his listeners in just the same manner that a great orator by impassioned and subtly accented speech stirs his audience.

Inability to feel proper accent in each small group of notes and to blend them together into complete musical sentences, at once stamps a performer as being inferior, no matter how many other fine qualities he may possess.

Music can express every known emotion and rhythm must be well ordered and at the same time very flexible, just as the deep, rich feelings of a well-endowed human being must be controlled but thoroughly exercised.

Meter is a term borrowed from poetry and music can be played in a sing-song manner like the scanning of poetry, but when rhythm in music is perfect it flows smoothly and creates a charm of movement that is graceful, curved, delightful, not angular, jerky or displeasing.

(This is the second in a series of articles of musical appreciation by Mr. Hess.)

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

SEP 14 1939

European War Not Expected To Endanger Choral Union Program

Fears that the European war might endanger artists who are to appear in Ann Arbor in the 1939-40 Choral Union concerts were partially allayed this morning by receipt by Dr. Charles A. Sink, president of the School of Music, of word that most of them are shortly expected to be in the United States.

Three of them, Sergei Rachmaninoff, pianist, Robert Virovai, violinist, and Alexander Kipnis, bass singer, are now in the United States.

Fritz Kreisler, Austrian-born violinist who now is an American citizen, is reported to be en route to the states on an American ship.

Jussi Bjoerling, Swedish-born tenor, now is in Sweden, but is said to be planning to leave very soon on an American boat.

Now in her native Norway is Kirsten Flagstad, soprano. She is to come here on a Norwegian boat and is expected to arrive early in October.

Arthur Rubenstein, pianist who was born in Russia, is in France and is to sail here soon.

Two English artists, Mr. and Mrs. Rae Robertson, pianists, who appear as "Bartlett and Robertson," are reported to be in the British Isles. Mr. Robertson is said to be above the present age limit for those subject to military call. Their exact sailing plans are not known, but they are not to appear here until Feb. 14.

Members of the New York Philharmonic-Symphony orchestra and the Boston Symphony orchestra are all in the United States now.

THIS CLIPPING FROM
CHICAGO, ILL.
Journal of Commerce

(10)

SEP 13 1939

ON THE AISLE

Notes on MacDonald's Chicago Concert, Chatterton's Harris Opening Oct. 9, Other Things

By Claudia Cassidy

HAVING mopped up at the box-office by booking Nelson Eddy into annual stampede sell-outs at the Civic Opera House, Harry Zelzer quietly sends out this season's concert list, which not only reminds us of Mr. Eddy's return on March 3, but admits that Mr. Eddy's co-star, Jeannette MacDonald, will make her Chicago recital debut on March 29. This will mark her return to the Chicago stage after more than ten years' absence. She played at the Apollo in the Shubert musical, "Boom Boom," in the Spring of 1929, with Frank McIntyre and a then obscure English juvenile named Archie Leach. Mr. Leach is better known nowadays as Cary Grant, of Hollywood.

Mr. Zelzer's list is not yet complete, but it is extremely interesting and it reads like this: Oct. 1, Alfred Lustgarten, American violinist; Oct. 15, Don Cossack Russian Male Chorus, Serge Jaroff, conducting; Oct. 29, American Caravan Ballet; Nov. 12, Maria Kurenko, soprano; Nov. 18-19, Devi Dja and her Bali and Java dancers, in three performances on first American tour; Dec. 5, Simon Barer, Russian pianist; Jan. 20, Mischa Elman, violinist; Jan. 21, Juissi Bjoerling, tenor; Jan. 25, Jeannette Albert, pianist; Jan. 27, Tito Schipa, tenor; Feb. 4, Harald Kreutzberg, dancer; Feb. 11, Jooss Ballet; Feb. 18, San Francisco Opera Ballet; March 3, Nelson Eddy, baritone; March 10, Martha Graham and dance group; March 29, Jeannette MacDonald, soprano.

* * *

"TONIGHT We Dance" is the new name of the Ruth Chatterton play, which will open at the Harris Oct. 9. As previously announced, Miss Chatterton's company holds Barry Thomson, Charita Bauer and others.

* * *

"THE American Way" will close its New York engagement Sept. 23 and will not tour. This decision is considered final by the management, which gives an unwieldly production and prohibitive costs as decisive factors. Touring "The Great Waltz" is still remembered as a kind of nightmare by those who had to fit it into improbable places.

* * *

"LEAVE IT TO ME," on the other hand, will tour, and at once. The musical closes in New York Saturday after slightly less than two weeks' return engagement there. It had a full New York season before reopening as a kind of tune-up for the tour. No Chicago date has been announced.

* * *

HELEN HAYES and Philip Merivale will be co-starred in "Ladies and Gentlemen," which is due in New York Oct. 17, after engagements in Philadelphia, Pittsburgh and Washington.

* * *

PERHAPS New York listened to too many Grant Park broadcasts with their bland assumption that Chicago is the music center of the universe. Beginning Oct. 1 New York will have a stupendous week of free music, the idea being to take people's minds off the war. Sponsored by the American Society of Composers, Authors and Publishers, with Mayor La Guardia's aid, the carnival of melody will employ everything from the Boston Orchestra with Koussevitzky to Whiteman, Goodman, Vallee, Cohan, Berlin, Porter and about everybody else you can name who has that sort of name. Where the concerts are to be held is still a mystery, and how tickets will be distributed is a story yet untold. Its title should be grief to somebody.

* * *

"MY DEAR JOHN BARRYMORE" is the name of a topnotch piece by Lloyd Lewis in the theater section of the New York Times. It doesn't miss a trick on the fabulous fellow whose newest incarnation is to be observed in "My Dear Children."

* * *

"THUNDER IN THE HILLS," described as a Stephen Foster American Folk Ballet created and directed by Walter Camryn, will be danced at Mandel Hall tomorrow night, starting at 9 o'clock, as a part of the Hyde Park Jubilee. Among the twenty dancers are Mr. Camryn, Bettina Rosay, Betsy Ross, Sean Marino, Anne Devine, Parker Kachler and Ida Galler. Muriel Davenport, soprano, will sing songs of the sixties.

THE CHRISTIAN SCIENCE MONITOR

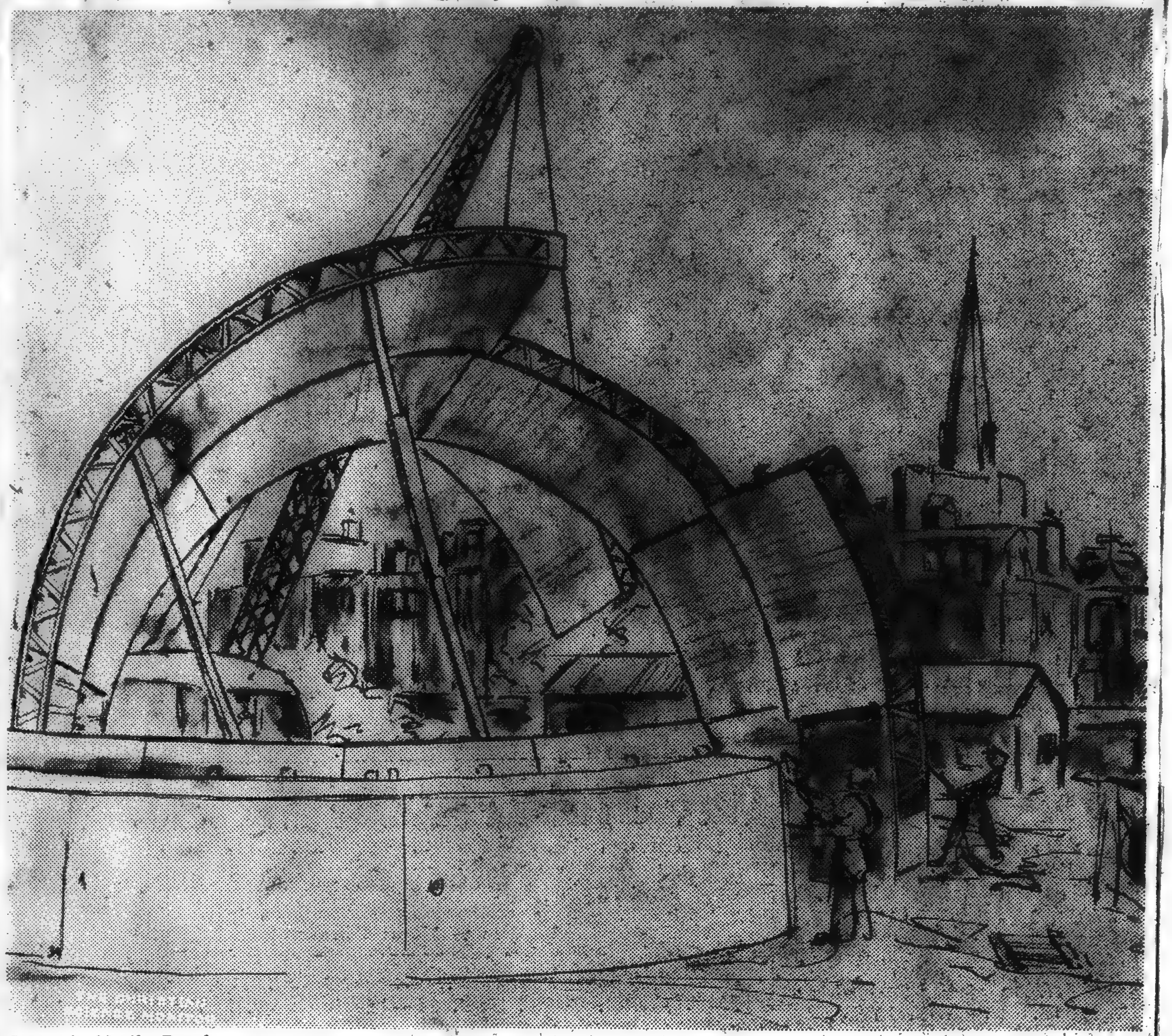
BOSTON, THURSDAY, SEPTEMBER 14, 1939

Construction Work on New Esplanade Shell Progressing

By David Nilsson

Arthur Fiedler

Conductor of the Pops and Esplanade concerts.



Drawn by Martha Burnham

Drawing of Old Shell as It Is Being Taken Down

New $270,000 Hatch Memorial is expected to be largest concert shell of permanent masonry construction in the United States.

Fiedler Shins Up Lamppost To View Shell Building Work

Back from Valparaiso, Chile, Arthur Fiedler, conductor of the Pops and Esplanade concerts and, he admits, a confirmed spare-time "construction overseer," went down to the Esplanade yesterday to look over some excavating and building operations in which he has a personal interest.

He found, however, that work on the new $270,000 Hatch Memorial Shell was hidden from view by a high fence. After a futile search for a convenient knot hole, the maestro shinned up a lamppost and looked over.

Had he been a day earlier he would have seen the old steel shell, which has housed his summer orchestra for the past six years, coming down in sections. It is to be erected in Wood Island Park, East Boston, and originally it was planned to move the structure there in one piece on a barge—but difficulties developed. As it was, though, Mr. Fiedler looked out over 40,000 square feet of ground on which a steam shovel was hard at work in one place, while in others steel and concrete piles were being driven far down into the filled-in soil.

Presently, learning the post-hanger's identity, the foreman, John Fortuna, invited him to enter the enclosure and to sit in the cab of the steam shovel, handling the controls.

"I can't tell you what a thrill this is," the conductor remarked. "I used to come down here before 1929 (when the Esplanade concerts were begun) and look around at the land and the view over the river, and say to myself, 'What a wonderful place this would be to have some concerts.'"

It is believed that the New Hatch Memorial Shell will be the only large concert shell of permanent masonry construction anywhere in the United States.

The erection of such an expensive home for the summer orchestra seems to have led many contributors to the cost of the Esplanade concerts to think that their subscriptions are not needed, orchestra officials point out, however. Emphasizing the fact that there is no connection between the concert fund and the bequest providing for the shell, they reported this morning that although the usual 250,000 people enjoyed the outdoor concerts this year, the fund supporting the series is still $1,400 in the red, contributions have fallen to the lowest figure in six years.

It is hoped that music lovers of Greater Boston will not be faced with the problem of inability to continue to pay for an orchestra to play in the country's finest shell, now that it has been provided.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

SEP 13 1939

MUSIC

SYMPHONY ANNOUNCEMENT

The Boston Symphony orchestra will open its [illegible] season in Symphony hall, Boston, Friday afternoon, Oct. 13. The season will continue until May 4, with the usual series of 24 pairs of Friday afternoon and Saturday evening concerts and six pairs of Monday evening and Tuesday afternoon concerts in Symphony hall. There are to be concerts as usual in other New England cities, New York and the West.

Much music of special interest, both new and old, will be heard in the course of the season, as well as a larger representation from the standard symphonic repertory.

Dr. Serge Koussevitsky, in his 16th consecutive year as the orchestra's conductor, has arranged what should prove an unusual event, the performance of Tschaikovski's opera, "Pique-Dame," during a two weeks' Tchaikovsky festival at the end of the season. May 7, 1940 will be the 100th anniversary of Tschaikovsky's birth. at the end of the eason. May 7, 1940, will be the 100th annivesary of Tschaikovsky's birth.

Mahler's "Song of Earth" and Debussy's "Martyrdom of St. Sebastian" will be played at the Friday and Saturday series, also a new symphony of Stravinsky in C major and his "Oedipus Rex," which is to be revived under the direction of the composer.

Dr. Koussevitsk ywill give a fuller representation than is customary of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April. American music will figure more prominently than usual in the Boston season.

Soloists who will appear at the Friday and Saturday series include Josef Hofmann, who has not played with the orchestra for a number of years. Three pianists more recently heard who will play in concertos by Beethoven, Schumann, Chopin and Szymanowski, are Rudolf Serkin, Walter Gieseking and Jan Smeterlin.

Solo violinists who will be heard with the orchestra are Jascha Heifetz and Joseph Szigeti. Emanuel Fuermann, cellist, will make his first appearance with the orchestra. Singers will be heard in works by Mahler, Debusy, Bach, Stravinsky and Tschaikovsky.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

SEP 15 1939

NOTED MUSICIANS AT CURTIS HOTEL

Mrs Samuel Reber Entertains at Tyringham—President and Mrs Baxter Return From San Francisco

Special Dispatch to The Republican

Berkshire Hills, Sept. 14—A number of distinguished musicians are at Curtis hotel, Lenox, including Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, Mrs Koussevitzky, George E. Judd, manager of the orchestra; Richard Burgin of Jamaicaway, concertmeister; J. N. Burk, publicity director; C. W. Woodworth, head of the music department at Harvard; Herbert Graf, stage and costume director of the Metropolitan Opera company.

Mrs Samuel Reber, the former Miss Cecilia S. Miles, daughter of late Maj-Gen Nelson A. Miles, was a luncheon hostess today at her cottage at Tyringham in compliment to Mrs Charles Hewitt Wright of Pittsfield, Mrs W. Rockwood Gibbs of Richmond, and Mrs James P. Robinson of South Egremont, wife of Col Robinson, retired.

Back in Williamstown

Dr James Phinney Baxter, 3d, president of Williams college, and Mrs Baxter, are back at President's house, Williamstown, from San Francisco.

The Rev and Mrs William Merriam Crane have returned to Morningface, Richmond, from their camp at Lake Winnipesaukee, New Hampshire.

Leaving Rosemary cottage, Stockbridge, for New York were Mr and Mrs Henry Fairfield Osborn. Mrs Osborn's parents, Mr and Mrs Felix Lamond of Rome, Italy, are at Harrod inn, Stockbridge.

Prof Livingston Hall of Harvard law school, and Mrs Hall, have closed their bungalow at Great Pine farm, Great Barrington, and are at Weston.

Mr and Mrs William Ellery Sedgwick of the Sedgwick mansion, Stockbridge, are visiting Mrs Sedgwick's mother, Mrs Charles Mills Cabot at Ipswich.

Mrs William Norton Bullard is returning tomorrow to Highwood, Lenox, from her summer camp at North Haven, Me.

Kimball Salisbury has returned to Lake Forest, Ill., from Tor court, Pittsfield, where he spent several weeks with his mother, Mrs Warren M. Salisbury.

Mr and Mrs Wait Talcott of Rockford, Ill., are back at Rollaway hill, North Egremont, from Provincetown, Cape Cod.

THIS CLIPPING FROM
Motion Picture Daily
NEW YORK, N. Y.

SEP 15 1939

BANNER RADIO LINES

By JACK BANNER

THE DIVIDED TWAIN, Ascap and the networks, are standing proudly aloof from each other on the subject of a network broadcasting schedule for the music association's Music Festival, which is to be held Oct. 1-6, inclusive. Despite the enormity of the Festival (it will cost Ascap a third of a millon dollars to produce it) neither side has approached the other about the matter of a network schedule for the events. It is almost inconceivable that the networks will not broadcast the Music Festival events, but if both sides persist in their present uncompromising attitude it might very well develop that way.

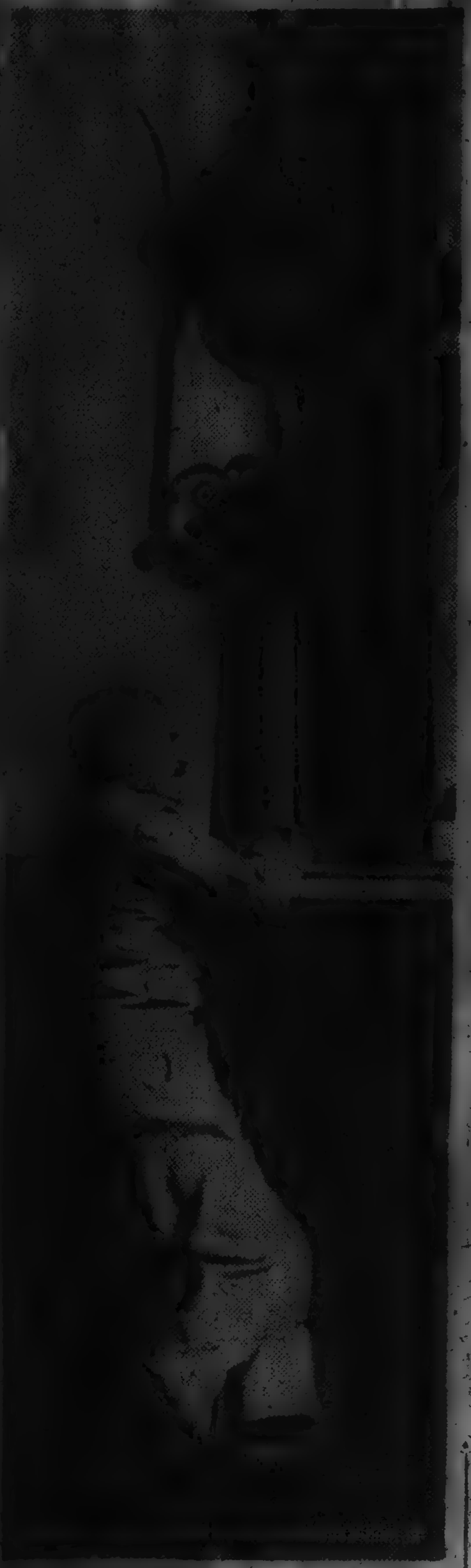
If that is how it works out we will have a ridiculous situation in which a national event will be carried no farther than the walls of Carnegie Hall, from whence the concerts will originate. Ascap will be the loser in that its festival will be confined to a local program; the networks will be the losers in that a superfine schedule will go begging for lack of radio accommodation. Certainly the public will be a loser too, for the Festival includes concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitsky; a presentation of light operas by Frank Black; an evening devoted to the creative works of Negro musicians; an evening devoted to Symphonic Jazz, Melody and Swing, with Paul Whiteman and his orchestra, Benny Goodman and band and Fred Waring's orchestra and choir; an evening devoted to band music presented by Edwin Franko Goldman's band and other bands; and an evening devoted to popular songs written by composers of the Society in which composers like Irving Berlin, Richard Rodgers, Cole Porter, and others, will sing and play their own works.

There is still time for Ascap and the networks to temporarily forget their differences and get together in the good cause of the Festival. Their ill-will for each other will be insignificant to the ill-will that the public will hold for both sides if they persist in their present attitude until it is too late to arrange a network broadcast schedule.

THE CHRISTIAN SCIENCE MONITOR

BOSTON, THURSDAY, SEPTEMBER 14, 1939

Construction Work on New Esplanade Shell Progressing



By David Nilsson

Arthur Fiedler

Conductor of the Pops and Esplanade concerts.

Drawn by Martha Burnham

Drawing of Old Shell as It Is Being Taken Down

New $270,000 Hatch Memorial is expected to be largest concert shell of permanent masonry construction in the United States.

Fiedler Shins Up Lamppost To View Shell Building Work

Back from Valparaiso, Chile, Arthur Fiedler, conductor of the Pops and Esplanade concerts and, he admits, a confirmed spare-time "construction overseer," went down to the Esplanade yesterday to look over some excavating and building operations in which he has a personal interest.

He found, however, that work on the new $270,000 Hatch Memorial Shell was hidden from view by a high fence. After a futile search for a convenient knot hole, the maestro shinned up a lamppost and looked over.

Had he been a day earlier he would have seen the old steel shell, which has housed his summer orchestra for the past six years, coming down in sections. It is to be erected in Wood Island Park, East Boston, and originally it was planned to move the structure there in one piece on a barge—but difficulties developed. As it was, though, Mr. Fiedler looked out over 40,000 square feet of ground on which a steam shovel was hard at work in one place, while in others steel and concrete piles were being driven far down into the filled-in soil.

Presently, learning the post-hanger's identity, the foreman, John Fortuna, invited him to enter the enclosure and to sit in the cab of the steam shovel, handling the controls.

"I can't tell you what a thrill this is," the conductor remarked. "I used to come down here before 1929 (when the Esplanade concerts were begun) and look around at the land and the view over the river, and say to myself, 'What a wonderful place this would be to have some concerts.'"

It is believed that the New Hatch Memorial Shell will be the only large concert shell of permanent masonry construction anywhere in the United States.

The erection of such an expensive home for the summer orchestra seems to have led many contributors to the cost of the Esplanade concerts to think that their subscriptions are not needed, orchestra officials point out, however. Emphasizing the fact that there is no connection between the concert fund and the bequest providing for the shell, they reported this morning that although the usual 250,000 people enjoyed the outdoor concerts this year, the fund supporting the series is still $1,400 in the red, contributions have fallen to the lowest figure in six years.

It is hoped that music lovers of Greater Boston will not be faced with the problem of inability to continue to pay for an orchestra to play in the country's finest shell, now that it has been provided.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

SEP 13 1939

MUSIC

SYMPHONY ANNOUNCEMENT

The Boston Symphony orchestra will open its [illegible] season in Symphony hall, Boston, Friday afternoon, Oct. 13. The season will continue until May 4, with the usual series of 24 pairs of Friday afternoon and Saturday evening concerts and six pairs of Monday evening and Tuesday afternoon concerts in Symphony hall. There are to be concerts as usual in other New England cities, New York and the West.

Much music of special interest, both new and old, will be heard in the course of the season, as well as a larger representation from the standard symphonic repertory.

Dr. Serge Koussevitsky, in his 16th consecutive year as the orchestra's conductor, has arranged what should prove an unusual event, the performance of Tschaikovski's opera, "Pique-Dame," during a two weeks' Tchaikovsky festival at the end of the season. May 7, 1940 will be the 100th anniversary of Tschaikovsky's birth. at the end of the season. May 7 1940, will be the 100th anniversary of Tschaikovsky's birth.

Mahler's "Song of Earth" and Debussy's "Martyrdom of St. Sebastian" will be played at the Friday and Saturday series, also a new symphony of Stravinsky in C major and his "Oedipus Rex," which is to be revived under the direction of the composer.

Dr. Koussevitsky will give a fuller representation than is customary of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April. American music will figure more prominently than usual in the Boston season.

Soloists who will appear at the Friday and Saturday series include Josef Hofmann, who has not played with the orchestra for a number of years. Three pianists more recently heard who will play in concertos by Beethoven, Schumann, Chopin and Szymanowski are Rudolf Serkin, Walter Gieseking and Jan Smeterlin.

[illegible] violinists who will be heard with the orchestra are Jascha Heifetz [illegible] Emanuel Feuermann [illegible]

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

SEP 15 1939

NOTED MUSICIANS AT CURTIS HOTEL

Mrs Samuel Reber Entertains at Tyringham—President and Mrs Baxter Return From San Francisco

Special Dispatch to The Republican

Berkshire Hills, Sept. 14—A number of distinguished musicians are at Curtis hotel, Lenox, including Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, Mrs Koussevitzky, George E. Judd, manager of the orchestra; Richard Burgin of Jamaicaway, concertmeister; J. N. Burk, publicity director; C. W. Woodworth, head of the music department at Harvard; Herbert Graf, stage and costume director of the Metropolitan Opera company.

Mrs Samuel Reber, the former Miss Cecilia S. Miles, daughter of late Maj-Gen Nelson A. Miles, was a luncheon hostess today at her cottage at Tyringham in compliment to Mrs Charles Hewitt Wright of Pittsfield, Mrs W. Rockwood Gibbs of Richmond, and Mrs James P. Robinson of South Egremont, wife of Col Robinson, retired.

Back in Williamstown

Dr James Phinney Baxter, 3d, president of Williams college, and Mrs Baxter, are back at President's house, Williamstown, from San Francisco.

The Rev and Mrs William Merriam Crane have returned to Morningface, Richmond, from their camp at Lake Winnipesaukee, New Hampshire.

Leaving Rosemary cottage, Stockbridge, for New York were Mr and Mrs Henry Fairfield Osborn. Mrs Osborn's parents, Mr and Mrs Felix Lamond of Rome, Italy, are at Harrod inn, Stockbridge.

Prof Livingston Hall of Harvard law school, and Mrs Hall, have closed their bungalow at Great Pine farm, Great Barrington, and are at Weston.

Mr and Mrs William Ellery Sedgwick of the Sedgwick mansion, Stockbridge, are visiting Mrs Sedgwick's mother, Mrs Charles Mills Cabot at Ipswich.

Mrs William Norton Bullard is returning tomorrow to Highwood, Lenox, from her summer camp at North Haven, Me.

Kimball Salisbury has returned to Lake Forest, Ill., from Tor court, Pittsfield, where he spent several weeks with his mother, Mrs Warren M. Salisbury.

Mr and Mrs Wait Talcott of Rockford, Ill., are back at Rollaway hill, North Egremont, from Provincetown, Cape Cod.

THIS CLIPPING FROM
Motion Picture Daily
NEW YORK, N. Y.

SEP 15 1939

BANNER RADIO LINES

By JACK BANNER

THE DIVIDED TWAIN, Ascap and the networks, are standing proudly aloof from each other on the subject of a network broadcasting schedule for the music association's Music Festival, which is to be held Oct. 1-6, inclusive. Despite the enormity of the Festival (it will cost Ascap a third of a millon dollars to produce it) neither side has approached the other about the matter of a network schedule for the events. It is almost inconceivable that the networks will not broadcast the Music Festival events, but if both sides persist in their present uncompromising attitude it might very well develop that way.

If that is how it works out we will have a ridiculous situation in which a national event will be carried no farther than the walls of Carnegie Hall, from whence the concerts will originate. Ascap will be the loser in that its festival will be confined to a local program; the networks will be the losers in that a superfine schedule will go begging for lack of radio accommodation. Certainly the public will be a loser too, for the Festival includes concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitsky; a presentation of light operas by Frank Black; an evening devoted to the creative works of Negro musicians; an evening devoted to Symphonic Jazz, Melody and Swing, with Paul Whiteman and his orchestra, Benny Goodman and band and Fred Waring's orchestra and choir; an evening devoted to band music presented by Edwin Franko Goldman's band and other bands; and an evening devoted to popular songs written by composers of the Society in which composers like Irving Berlin, Richard Rodgers, Cole Porter, and others, will sing and play their own works.

There is still time for Ascap and the networks to temporarily forget their differences and get together in the good cause of the Festival. Their ill-will for each other will be insignificant to the ill-will that the public will hold for both sides if they persist in their present attitude until it is too late to arrange a network broadcast schedule.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

SEP 14 1939

Whiting's Boston Letter

By E. E. WHITING

Boston, Sept. 13—Some important visitors, an outlook for winter entertainment, faint echoes of the war, reopening of the schools, a light dash of politics—a normal week in town.

The most interesting of the visitors are the chemists. The American Chemical society has been holding its 98th session here, and the day-by-day reports of members display a wonderland of possibilities. In the temper of the times many of us have come to think of chemistry as particularly if not principally applicable to the ways of war; but that is far from the fact. In the sessions this week there was, to be sure, some mention of a less expensive method for making mustard gas, but more interesting and in the long run more significant are the promises of incalculable benefit to mankind through the discoveries and developments in chemistry.

Among all the sciences and arts perhaps none offers so magic-like a vista down the future as is opened up by the chemists—they seek and approach a distant horizon where a better world may be found by their efforts. It is a pursuit without end, because the objectives are unnumbered and the achievements and attainments are continuous. In industry, medicine, indeed in all the range of human activities, the work of the chemist is vital. He is a dreamer who makes his dreams come true. He is a pioneer and a discoverer who sails uncharted seas—and charts them as he goes. Each victory won is the stepping stone to another.

Vastly important are the suggestions offered in the papers and addresses of these assembled chemists. We cannot undertake to set them down here. Interesting would be a condensed summary, at the end of this session, of the important papers read, for popular consumption.

Let us, however, before taking leave of the chemists, take note of one of the lighter items: The seedless watermelon. We do not understand that this marvel has yet been created, at least not on a commercial scale. You cannot, we understand, go to your greengrocer or fruit dealer and order one. But we are told that some day this may be so. It is a great thought—to be able to dip into a melon and wallow through its juices unhampered and undeterred by the slippery seeds. Yet we shall miss those seeds. They made childhood happy, for there is nothing pleasanter in years of innocence than to propel a damp watermelon seed across the dining table from between the thumb and finger.

Nor are the seeds an insuperable hindrance to speed-eating, for the winner of a recent watermelon eating contest won by the simple device, as he explained in the subsequent success story, of swallowing the seeds. We think his case ought to be followed up to find out if he has sprouted.

Seriously, however, if a seedless watermelon could be developed without sacrifice of flavor or juiciness, that would not be trivial, but would be important. The watermelon is a marvel among edibles. We listened one summer day lately, as we sat on a hotel piazza in Kennebunkport, to a friend's account of his journey, 10 or a dozen years ago, through the Holy Land and desert tracts in the regions of the old world; and he told us that on one of their trips they carried an abundant supply of melons in place of drinking water.

And when the experts have finally won the seedless melon let them tackle the pomegranate.

Another interesting discovery reported by science—this time at the third International Congress for Microbiology, in New York, is that the earth's topsoil contains a powerful germicide. They are still groping for further information about it; but meantime anyone who likes to believe there is something in it can dig in the soil of his flower bed or garden, pulling up the weeds that thrived through the hot summer when there was no happiness in gardening. This is quite unscientific, but it is the fact that whenever we spend a Saturday afternoon on our hands and knees, grubbing in the garden, we feel better for it. There is a definite and delicious fragrance in the soil.

Chemists have a good deal to say about the beneficent or otherwise qualities of foods, and their researches and experiments are constantly guiding us along the pathways of health and safety. Was it a chemist who started the spinach culture? May we thank him, or otherwise, for thrusting upon us the belief that raw carrots are food for humans? We were told this week by these assembled chemists that spinach, cauliflower, kale and one or two other foods in the diet build up that vitamin which aids the blood to clot easily, thus averting peril.

But we have scanned the daily reports of these sessions in vain to find any proof that persistent consumption of corn on the cob will do anything helpful. Does gnawing corn from cobs sharpen or blunt the teeth? Should one, for best results, grip the corn with the lower teeth and then force the uppers down to strip the kernels, slightly inclining the head forward in a nodding motion, to get the maximum? Or does one preferably insert the upper teeth deep into the cob, and then strip upward? Is it better technic to play the cob like an accordion, beginning at the center, and running leftwards for the bass and then rapidly to the right for the treble? Is the proper span two rows of kernels, or three, or four? All this, however, is a problem rather of physics than of chemistry.

Boston has always been addicted to oysters, and so greets the reopening of the season with gusto. Also, the annual debate as to what to do to an oyster on the half shell, before swallowing it, is begun. There is one group who rise in horror at the thought of doing anything to the recumbent oyster except to swallow it straight. The hotel serves an assortment of condiments—lemon, tabasco, chopped pickle, horse-radish, salt and pepper, and tomato sauce. We have watched the oyster rites of diners over many years, and have partaken in them, and we find that the usual custom is to put everything available on the oyster.

The schools are open (like the oysters) and another crop of citizens is under training—for something or other. The suggestion that the school year start a week later, so as to extend the children's summer vacation, was not adopted; but it is a thought that will be brought up again. That there would be some gain in putting Labor day—the accepted signal for the end of summer—into the middle of the month, many believe. Would the stores object to that? They might; for they count on the start of fall buying after Labor day.

One important item of the week's news is the breaking of ground for a South-end Boys' club building, at Washington and East Canton streets. This is made possible by the Charles Hayden foundation; and the new club will have a gymnasium, bowling alleys, shower baths, library and study, recreation rooms, etc. The architect's drawing of the house as it will look on completion shows a structure which might serve as a millionaire's clubhouse.

Looking into the near future, we note arrangements are being made for the reception to that amazing New York Negro leader, Father Divine, who comes here early in October for one of a series of 50 gatherings of his supporters, in large cities throughout the country. Probably 25,000 will be present at the Boston Garden meeting, some in fervent sympathy and some coming from curiosity. Father Divine is one of the wonders of this unsettled period.

Looking farther ahead, it is interesting to learn that Roger Babson of statistical fame has definitely identified himself with the Prohibition party, as reported by the party's state chairman, George L. Thompson. Now the party will try to persuade him to be its candidate for President in 1940. We do not know whether Mr Babson has made this decision just to get comfortable in his mind, or to undertake missionary work for the cause; and we do not know whether he proposes to initiate a crusade for repeal of repeal of prohibition, or just to effect some reforms in the present social system in its relation to alcohol. He is far from home now, traveling in distant parts; when he returns he may have something to say—and it may prove to be of some importance.

Always a significant date is the opening of the Boston Symphony season, which starts th[illegible]year on Friday afternoon, October 13, with the usual series of concerts in prospect. One notable item in the season's program will be the performance of the concert version of Tchaikovsky's opera, "Pique Dame," toward the close of the season. This should be delightful; for "Pique Dame" is not open to the criticism made by an eminent musical critic (whose name we have forgotten) who said of Saint-Saens's "Samson and Delilah" that when he heard it as an opera he thought it was a splendid oratorio, but when he heard it sung on the concert platform he was convinced it was an interesting opera.

Something a bit unusual in opera is due next week, when the New York Grand Opera company will start, on the 14th, a 4½-weeks' season of opera at reasonably popular prices, at the Boston Opera house. This, of course, is not New York's Metropolitan, and is far less pretentious. Four and one-half weeks is a deal of opera for Boston. Will the public support so long a series? We hope so. Many persons are firmly of the opinion that opera is hardly worth notice unless it presents great stars for their entertainment; yet we have seen some admirable performances, musically well worth-while, by modest organizations. The San Carlo troupe has demonstrated the possibilities. We hope that this coming company will be as good as we hope it is!

Also in the entertainment chronicles may be set down the novelty of a street parade starting the season of a local motion picture theater. There's an old custom revived. How many remember the street parade of minstrel shows in the days of Thatcher, Primrose & West?

Also: The esplanade concert shell that has done good service for these past years has been presented by the Metropolitan district commission to the city of Boston, and will be removed and set up in East Boston, where it will be used by WPA or other musical organizations for free concerts—a grand thing. The esplanade is to have, as announced many weeks ago, a magnificent $200,000 permanent shell, the gift of Mrs Edward Hatch in memory of her husband.

A notable visitor lately in town was the veteran publisher, Mr McClure, attending the wedding of his grandson. An account of his visit credited him with discovering among others, through his admirable magazine, Jack London. But wasn't Jack London's first story published by the old Black Cat magazine—a Boston miniature fiction magazine that did great work in its day?

BOSTON SUNDAY ADVERTISER

SUNDAY, SEPTEMBER 17, 1939

WHILE on the subject of music, sacred or profane, it is time to think again of the formal concert season. On October 15 the Boston Symphony Orchestra begins, in Symphony Hall, its 56th season, the 16th under the direction of Dr. Koussevitzky.

Besides the customary performance of regular works of symphonic literature, the Boston orchestra announces a series of what has come to be known as special works.

This year we may expect: Mahler's "Song of the Earth," Debussy's "Martyrdom of Saint Sebastian," Stravinsky's "Oedipus Rex" and also a new symphony of the famous Russian composer's Too, more Bach and Mozart than is customary—and the Bach B minor Mass in the Lenten season.

Two pairs of concerts at the end of the term will be devoted to Tchaikovsky in commemoration of the 100th anniversary of his birth.

Expect, moreover, more and more American music all during the season.

Soloists with the Symphony are: Josef Hofmann, Rudolph Serkin, Walter Gieseking and Jan Smeterlin for pianists; Heifetz and Szigeti for violinists, and Emannuel Feuermann, 'cellist. Singers not yet announced.

THIS CLIPPING FROM
NEW YORK, N. Y.
AMSTERDAM NEWS
9/16/39

LaGuardia Makes Music Week Oct. 1

To offset public sorrow and anxiety occasioned by the present European war, the American Society of Composers, Authors and Publishers will treat New York to a week of free music on an unprecedented scale beginning October 1.

Public announcement of this plan was made last Saturday by Mayor LaGuardia. The festival will also mark the celebration of the society's twenty-fifth anniversary.

The programs, to be given on seven consecutive nights, will have "everything from ballads to opera, from symphony to swing—all dedicated to art and peace", according to Gene Buck, president of the A. S. C. A. P.

The famous Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, is scheduled to give two concerts of symphonic works by American composers. One night's concert will be devoted to works of Negro composers as played and sung by outstanding Negro singers, performers and organizations.

In the list of composers whose works will be presented during the festival are William Marion Cook, Shelton Brooks, Harry T. Burleigh, J. Rosamond Johnson, the late James Weldon Johnson, R. Nathaniel Dett, C. Luckey Roberts, W. C. Handy, Christ Smith, William Grant Still, Thomas "Fats" Waller, Clarence Cameron White. Some of those composers will also appear in person.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

SEP 17 1939

CONTRARY TO ITS . . . usual custom of beginning its season in its home city, the Boston Symphony orchestra will open the season at Carnegie Hall in New York on October 5 and 7. The first concert in Boston will be on October 13 and the season will conclude on May 4, 1940. This is the 16th consecutive season under the direction of Serge Koussevitsky. Mozart and Bach will figure extensively in the programs of the Boston Symphony this year and many works by American composers will be played. Many novelties are on the schedule, Stravinsky's new Symphony in C Major and his "Oepipus Rex" with the composer conducting; Debussy's "Martyrdom of St. Sebastian"; and Mahler's "Lied von der Erde." The last two concerts of the season will be devoted to music by Tschaikowsky in commemoration of the 100th anniversary of his birth. His "Pique Dame" will be given in addition to the orchestral works. Bach's B Minor Mass will be performed at a special concert in April.

THIS CLIPPING FROM
TUCSON, ARIZ.
STAR

SEP 17 1939

The Boston Symphony orchestra will begin [illegible]'s work not in Boston but in New York, when it takes part in the festival of the American Society of Composers, Authors, and Publishers by giving concerts in Carnegie hall October 5 and 7. The two programs will be devoted exclusively to American music past and present. The orchestra will open its Boston season October 13 and end it May 4. Serge Koussevitzky will, as usual, conduct.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

SEP 16 1939

FREE MUSIC FETE WILL RUN 7 DAYS

A free festival of American music will be given in Carnegie Hall, New York, from Oct. 1 to 7, by the American Society of Composers, Authors and Publishers, to celebrate the organization's 25th anniversary.

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky; a symphony orchestra conducted by Dr. Frank Black, the popular orchestras of Benny Goodman, Paul Whiteman and Fred Waring, the Goldman Band and noted Negro musicians will take part. All kinds of American music will be played and sung, and many composers will perform their own works.

Requests for seats should be sent to the American Society of Composers, 30 Rockefeller Plaza, New York. Applications will be filled in order of receipt, it is announced.

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

SEP 17 1939

Free Concerts in N. Y. Will Cheer the Public

New York, N. Y.—A week of free music on an unprecedented scale, designed to allay the public sorrow and anxiety occasioned by the conflict in Europe, will be presented in New York by the American Society of Composers, Authors and Publishers, Mayor La Guardia has announced. The music festival, in which music appealing to all tastes will be given by noted bands, orchestras and singers, will be held on seven consecutive evenings starting Oct. 1.

Paul Whiteman, Benny Goodman and [illegible]Waring and [illegible]estras will present a session of jazz and swing music. The popular marches of John Philip Sousa and other notable selections from the American band repertory will be played by Edwin Franko Goldman and his band and other organizations.

The glittering program will also include a concert devoted to the works of Negro composers as played and sung by outstanding Negro singers, performers and organizations. Light operatic and musical comedy works will be presented by an orchestra conducted by Frank Black.

The famous Boston symphony orchestra, conducted by Dr. Serge Serge Koussevitzky, is scheduled to give two concerts of symphonic works by American composers.

One evening will be devoted to famous popular songs of the past and present written by members of the society, with Rudy Vallee leading his orchestra and some of the composers appearing in person.

13

KOUSSEVITZKY

A Biographical Note and Critical Analysis of the World-Famous Conductor of the Boston Symphony Orchestra

The Advocate Music Editor here tells the story of the man who was the greatest double-bass virtuoso of his time and who is acclaimed as one of the greatest conductors of all time.

By JULES WOLFFERS

The final bell rings. A hush falls over the audience. The musicians on the platform sit more erect,—seem to come to attention—wait expectantly. A few late-comers scuttle through the doors which close emphatically behind them. The lights dim, throwing the tiered stage into pictorial relief. Then a slight, faultlessly-tailored figure is seen emerging from a side door. As his short quick steps bring him to closer view, we discern his sensitive face, his greying hair, his almost military bearing. He walks to the center of the stage accompanied by a growing burst of applause, mounts the podium, and faces the audience. His face lights up in a half-smile. He bows gracefully. His whole demeanor indicates dignity, courtesy, confidence. The applause dies down as he faces the orchestra. Slowly he looks at his men, turning his head in a full semi-circle from right to left then back again. The smile leaves his face. His left hand clenches and is brought to his chest in a characteristic gesture. He seems to say, "You and I are here to interpret great music. Let us all give every bit of our talent and skill. I ask it of you and I insist on it." Slowly he raises his arms. There is an instant of breathless pause and . . . the Boston Symphony Orchestra has begun another concert under the direction of its conductor, Serge Koussevitzky.

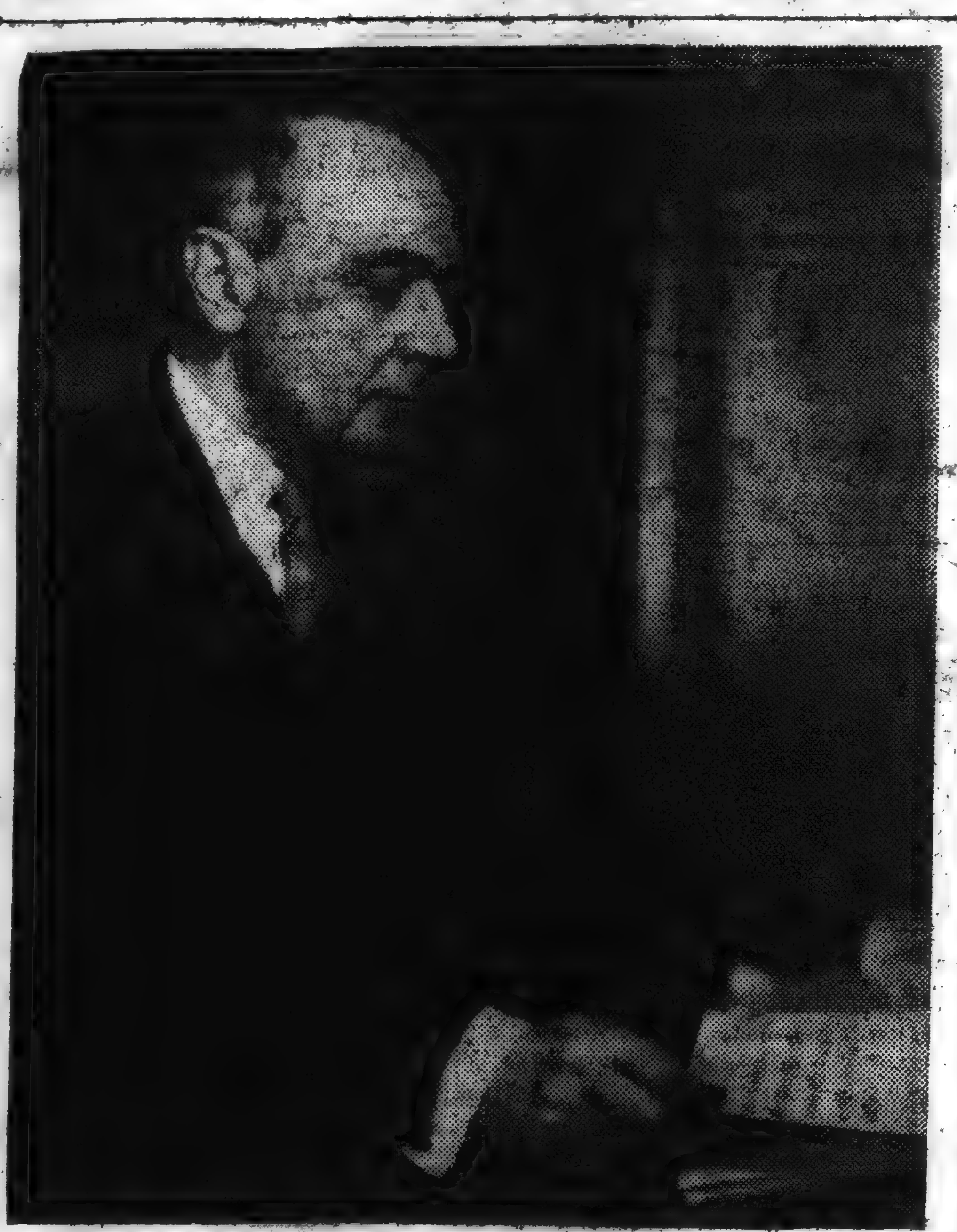
"The Boston Symphony and Koussevitzky" is a famous combination, one about which legends have been woven. Many informed critics rank this combination as the greatest in the world. Certainly, Boston's orchestra and its inspired conductor hold a unique place in the world of music.

It was Strauss who said, "There are no orchestras—there are only conductors." To a certain extent this is true. Serge Koussevitzky is the Boston Symphony Orchestra as it now stands. It is a beautiful, a perfect instrument, but an instrument upon which the conductor plays to express *his* talent, *his* genius. That the musicians are able to respond in full measure to their conducter's rhapsodic, superlative interpretations is sufficient commentary on their abilities. The Boston Symphony is an orchestra of virtuosos welded together into a perfectly formed musical organism.

The Boston Audience

Three factors are essential in the creating of music: the composer, the interpreter, and the audience. The audience that attends the Boston Symphony Orchestra's concerts is probably the most select and discriminating audience in America. True, it is inclined somewhat to conservatism in taste. But it will always give a courteous, if somewhat frigid, hearing to even the most modern of moderns. The majority of the audience comes from that strata of society sometimes called "Back Bay Brahmins," famous for its support of music. From this class have come the founders of the Orchestra. In this class are still to be found the Orchestra's chief supporters. To these music-conscious "Brahmins," add a sprinkling of musicians, a lacing of intellectuals, a handful of students, some general music-lovers, and one has an audience that is at once a challenge and a spur to accomplishment. Serge Koussevitzky has been able to satisfy this audience for over 15 years, in itself a remarkable accomplishment.

Altogether, the Boston Symphony Orchestra, its conductor, and its audience is a fascinating topic. But the man and musician, Koussevitzky, alone offers a unique challenge to the reviewer and the public. A few brief facts from a romantic and stirring life of musical and personal experience will interest the music-lover who knows this man only from a distance.



DR. SERGE KOUSSEVITZKY

Record as a Student

Sergei Alexandrovitch Koussevitzky, to give him his full name, was born of poor Jewish parents in Vishny Volotchk, Russia, on June 30, 1874. His passionate love of music became overt at a very early age and eventually his evident talent obtained for him a scholarship at the Music School of the Philharmonic Society in Moscow. His record as a student and his transcendent virtuousity of the double bass caused him to be appointed professor upon his graduation in 1900.

As a performer on the double bass, Koussevitzky had no rival. His concerts were sensational in the enthusiasm they evoked. He was engaged for a series of concerts in Germany in 1903 and again in 1906. It is almost impossible to describe his reception at the hands of audiences and critics without seeming to exaggerate. One has to go to a Paderewski, a Joachim, an Isaye to find a parallel response. Not since the days of the famous double bass virtuoso, Dragonetti, had anything been heard to approach Koussevitzky's mastery of his instrument. His phenomenal technique, his interpretive powers, made his performances on what is usually considered to be an ungainly and rather clumsy instrument something almost beyond belief.

But the life of a virtuoso, fascinating and exciting as it was, could not satisfy Koussevitzky. Already in 1904 he had been appointed to the Imperial Orchestra. In 1907, he established his own orchestra of 75 performers with which he gave regular symphony concerts in, what was then, Petrograd and also in Moscow. He proved himself to be a conductor of outstanding abilities. The public and critics alike received his efforts with enthusiastic praise.

In Russia, at this time, music was more or less confined to the larger cities. The country's vastness and lack of cultural and economic development (pre-Soviet), precluded the probability of any extensive musical life in many areas. In fact most of the smaller cities had never heard a symphony orchestra. This gave Koussevitzky an idea. He determined, as far as he was able, to use his fine musical organization to bring first class symphonic music to as many cities and as many people as needed and wanted it.

With the aid of Madame Koussevitzky, one of the richest heiresses in Russia and a lady of much culture and discrimination, he chartered a steamer and organized a symphonic "show-boat" which was to tour the cities along the Volga. The first four-month tour achieved such gratifying artistic results that similar tours were arranged annually until the outbreak of the war. All of these concerts were decided artistic successes. But their chief value lay in the educational and social significance of their contribution to the cultural development of the masses of the people. For this and other major musical achievements, Koussevitzky was decorated and publicly commended by the Czar. In 1908 the young conductor was invited as guest-conductor of the Berlin Philharmonic Orchestra in his first appearance on the podium abroad. His success there was instantaneous and considerable.

The average conductor, with his usually limited viewpoint, seldom exerts any vital influence on musical progress. This was not true of the developing genius of Koussevitzky. For at this point in his career he decided upon a step which was to shape his future musical career. He established a music-publishing house capitalized at 1,250,000 French francs. This house published works by Russian composers with particular emphasis on contemporaries. The aid and encouragement that Koussevitzky has given since that time to living composers is immeasurable. As a result of these efforts, he became a decisive force in the development of modern music.

And the Critic Blushed

Koussevitzky's enthusiasm for programming new compositions once led to an amusing incident. In 1916 he arranged for a first performance of Prokofief's "Scythian Suite" to take place at one of the Koussevitzky concerts in Moscow. Leonid Sabonieiv, music critic for the Moscow paper, "News of the Season," wrote a devastating review of the Suite. He said among other things, " . . . If one says it is bad, that it's cacophony . . . , they will reply, 'But this is a barbaric suite.' So I will not criticise this suite; quite to the contrary I shall say that it is magnificent barbaric music. But if I am asked whether this music gives me pleasure or an artistic sensation . . . I must categorically say, 'No!' The composer himself conducted with a barbaric abandon."

This cleverly written criticism appeared in the newspaper the next day, and needless to say created a furore. For the scheduled performance of the work in question had not taken place the night before, and the only extant copy of the score was in the composer's possession. The critic had neither been at the concert nor seen the score.

In the period from 1907-1917, Koussevitzky's reputation as a conductor and force in music caused the Provisional Government of Russia to offer him the directorship of the former Court Orchestra in Petrograd, which appointment he accepted. The change in regimes a little later, caused him to leave the country of his birth and settle in Paris. There, in 1921, he inaugurated a series of annual "Koussevitzky Concerts." As in Russia, he was a decided success. In 1924, he was invited to Boston as conductor of the Boston Symphony Orchestra.

Reception By Boston

The first concert, on October 10, occasioned the following headlines for the late H. T. Parker's review in the "Transcript": "Fourfold Comes New Conductor to Boston Stage—The Quality and Rank of Mr. Koussevitzky—Master of Line, Color, Tone, and Characterization in Music." Parker really outdid himself in poetic, almost rhapsodic praise, in the article following.

Since 1924 Koussevitzky's career is too well-known to Bostonians to need much telling. His reputation has increased steadily, his influence in music extended, his interpretations enriched and deepened. No other conductor has served Boston uninterruptedly as long as has Koussevitzky. In addition to the regular Boston and Cambridge season, he has conducted yearly concerts in New York, Worcester, Providence, and other cities. The Berkshire summer festival is, from an artistic view-point, perhaps the most successful summer series in America. This Berkshire festival may be said to be Koussevitzky's creation from beginning to end. Dr. Koussevitzky has also instituted a summer school for talented conductors which can not fail to have the best effects on American standards of conducting.

Naturally, the political and racial events of the past few seasons have disturbed Dr. Koussevitzky profoundly. In 1933 he was one of the signers of a cablegram to Hitler urging him, in most respectful terms, to free German art and music from the pressure of racial shackles. Hitler's reply was to order all works, music, recordings, etc., of all signers of the petition to be banned in Germany.

One cannot help dwelling on the profound influence Koussevitzky has had in modern music. Against much opposition he has consistently championed the cause of the modern composer. A partial list of composers whose works have received first performances by Dr. Koussevitzky, or whose works have been published by him, or who have been aided in other ways, include: Stravinsky, Rhespigi, Scriabin, Debussy, Ravel, Sibelius, Prokofief, Honegger, Krenek, Tansman, Copland, Lazar, Roussel, Converse, Hill, Sessions, Piston, Hanson, Schmitt, Hindemith, Gershwin, Gruenberg, Harris.

It will be noticed that the above list, incomplete as it is, contains a large number of American names. Koussevitzky's efforts on behalf of the American composer are well-known.

No biographical note on Koussevitzky would be complete without at least a few words of critical valuation of his conducting.

His Interpretations

One could say, "Superb," and simply let it go at that. But no Koussevitzky admirer will "simply let it go at that." While he is eclectic to the highest degree, his special talents manifest themselves in works requiring the utmost in passionate statement. To hear Koussevitzky interpret Tchaikowsky is really to hear that much-misunderstood composer for the first time. The intensity of Sibelius, that Titan of the North, whose music breathes a passion at once aloof and personal, is expressed most profoundly by Koussevitzky. Yet the conductor will give you a Haydn minuet with as much good-natured grace as you would wish. Mozartian delicacy will not find him wanting. His Beethoven is tremendous, his Bach a marvel of line.

He evokes from the orchestra a tone and depth which no other can call forth. He inspires his men to an intensity of performance which tries the very limits of musical responsiveness. A Koussevitzky concert leaves one spent, shaken, disturbed. His pianissimo seems to hover on the dividing-line between silence and sound. His fortissimo has perspective and profundity which go far beyond mere loudness. In all the graduations of tone one feels a surging dynamic quality as evident to the ear as is the surge and wash of waves to the eye. He is a disciplinarian and an indefatigable worker. He demands and receives the utmost in musical integrity from the men he directs.

With all these gifts and accomplishments, it is not surprising that Dr. Koussevitzky has been the recipient of numerous honors and decorations from many lands and institutions of learning. But his noblest decoration, his greatest honor, is the respect and love with which the whole musical world regards him.

THIS CLIPPING FROM
NEW YORK, N. Y.
Sunday Jour. & American

SEP 17 1939

Free Music Festival Due Oct. 1

By GRENA BENNETT.

● A free festival of music, devised as a solace in these days of war gloom, will be inaugurated Oct. 1 in this city, sponsored by Mayor LaGuardia and to be presented under the auspices of the American Society of Composers, Authors and Publishers. The festival, which is modelled on ambitious lines and will reflect every branch of municipal endeaver, will continue for seven consecutive evenings in an auditorium to be selected within a short time.

The plan and purpose of the movement is to turn the thoughts of the people of this community, from the disasters of the European conflict to the benign influence of musical art, according to an agreement between the Mayor and Gene Buck, president of the Society.

170 Composers

About 170 composers will be represented in the series of programs to be offered. Their contributions will range from the purely classical to the modern language of jazz and swing, and will include excerpts from popular operettas and musical comedies of this and other days.

The initial announcement of the festival states that the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will be heard in two programs of symphonic works by American composers. Benny Goodman, Paul Whiteman and Fred Waring will guide their orchestras in swing music and symphonic jazz. Rhythmic marches by Sousa and others will be played by Edwin Franko Goldman and his band. Rudy Vallee will be in charge of a concert featuring popular songs of the past and present

* * *

The names included in next season's activities of the Brooklyn Institute of Arts and Sciences at the Academy of Music reads like a "Who's Who" in music. Fifty-three events have been planned and several will be added during the season.

The series, which will begin Oct. 11 mentions the engagement of Jascha Heifetz, Lotte Lehmann New Friends of Music Orchestra, Lauritz Melchior, Josef and Rosina Lhevinne, Emanuel Feuermann, Ted Shawn and his dance group.

Also the Mozart Boys' Choir, Boston Symphony, Vladimir Horowitz, Bali and Java Dancers with Devi Dja, Jooss Ballet, Negro Folk Festival and Eva Jessye Choir, Trapp Family Choir, Budapest String Quartet and Chamber Music Guild of New York.

An innovation in the Institute's activities in 1939-40 will be a special series of recitals by young artists from the metropolitan area.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

SEP 17 1939

EFFECTS OF WAR

Normal Musical Season Expected Here—Dislocation Looked for Abroad

By HOWARD TAUBMAN

TWO weeks before France and Britain declared war on Germany, Romain Rolland wrote a letter to the first international Congress of the American Musicological Society. M. Rolland's words were read here last week as the Germans pounded away at Warsaw and the French and British deployed in the Saar Valley. There was one paragraph that could serve as a special text for this morning.

"In the field of art," M. Rolland wrote, "there is not—there should not be—any rivalry among nations. The only combat worthy of us is that which is waged, in every country and at every hour, between culture and ignorance, between light and chaos. Let us save all the light that can be saved! There is none more refulgent than music. It is the sun of the inner universe."

M. Rolland would no doubt go farther and say that there should not be rivalry among nations in fields other than art. But the issue has been joined; gunfire and food stocks and human blood are the means of settling the rivalries. Now, more than ever, the watchword must be, in M. Rolland's words, "Let us save all the light that can be saved!"

* * *

What of music in war time? Activity is bound to contract and diminish in belligerent lands. The processes of contraction and diminution had, in fact, begun even before war started. This writer was in France in the weeks before the outbreak of hostilities and observed how the tension and mobilization made inroads into the country's musical life.

The French Summer resorts which offer programs of symphony and opera had to halt their seasons abruptly. In Biarritz, Artur Rubinstein was scheduled to appear as soloists with orchestra. The day before the concert a dozen members of the ensemble were mobilized. Another batch was called to the colors the day of the performance. It was impossible to obtain substitutes. In Vichy the opera company's ranks were thinned out by the daily calls to the ranks. In one day fifteen orchestral players and a group of choristers were mobilized, and the show could not go on.

Even before the tempo of mobilization had been speeded up, anti-Nazi feeling in France had become so intense that performances were affected. A fortnight before the declaration of war, Vichy had scheduled a presentation of Wagner's "Lohengrin," with a tenor from Germany as the guest artist in the title role. The management decided at the last minute to schedule another opera, fearing that there would be demonstrations against a German singer.

Provincial performances everywhere were at a standstill almost a week before the beginning of war. It is true that not only were performers being mobilized but that vacationers were hurrying away from the popular Summer resorts. Foreigners were hastening to get back home, and French men and women were being called to their war tasks. Performances at the Opéra in Paris continued several times a week, since in a large city there were enough musicians available over the mobilization age.

Concert managers who had been busily laying plans for the coming season stopped as the crisis rushed to its dénouement. One man said that he went to his office every day out of habit, but there was nothing for him to do there save to go through useless motions. He reported that prospects seemed bright for an excellent music season for next year. French concert life was coming back, and the new season promised to be the best in a long time. If war comes, he said, there will be nothing. It came.

Certainly there will be little time for music and the other arts. But life goes on in combatant countries. Music there must be, for it has the power to [illegible] and encourage the [illegible] of men. Music will be performed on a restricted basis, but it will be performed. Its importance is recognized by national leaders, and an effort is already being made in France and England to keep performances going as long as possible.

* * *

The effect of war on our musical life, as long as we remain neutral, is not likely to be marked. Some artists who are familiar and popular here may not be able to return, because as citizens of belligerent nations they have been called to arms. On the other hand, many musicians of neutral countries who have confined their work to Europe will seek to appear here, since their opportunities abroad are now more limited than ever.

On the whole, there should be no dislocation of customary musical activity. A quick survey of the field shows that most conductors of American orchestras are now American citizens and that virtually all are in the United States at the present time. Several are citizens of belligerent countries, including John Barbirolli, conductor of the New York Philharmonic-Symphony Orchestra.

Mr. Barbirolli is in the British reserve class least likely to be called, and the management hopes that the twenty-eight week season will go through as scheduled. If the conductor should be called, the Philharmonic-Symphony Society will face that problem when it arises, according to the manager, Arthur Judson. As for the instrumentalists, they are all American citizens.

The Boston Symphony Orchestra, according to first reports, may be somewhat affected. A group of native French string players were vacationing in France when the war broke out, and some of them had not been heard from at the time of writing. It is believed that several may have been called up for military service, while the others are probably attempting to obtain passage to the United States. The Boston Symphony's problem does not end there, for several of its important woodwind and brass players were born in France and are still French citizens. Their departure might embarrass the orchestra. However, these men are in the United States, and the authorities believe that they are above the age for military service.

The Metropolitan Opera is also in good shape as it prepares for the new season. While all its artists are not in the United States, most of those in the war zone are accounted for and are either on their way here or planning to start shortly. The company is more fortunately situated than it was at the start of the first World War. The principal singers of the Wagner repertory are not German, but Scandinavian, Australian and American. Several, like Herbert Janssen, are self-imposed exiles from Germany.

Of the handful of Germans in the company last season, Adolph Vogel and Carl Hartmann had not been re-engaged in any case. Three others, Erich Witte, Karl Laufkoetter and Hans Herman Nissen, have not been heard from, and it will surprise no one if they fail to appear. In fact, that contingency is already being guarded against.

* * *

Even before the war broke out, it was clear that America was becoming the principal musical center of the western world. At any rate, Nazism had liquidated cities like Berlin, Vienna and Prague as significant centers. London and Paris had benefited from the exodus of composers, performers and scholars, as this country had. Now the paralysis of war must affect the cultural pursuits of these cities. There are still neutral nations across the Atlantic, but they are uncomfortably close to the conflict; they will be lucky if they feel no ill effects, even indirectly. Even we will not escape repercussions, for the Atlantic cannot absorb every shock, and music, like the other arts and amusements, is bound to feel it.

PREPARING FOR THE NEW SEASON

New York Times Studio

John Barbirolli, conductor of the Philharmonic-Symphony, confers with two of his principal adjutants, Mishel Piastro, concert master, and Joseph Schuster, first 'cellist.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

SEP 17 1939

Words on Music

From Symphony to Swing

War Clouds Again Hovering Over Boston Symphony as Season Nears.

War clouds again are hovering over one of the world's great music-making organizations — the Boston Symphony orchestra, according to Bernard Freeman, Associated Press music writer.

A group of French-born string players, believed to number five, is abroad somewhere in war-troubled Europe—and the orchestra, which has just announced it would open its 59th season in New York Oct. 5 and 7, would like the men back.

Presumably, the five — none of whom are first desk players—have either joined the military services or are attempting to obtain passage to the United States, but until word has been received orchestra officials are keeping their fingers crossed.

The orchestra is somewhat less concerned over the future of several of its key woodwind and brass players, who also are French-born, and who, admittedly, it would be difficult to replace. All of the latter, however, are in this country, and it is believed their ages would preclude any military activity.

"In any event," one official said, "the orchestra is unlikely to be embarrassed by the war."

Trouble in Last War

War currents have played an important part in Boston Symphony history. Back in October, 1917, audiences became quite upset over the fact a German, Dr. Karl Muck, was conductor. Indeed, before one scheduled concert in the Providence, R. I., a demand was made that Dr. Muck conduct the "Star Spangled Banner" to "prove his loyalty." The conductor declined on grounds he had not been given time for rehearsal, and, although he subsequently played the national anthem at other concerts in the east, the resultant furore led to his resignation.

Ironically, the prospectus for Conductor Serge Koussevitzky's sixteenth consecutive season as musical director here announces that the emphasis for 1939-40 will be upon the works of Bach, a German, and Mozart, an Austrian.

Also the last two pairs of the 24 Friday afternoon and Saturday evening concerts will commemorate the 100th birthday anniversary of Tschaikowsky.

Stravinsky and Malko?

Two Russians — Igor Stravinsky, who is scheduled to lecture on poetry at Harvard University this winter, and Nicolai Malko, have been invited to appear as guest conductors, but whether they will do so depends upon their ability to leave war-stricken Europe.

Dr. Koussevitsky promises the usual number of new compositions, among them a recent symphony by Stravinsky, as yet unheard. That composer, if he arrives, also is expected to revive and conduct his "Oedipus Rex."

Soloists engaged include pianists Josef Hofmann, Rudolph Serkin, Walter Gieseking and Jan Smeterlin; violinists Jascha Heifetz, and 'cellist Emanuel Feuermann.

For the first time in its history, the orchestra will open away from its Symphony Hall home, two New York concerts being listed as part of the musical festival to be given by the American Society of Composers, Authors and Publishers. The Boston opening has been set for Oct. 13.

Meyer Davis has sent an order to his 100 bands playing and broadcasting throughout the nation not to play any foreign national anthems regardless of the importance of the person making the request. "If it is anything that smacks of the patriotic," says Maestro Davis, "let it be American only."

More News of Coming Boston Symphony Season

Globe

Further details from Symphony Hall regarding the 59th season of the Boston Symphony Orchestra make it known there will be two guest conductors in midseason. One is the previously announced Nicolai Malko, a Russian, the other Tauno Hannikainen of Finland, who made such a favorable impression here when he conducted Sibelius' Second Symphony at the Pops in June, 1938.

To the list of new scores to be performed add a Suite by the Russian, Serge Prokofieff. Mr. Prokofieff himself will be soloist in one of his piano concertos. Sigurd M. Rascher, saxophone virtuoso, will be soloist in Debussy's rarely heard Rhapsody for that instrument and orchestra. In March Webster Aitken, American pianist, makes his Boston debut at a pair of concerts in the shorter series.

Other highlights of the season—which is Dr. Serge Koussevitzky's 16th as conductor—are to be, as detailed in this space a week ago, revival of Stravinsky's "Oedipus Rex," the composer conducting; introduction of Stravinsky's new C major Symphony; performance of Debussy's "The Martyrdom of St. Sebastian," Mahler's "The Song of the Earth," and a Tchaikovsky Festival the last two weeks of the Friday and Saturday series, which will include concert presentation of the opera "Pique-Dame." A special Spring concert will feature Bach's B minor Mass.

9-17-39

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle 18

SEP 17 1939

Lake Placid Club Sinfonia Has Successful Season Under White's Baton

By STEWART B. SABIN

AFTER eight weeks of music in the mountains, Paul White and the Rochester Philharmonic men who made up the orchestra he has been conducting at Lake Placid were back in Rochester last night.

But glowing reports of the success of this comparatively small summer music group had filtered back to Rochester prior to the return of the orchestra.

White, who is assistant conductor of both the Eastman School Symphony Orchestra and the Rochester Civic Orchestra, confirmed those reports. Told that he must assume the role of spokesman for the orchestra, he presented the story:

"Well, first about the orchestra. The Lake Placid Club Sinfonia is its name and it was this summer made up of first desk players of the Rochester Philharmonic Orchestra plus Carl Lamson, accompanist to Fritz Kreisler. Then there was also the Club Trio, Alexander Leventon, Allison MacKown and Mr. Lamson; and, by the way, the trio is staying on at Lake Placid until Oct. 1.

"We gave 48 concerts of symphonic and chamber music, including educational programs for children. The audiences were large and truly enthusiastic. A great many listeners at the club are members of symphonic boards in such cities as New York, Boston, Chicago, Cincinnati and Philadelphia. We talked with one board member of the Los Angeles Symphony.

"We had in our audiences people from Vienna, Bohemia and Cuba as well as from cities all over this country and Canada. Many of them spoke with the men and with me after concerts. They seemed to mean what they said, which was pleasant to hear. Our Rochester players were told after the final concert, by Harry Wade Hicks, official of the club speak[illegible], that they had not only [illegible] to the [illegible]ndard of the club, which has been high since 1895, but had succeeded in raising it. Please remember that members of the Boston Symphony Orchestra have been at Lake Placid for 21 years, which makes such a tribute to our Rochester men worth noting. And we have been invited to return next year.

"And aside from the concerts, we have had a good time. The men enjoyed playing tennis and found Lamson an expert and a good teacher.

"Bill Street lowered his golf score to 83 and I succeeded in breaking 90 for the first time. Fred Klein had swimming instruction with a money-back guarantee; after six lessons he was pushed from the raft and swam 100 feet to the shore.

"In the chamber concerts some of our men appeared as soloists and Abram Boone was thrilled to play sonatas with Lamson. Joseph Mariano got an ovation and had to repeat the Gluck dance which he played more than once. Members of symphonic orchestras had cordial words to say—a Pittsburgh horn player said that he waited a week or more before Fred Klein missed a single entrance and other remarks included 'I never heard a bass player like that,' 'the most intelligent percussion playing I ever heard,' 'beautiful phrasing by the oboe,' etc.

"From my angle the men deserve the praise given them and the more, as they gave 100% co-operation and enthusiasm at all concerts. We had a fine musical experience and change of scene. Here we are back in Rochester and ready to commence the season."

Dr. White is also the instructor of the Eastman School class in orchestral conducting. Of his own work at Lake Placid he refused to speak, but he did say that the Eastman School comes in for a word because many of the orchestra players are also members of its faculty.

Personnel of the Lake Placid Club Sinfonia was as follows: Dr. Paul White, conductor; Alexander Leventon, concertmaster; Fred J. Reinisch, violin; Mordecai Lurie, viola; Allison MacKown, 'cello; Nelson Watson, bass; Joseph Mariano, flute; Robert Sprenkle, oboe; Reed Finley, clarinet; Fred Klein, horn; Carl Lamson, piano; W. G. Street, percussion.

Whether or not Conductor White and his group of musicians will return to Lake Placid next year is a question the ensemble will decide in the near future.

Meanwhile White, who is following in the footsteps of Guy Fraser Harrison in acquiring prestige far beyond this city's boundaries, already has settled down to his dual role of teaching the art of conducting to embryonic baton-wielders and helping Harrison weld the Rochester Civic Orchestra into peak form for the coming season.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, SEPTEMBER 18, 1939

THE CHRISTIAN SCIENCE MONITOR

Paul Davis

Dr. Koussevitzky and the Boston Symphony Orchestra

Preparations are now under way for the fifty-ninth season, which opens at Symphony Hall on Oct. 13.

C.S.M. 9-16 39

Saxophone With Symphony

A saxophone soloist will appear with the Boston Symphony Orchestra this season. Sigurd M. Rascher, virtuoso of the instrument, will play in Debussy's Rhapsody for Saxophone and Orchestra.

Serge Prokofieff will be soloist in a piano concerto of his own, besides conducting his new orchestral suite.

Tauno Hannikainen, Finnish conductor, will be guest director of the orchestra for a week in midseason. Another guest conductor, already announced, is Nicolai Malko, of Leningrad, and Igor Stravinsky will direct a performance of his "Oedipus Rex." Stravinsky's new Symphony in C major will also be introduced.

Debussy's "Martyrdom of Saint Sebastian" will be revived, and likewise Mahler's "Song of the Earth," each with solo singers.

Soloists will include Josef Hofmann, Rudolf Serkin, Walter Gieseking, Jan Smeterlin, Jascha Heifetz, and Joseph Szigeti. Emanuel Feuermann, the cellist, will make his first appearance with the Boston Orchestra.

A festival of the music of Tchaikovsky will close the season, celebrating the hundredth anniversary of his birth. There will be orchestral works, music with instrumental soloists, and a concert performance of the opera "Pique-Dame." Bach's Mass in B minor is announced for a special concert in the spring.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

SEP 19 1939

Players in European Armies; War May Affect 1940 Festival

The Berkshire Symphonic festival next season is likely to be affected by the European war. Several members of the Boston Symphony orchestra which gives the festival concerts were in European countries when the war broke out and some, citizens of countries at war, are believe to have been called for military service.

It is definitely known that native French string players in the orchestra are now in France on their vacations and it is understood several may have been taken for military service, while the others are probably attempting to obtain passage to New York. It is believed that other members of the orchestra may be visiting in other European countries and be similarly subject to military duty. It is also pointed out that several of the orchestra's important windwood and brass players were born in France and are still French citizens. Their departure, it is pointed out, might embarrass the orchestra. However, these men are in the United States and the authorities think they are above the age for military service.

A number of the patrons of the festival in past years have been from European countries, it is also pointed out, and a continuance of the war would prevent their attendance at the festival next year.

The Boston Symphony orchestra is scheduled to open its concert season in Boston next month.

THIS CLIPPING FROM
MAPLEWOOD, N. J.
WEEKLY NEWS

SEP 21 1939

WORDS WITHOUT MUSIC

By LOUIS REID

ONE of the few successful composers who write two different kinds of music under two different names is the Russian-born American, Vladimir Dukelsky, better known to the public at large as Vernon Duke.

Louis Reid

Under his Russian name he indites ambitious symphonic compositions. His symphony, "Dedicaces," for piano, orchestra and woman's voice obligato, was recently featured by the Boston Symphony under Koussevitzky.

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

SEP 21 1939

MUSIC FESTIVAL ROW UNDER WAY

Union Objects to Use of Boston Symphony

New York, Sept. 21 (UP) — Mayor F. H. La Guardia confers today with officials of the American Society of Composers, Authors and Publishers and the American Federation of Musicians in an effort to settle a dispute over participation of the non-union Boston Symphony in New York's festival of music, projected as an antidote to war worry.

Edward Canavan, assistant to the president of the Musicians' Federation, an A. F. L. affiliate, announced that Frank Black, Edwin Frank Goldman, Fred Waring, Benny Goodman, Paul Whiteman, and other union members would not be permitted to participate in the week's festival, beginning Oct. 1, if the Boston Symphony participated.

The A. F. M. attempted unsuccessfully to organize the Boston Symphony in 1919. At the mayor's office it was said that the will of Henry Lee Higginson, its founder, provided that if its musicians were unionized the orchestra would lose his endowment.

The Boston Symphony, directed by Serge Koussevitzky, has presented annual concerts for years at Carnegie Hall. Canavan said that at the music festival, however, the non-union orchestra would be working for an organization that also was employing union members and that this was a competitive set-up and called for union action.

THIS CLIPPING FROM
RIVERHEAD, N. Y.
Weekly County Review

SEP 21 1939

Music And Your Child

By RUTH W. KOCH

Who is registrar and member of the faculty of the Suffolk Conservatory of Music and Arts. Founded in Riverhead in 1934 by Howard Lee Koch, this organization has dedicated itself to furthering the purpose of music and the correlated arts through its community activities

Last week I told you of the ambitions of our local music enthusiasts to have a series of artists recitals in Eastern Suffolk. Since that time the organization has gotten under way with the title, Eastern Suffolk Concert association. The Rev. Dr. Percy E. Radford of Mattituck was chosen as president and he has as his assistants an excellent list of workers drawn from practically every town from Riverhead to Orient Point. The club is a non-profit organization. It will co-operate with the Embree Concert Bureau to bring three worthwhile musical events to eastern Suffolk. These concerts will be of especial interest to every music student.

We are running a little contest which will enable several public school students to win a ticket to this series. Mrs. Edmund Lupton, wife of Assemblyman Lupton of Cutchogue, is donating two series tickets to the first prize winner and the Suffolk Conservatory of Music is giving one ticket as the second prize.

It's a quiz contest. Write on one side of the paper and have your answers in by midnight October 12. Send to "Music and Your Child Contest" care of The County Review, Riverhead, N. Y. Any public school child is eligible to enter this contest.

Here are the questions —Good luck!

1—Who wrote the "Coffee Cantata?

2—Is the composer of the "Rhapsody in Blue" still alive?

3—Which symphony is known as "Beethoven's Tenth?"

4—Name the American composer who wrote a composition based on the flood disaster of 1937.

5—What famous composer of symphonies wrote one opera? What is the name of that opera?

6—What famous composer of opera wrote one symphony? What is that symphony called?

7—Who founded the Salzburg Festival?

8—What American composer is playing at the World's Fair every day?

9—Who is known as "the Father of the Symphony?"

10—What composer wrote music to describe walking in the snow?

11—Three famous musicians of to-day were child prodigies. Who are they?

12—Who was Richard Geyer?

13—Name three different operas by three different composers in each one of which one of the males roles is sung by a woman.

14—Who are the three B's in music?

15—What musician today is well-known as a composer, conductor, and soloist?

16—Who is the most famous American composer of the 19th Century?

17—What state in the United States boasts two outstanding symphony organizations?

18—What is the name of the man who is a leader of a swing-band and who also plays classical music with a string quartette?

19—Identify the following: (1) Bartok; (2) De Falla; (3) Poulenc; (4) Barbirolli; (5) Honegger.

20—In what symphony do we find Schiller's "Ode to Joy" incorporated?

21—How many symphonies has Jean Sibelius written?

22—Who wrote "Amelia Goes to the Ball," "The Devil and Daniel Webster," and "The Flying Dutchman?"

23—Identify the following: "Old Maid and the Thief;" Serge Koussevitzky; Bayreuth; Fray and Bragiotti; Tito Schipa.

24—Did Mozart and Beethoven ever meet?

25—With what famous composer is the name of Madame von Neck associated? Did she ever meet the composer?

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

SEP 21 1939

UNION PROTEST PERILS CONCERT

Boston Symphony Is Center Of New York Row

NEW YORK, Sept. 21 (INS)—A union boycott directed at the Boston Symphony Orchestra today threatened the seven-day free music festival planned by the American Society of Composers, Authors and Publishers to divert the thoughts of worried New Yorkers from the European war.

The American Federation of Musicians announced that if the Boston Symphony, which has resisted unionization for 20 years, is permitted to play its two concerts as scheduled, none of the other union orchestras, including those of Paul Whiteman, Benny Goodman and Fred Waring, will be allowed to participate.

Mayor F. H. LaGuardia's office traced the dispute back to the will of Colonel Henry Lee Higginson, founder of the Boston Symphony, who died in 1919. The will provided that the orchestra could not become unionized and still benefit from the Higginson endowment, according to the Mayor's office.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

SEP 22 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

SEP 21 1939

UNION WOULD BAR BOSTON SYMPHONY

Threatens to Withdraw Bands From Festival.

Union protest against participation of a non-union group, the Boston Symphony Orchestra, at a music festival here, threatened today to silence the entire seven-day program scheduled to begin on October 1 at Carnegie Hall.

The American Federation of Musicians announced that none of its members would be allowed to participate if the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, gives the concerts slated for October 5 and 7.

Hopeful of settling the controversy, the Mayor was to meet today at summer City Hall with representatives of both Local 802 of the musicians' union and the American Society of Composers, Authors and Publishers, which is sponsoring the festival. It was said at the Mayor's office that the dispute had its origin in the will of Col. Henry Lee Higginson, founder of the Boston Symphony, which provided that so long as the orchestra made use of his endowment the musicians were not to be unionized.

Gene Buck, president of the A. S. C. A. P., said the organization had signed contracts with all the participating orchestras and that the festival would be held. A union boycott, however, would affect the Frank Black program of light opera on October 1; William Grant Still's program of Negro music on October 2; Edwin Franko Goldman's band program on October 3; a program of popular songs on October 4 and a symphonic jazz program by Paul Whiteman, Benny Goodman [redacted] orchestras on October 6.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

SEP 21 1939

Peace Sought by LaGuardia in Music Row

Appearance of Non-Union Hub Symphony in Festival Crux of Dispute

NEW YORK, Sept. 21 (UP)—Mayor F. H. LaGuardia conferred today with officials of the American Society of Composers, Authors and Publishers and the American Federation of Musicians in an effort to settle a dispute over participation of the nonunion Boston Symphony in New York's festival of music, projected as an antidote to war worry.

Edward Canavan, assistant to the president of the musicians' federation, an AFL affiliate, announced that Frank Black, Edwin Frank Goldman, Fred Waring, Benny Goodman, Paul Whiteman and other union members would not be permitted to participate in the week's festival, beginning Oct. 1, if the Boston Symphony participated.

The AFM attempted unsuccessfully to organize the Boston Symphony in 1919. At the Mayor's office it was said that the will of Henry Lee Higginson, its founder, provided that if its musicians were unionized the orchestra would lose his endowment.

The Boston Symphony, directed by Serge Koussevitzky, has presented annual concerts for years at Carnegie Hall. Canavan said that at the music festival, however, the nonunion orchestra would be working for an organization that also was employing union members and that this was a competitive set-up and called for union action.

THIS CLIPPING FROM
STATEN ISLAND, N. Y.
ADVANCE

SEP 21 1939

Union Fight Hits Music Festival

A union boycott directed at the Boston Symphony Orchestra today threatened the seven day free music festival planned by the American Society of Composers, Authors and Publishers to divert the thoughts of worried New Yorkers from the European War.

The American Federation of Musicians announced that if the Boston Symphony, which has resisted unionization for 20 years, is permitted to play its two concerts as scheduled, none of the other union orchestras, including those of Paul Whiteman, Benny Goodman and Fred Waring, will be allowed to participate.

Mayor F. H. LaGuardia's office traced the dispute back to the will of Colonel Henry Lee Higginson, founder of the Boston Symphony, who died in 1919. The will provided that the orchestra could not become unionized and still benefit from the Higginson endowment, according to the mayor's office.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

SEP 21 1939

MUSIC UNION MAY BOYCOTT N. Y. FESTIVAL

THIS CLIPPING FROM
COHOES, N. Y.
AMERICAN

SEP 21 1939

Boycott Threatens 7-Day Music Festival Planned in New York

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
SEP 21 1939

Music Festival Threatened by Union Boycott

Non-Union Boston Symphony Is Center of Fight Which May Halt Concerts

The American Federation of Musicians, affiliated with the American Federation of Labor, has instructed its members not to participate in the projected seven-day festival of the American Society of Composers, Authors and Publishers if the Boston Symphony Orchestra, which is non-union, gives its two scheduled festival concerts, it was disclosed yesterday. The action of the musician's union would effectively silence the other concerts of the festival, which was planned to start Oct. 1.

Mayor F. H. LaGuardia announced the plans Sept. 9 for "a whole week of music" as a "monument dedicated to art and to peace" to counteract "profiteering on sorrow and anxiety." The festival, he said, would also mark the twenty-fifth anniversary of A. S. C. A. P., which is a sort of union of those who create music, to protect royalties through a copyright pool.

Edward Canavan, assistant to Joseph N. Weber, international president of the musicians' union, said that he and two other union officials would confer with Mayor LaGuardia on the threatened impasse at 12:15 p. m. today at summer City Hall. The other officials will be Thomas F. Gamble, likewise an assistant to Mr. Weber, and George Gibbs, president of Local 9, the Boston musicians' union.

Mr. Canavan, who disclosed the orders to the union's members to boycott the festival if the Boston Symphony played, said he [illegible] understand why A. S. C. A. P. had picked out "the only non-union symphonic orchestra in the United States or Canada" to perform at the festival, which is to be a celebration of American music, classical, light operatic, band, jazz, Negro and folk. The Boston Symphony is conducted by Dr. Serge Koussevitzky.

"The Boston Orchestra," Mr. Canavan added, "imports its performers from Europe. It's not giving American boys any chance." He said that the Americain Federation of Musicians for years had had a closed-shop policy which would make it impossible for its members to play in the same festival with the Boston Symphony, unless there was "some adjustment." Other scheduled festival performers, such as members of Paul Whiteman's, Benny Goodman's and Fred Warning's bands, are union members.

Mr. Canavan said that A. S. C. A. P. had been notified of the musicians' federation's intention to withdarw its members ten days ago, but Gene Buck, president of A. S C. A. P., insisted that he had received no such official notification. Mr. Buck expressed surprise at the development. The Boston Symphony Orchestra, he said, was an established institution and was noted for the way it had opened the door for American symphonic composers.

Mr. Buck declared that the plans for the festival would go ahead. It would be held, he disclosed, in Carnegie Hall. As Mayor LaGuardia had already announced, the festival would be free, he said. A. S. C. A. P. is paying all the performers. Innumerable requests for tickets had been received and filed, he said, with plans to allot them according to priority of request. Mr. Buck said that A. S. C. A. P. expected a total attendance of 30,000 over the seven days.

THIS CLIPPING FROM
NEWARK, N. J.
LEDGER
SEP 21 1939

Pianist Aitken Returns

Webster Aitken, young American pianist, who is well known to New Jersey audiences, returned from Europe on board the S. S. Washington, Tuesday. Due to the critical situation abroad, Aitken, who played with the London Schubert Society last May, was compelled to cancel his London engagement at Aeolian Hall as well as a number of appearances throughout England.

His schedule for the coming season includes a recital in New York's Town Hall in January, appearances as soloist with the Boston Symphony Orchestra under the baton of Serge Koussevitzky, on the concert series at the Frick Galleries in New York and various other committments throughout the United States and Canada.

He will also be heard at the Paper Mill Playhouse with August May, conductor, next Jan. 26.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
SEP 21 1939

Artist Decorates Symphony Folder

Donald Greason's vivid oil painting of Dr. Serge Koussevitzky rehearsing the Boston Symphony Orchestra is reproduced in full color on the cover of the announcement of the plans of the orchestra's new season, opening Friday afternoon and Saturday evening, Oct. 13 and 14. Greason's paintings were on exhibition at the Berkshire Museum during the Berkshire Symphonic Festival.

The first photograph of the entire orchestra in performance stretches across the inside of the announcement. On the back cover are reproductions of quick sketches characteristic attitudes of the leader and his men painted by Mr. Greason in wash, during his attendance at many rehearsals.

The folder names the highlights of the season's programs, and lists the distinguished soloists. A copy of the illustrated announcement will be mailed on application to the subscription office, Symphony Hall.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
SEP 21 1939

City Music Festival Threatened By Union Protest on Symphony

Musicians Move to Bar Most of Events if the Non-Organized Boston Group Plays—Mayor Will Seek a Solution at Parley Today

The seven-day music festival designed to allay public anxiety over the European war, which the American Society of Composers, Authors and Publishers plans to offer free of charge at Carnegie Hall, was jeopardized last night by a twenty-year-old dispute between the American Federation of Musicians and the Boston Symphony Orchestra, the only major American symphony employing nonunion musicians. The music fête, which is virtually unprecedented in scope, is scheduled to open Oct. 1.

Edward Canavan, assistant to Joseph N. Weber, president of the musicians' federation, announced that none of the union's members, including Paul Whiteman, Benny Goodman and Fred Waring, would be allowed to participate in the festival if the Boston Symphony, directed by Dr. Serge Koussevitzky, gave its scheduled concerts at Carnegie Hall on Oct. 5 and 7.

Emphasizing that the union insisted either the Boston Symphony's two programs be dropped or no music would be furnished for the other five days of the festival, Mr. Canavan said: "Our men will not work if the Boston Symphony works." He acknowledged that instructions to that effect had been sent to the federation's Local 802, which covers all musicians playing in New York City.

The office of Mayor La Guardia, who announced the festival on Sept. 9, disclosed that Gene Buck, A. S. C. A. P. president, and Jacob Rosenberg, president of Local 802, had been called to a conference today at the World's Fair City Hall. The Mayor was hopeful the controversy could be settled peaceably.

The Mayor's office said that the dispute had its origin in the will of Colonel Henry Lee Higginson, founder of the Boston Symphony, who died in 1919. The testament provided that so long as the symphony made use of any of Colonel Higginson's endowement the musicians were not to be unionized, according to the Mayor's office. The Musicians Federation, which is affiliated with the American Federation of Labor, attempted to organize the symphony in 1919 but only one-third of the musicians went on strike.

Mr. Buck said that A. S. C. A. P. had signed contracts with all the participating orchestras, including the Boston Symphony, and that "this festival is going to be held as announced by the Mayor."

George Judd, manager of the symphony, said in Boston that he had no knowledge of the controversy. In its contract with Mr. Buck, he said, the symphony was charging the A. S. C. A. P. only for "costs."

Surprise was expressed at the A. S. C. A. P. office at 30 Rockefeller Plaza that the musicians' union should make an issue of the Boston Symphony at this time, since the famous organization has presented annual concerts at Carnegie Hall for almost as long as the building has stood at Fifty-seventh Street and Seventh Avenue.

Mr. Canavan contended, however, that the case of the A. S. C. A. P. festival and that of the Boston Symphony's annual concerts were not comparable. He noted that union members at the festival would be working for an organization also employing non-union musicians. The symphony's concerts at Carnegie Hall, he added, involve only the non-union musicians from Boston, and the bookings outside of Boston are negotiated by the Symphony itself.

"The Boston Symphony came here and created their own concerts at Carnegie and we have not interfered," Mr. Canavan said. "But now they have been hired to play an engagement and are entering the competitive field. That's different."

If a truce is not arranged and the musicians' union does boycott the festival, the concerts affected would be Frank Black's program of light opera and musical comedy, on Oct. 1; William Grant Still's program of Negro music, on Oct. 2; Edwin Franko Goldman's band program on Oct. 3; a program of popular songs of past and present, on Oct. 4, and a program of symphonic jazz, with the Whiteman, Goodman and Waring orchestras, on Oct. 6.

The American Guild of Musical Artists, the A. F. of L. affiliate covering solo instrumentalists and concert artists, which is headed by Lawrence Tibbett, is not affected directly by the dispute between the musicians' union and the Boston Symphony, not having a working arrangement with the musicians. If the proposed agreement between the performers, musicians and stagehands is executed, however, the Boston Symphony's sponsors might face difficulties in obtaining the services of solo instrumentalists. Labor leaders are not overly optimistic as to the chances of such a pact being concluded, however.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN
SEP 21 1939

LaGuardia Calls Parley to Save Music Fete

Union Objects to Boston Orchestra, Threatens Bands

Union trouble, jeopardizing the city's plans for a seven-day music festival, today prompted Mayor LaGuardia to call an immediate conference at World's Fair City Hall.

Those invited to try and iron out the controversy included Gene Buck, president of the American Society of Composers, Authors and Publishers, and Jacob Rosenberg, president of Local 802, American Federation of Musicians.

The threat to the festival, arranged by the Mayor and the A. S. C. A. P. to alleviate public fears over the European war, was revealed to be based upon a 20-year-old dispute between the musicians' federation and the Boston Symphony Orchestra.

ORCHESTRA NON-UNION.

The orchestra is the only major American symphony whose members are not unionized, because of a stipulation in the will of its founder, the late Col. Henry Lee Higginson.

The union announced that, if the orchestra gives its scheduled Carnegie Hall concerts on Oct. 5 and 7, such union members as Benny Goodman, Paul Whiteman and Fred Waring will be barred from participating in the festival.

Before attending the Mayor's conference, Buck declared the A. S. C. A. P. had signed contracts for the festival with all the orchestras scheduled to appear, including the Boston Symphony.

"This festival is going to be held as announced by the Mayor," he said.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
SEP 21 1939

UNION'S BOYCOTT PERILS FESTIVAL

Band Leaders Won't Join if Boston Symphony Is a Participant

By **KARL BOSTROM**

Benny Goodman, Paul Whiteman, Fred Waring and other leaders and their orchestras will not be permitted by their union to play in the seven-day music festival here if the non-union Boston Symphony Orchestra plays in the same festival.

That was the order issued by Joseph N. Weber, president of the American Federation of Musicians, to Local 802, which covers all musicians in New York City.

The music festival was to be given free October 1 at Carnegie Hall under the auspices of the American Society of Composers, Authors and Publishers. Gene Buck is president of the A. S. C. A. P.

Amalgamated Shirt Makers Get 7½ Per Cent Increase

Forty thousand shirtmakers in New York, New Jersey, Pennsylvania and other North Atlantic States obtained a 7½ per cent increase in wages as a result of a conference concluded last night between the Amalgamated Clothing Workers, C. I. O., and the Shirt Institute, employers' association.

Additional Items on Labor Activities

District Council 18, Brotherhood of Painters, A. F. L., in Brooklyn, today announced the signing of twenty-two agreements with contractors. Forty-five shops are still on strike in the borough-wide strike. . . . C. I. O.'s first Jersey City agreements, for unions of office and electrical workers, have been renewed with the Idealite Company of that city. . . .

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
SEP 21 1939

HUB SYMPHONY WILL OPEN ITS SEASON OCT. 13

Interesting Features Planned for Series of Concerts by Boston Group

The Boston Symphony Orchestra has announced interesting features for its 59th season which will open in Symphony Hall, Boston, Friday afternoon, Oct. 13. This will be the 16th successive year of the famous orchestra under the direction of its conductor, Serge Koussevitzky. The Boston season will consist of the usual 24 pairs of Friday afternoon and Saturday evening concerts, and six pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall. There are to be concerts as usual in other cities of New England, New York and the West.

There will be two preseason concerts in Carnegie Hall, New York, when on Oct. 5 and 7 the orchestra, under its regular conductor, presents two programs entirely of American music, old and new, as part of the festival to be given by the American Society of Composers.

The classical repertory will of course have the largest place upon Dr. Koussevitzky's program. He intends a larger repetition than usual of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April. The season will end with a Tchaikovsky Festival, in commemoration of the 100th anniversary of the birth of the Russian composer. There will be a concert performance of the opera "Pique-Dame," in addition to orchestral works. Announced revivals are Mahler's "Song of the Earth," Debussy's "Martyrdom of St. Sebastian," and Stravinsky's "Oedipus Rex," to be conducted by the composer. A new symphony of Stravinsky will also be introduced. Serge Prokofieff has been invited to play a piano concerto of his own.

Soloists engaged for the Friday and Saturday series include the pianists Josef Hofmann, Rudolf Serkin, Walter Gieseking, and Jan Smeterlin; the violinists Jascha Heifetz, and Joseph Szigeti; 'cellist Emanuel Feuermann; and the celebrated saxophone virtuoso, Sigurd Rascher.

18

THIS CLIPPING FROM
WHITE PLAINS, N. Y.
WEEKLY HERALD

SEP 22 1939

Music Festival Program Omitted—Union Difficulty

NEW YORK, Sept. 22 (UP)—The final program of New York's festival of music omitted the Boston Symphony Orchestra today.

The American Federation of Musicians had declared that its members would not appear on the same program with the non-union Boston orchestra.

Mayor F. H. LaGuardia announced that the New York Philharmonic Symphony Orchestra would play Oct. 5th and 7th, which had been set for the Boston orchestra's concerts.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 22 1939

Union Believed Victor in Music Festival Fight

Mayor Says Philharmonic Will Play on Nights Set for the Boston Symphony

A formal program for the seven-day music festival of the American Society of Composers, Authors and Publishers, issued yesterday by Mayor F. H. LaGuardia, disclosed that the American Federation of Musicians apparently had won its fight to prevent the Boston Symphony Orchestra, which is non-union, from participating in the festival, which starts Oct. 2.

Following a conference with Gene Buck, president of the A. S. C. A. P., and officials of the musicians' union, Mayor LaGuardia said that the New York Philharmonic Orchestra had been placed on the program for concerts on Oct. 5 and 7, the nights which the Boston orchestra had been scheduled to play. He revealed that the program had been arranged in conjunction with Mr. Buck and that the exact time and place of each performance would be announced shortly.

The union, in a statement issued on Wednesday by Edward Canavan, assistant to Joseph N. Weber, international president of the organization, announced that none of the union members, including Paul Whiteman, Benny Goodman and Fred Waring, would be allowed to participate in the festival if the Boston orchestra, directed by Dr. Serge Koussevitzky, gave its scheduled concerts. Mr. Canavan and Thomas Gamble represented the union at the conference yesterday.

The program did not mention Carnegie Hall, where the Boston Symphony was to have played, and the Mayor, refusing to announce definitely that a substitution had been made, said that the program was still tentative. No comment was forthcoming from Mr. Buck or officials of the union, who said that they had agreed that Mayor LaGuardia would issue the only statement.

In a formal announcement of the festival, Mayor LaGuardia said that it was undertaken to allay public anxiety resulting from contemplation of the European war and would offer to the public at no charge "the greatest event in the history of American music." He also pointed out that practically every major composer, singer and musician in the field of American music had been included on the program.

"I believe this will be the greatest musical festival in the history of American music," he said. "There will be one whole week with American musicians participating, playing the compositions of American composers and sung by Americans, and it is all free to the people of the City of New York. The American Society of Composers, Authors and Publishers is certainly making a marvelous contribution to music."

The festival, from Monday through Saturday, will feature the various phases of American musical life. Included on the various evening programs are the works of Negro composers of symphony and jazz, the works of John Philip Sousa, the popular songs of Irving Berlin and George M. Cohan, as sung by themselves, symphonic music as played by the New York Philharmonic Orchestra and popular music as rendered by Benny Goodman, Glenn Miller, Fred Waring and others. A matinee will be held on Saturday afternoon at which children's music exclusively will be played.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
SEP 22 1939

MUSIC FESTIVAL STRICTLY UNION, ASSERTS MAYOR

Philharmonic to Replace Boston Symphony on A.S.C.A.P. Program

By KARL BOSTROM

The seven-day American music festival beginning October 1 will be a strictly union affair.

Free to the public, the festival will celebrate the twenty-fifth anniversary of the American Society of Composers, Authors and Publishers.

The non-union Boston Symphony Orchestra, which had been scheduled to play two concerts, will be replaced by the union New York Philharmonic.

The change was announced by Mayor LaGuardia after the American Federation of Musicians stated that none of its members in the popular music bands would be allowed to play in the festival if the Boston Symphony was included in the program.

A conference betweeen the musicians' union, the ASCAP and Mayor LaGuardia yesterday ironed out the difficulty.

Hosier Union Opposes War; Criticize NLRB for Delays

The American Federation of Hosiery Workers, C.I.O., stated on behalf of its 55,000 members its opposition to this country's participation in the European war by a resolution adopted yesterday at its convention.

The union will conclude its sessions tomorrow. In another resolution, the convention supported the Wagner act in its present form, but criticized the National Labor Relations Board for administrative delays.

Longshoremen Consider Rejection of Demands

The International Longshoremen's Association, A. F. L., today had under consideration the rejection by the New York Shipping Association of demands for a new agreement calling for $1.15 an hour, instead of $1.05, and $1.75 instead of $1.60 for overtime.

Joseph P. Ryan, leader of the longshoremen, said the ship owners had agreed to the union's request to reopen the contract for wage adjustment every six months if necessary.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

SEP 22 1939

Non-Union Music Out at Festival

Federated Musicians Refuse to Play with Boston Group

NEW YORK, Sept. 22 (UP)—The final program of New York's festival of music omitted the Boston Symphony orchestra today.

The American Federation of Musicians had declared that its members would not appear on the same program with the nonunion Boston orchestra.

Mayor F. H. LaGuardia, after a conference yesterday with Gene Buck, president of the American Society of Composers, Authors and Publishers, which is sponsoring the festival; Edward Canavan, assistant to the president of the AFM, and Thomas F. Gamble, president of the federation's New York local, announced that the New York Philharmonic Symphony orchestra would play Oct. 5 and 7, which dates had been set for the Boston orchestra's concerts.

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

SEP 22 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

SEP 22 1939

BOSTON SYMPHONY OUT OF FESTIVAL

Musicians' Union Wins Fight Against Orchestra.

The Boston Symphony Orchestra will not take part in the seven-day musical festival of the American Society of Composers, Authors and Publishers which starts on October 2, according to the revised program.

The elimination of the Boston orchestra makes it appear that Local 802 of the American Federation of Musicians had won its fight to prevent that organization from taking part in the festival. If it played no members of Local 802 would participate it was announced.

When Mayor LaGuardia announced the program yesterday it was noted that the New York Philharmonic Symphony Orchestra had been substituted for the Boston group. The latter was to have given two concerts in Carnegie Hall, one on the night of October 5 and the other on October 7.

The fight of the union against the Boston orchestra the only major musical organization of its kind in the country still non-union, has been going on for twenty years.

The program for the festival was reorganized yesterday after Mayor LaGuardia had conferred with Gene Buck, president of the American Society of Composers, Authors and Publishers; Edward Canavan, assistant to Joseph N. Weber, president of the musicians' federation, and Thomas F. Gamble, representing Local 802.

THIS CLIPPING FROM
BAYONNE, N. J.
TIMES

SEP 22 1939

MUSIC DISPUTE ENDED

New York, Sept. 22.—Because of union objections, the Boston Symphony Orchestra has been eliminated from the city's musical festival to be staged next month to divert the thoughts of the population from the European war and the New York Philharmonic Symphony Orchestra has been substituted, it was revealed today by the mayor's office. The musician's union threatened to withdraw all other union orchestras if the non-union Boston orchestra was permitted to play.

THIS CLIPPING FROM
NAUGATUCK, CONN.
NEWS

SEP 22 1939

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

SEP 22 1939

THIS CLIPPING FROM
WHITE PLAINS, N. Y.
WEEKLY HERALD

SEP 22 1939

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

SEP 22 1939

Artist Decorates Program Folder Of Boston Symphony

Donald Greason's vivid oil painting of Dr. Serge Koussevitzky rehearsing the Boston Symphony Orchestra is reproduced in full color on the cover of the announcement of the plans of the orchestra's new season, opening Friday afternoon and Saturday evening, Oct. 13 and 14.

The first photograph of the entire orchestra in performance stretches across the inside of the announcement. On the back cover are reprdouctions of quick sketches of characteristic attitudes of the leader and his men painted by Mr. Greason in wash during his attendance at many rehearsals.

The folder names the highlights of the season's programs and lists the distinguished soloists. A copy of the illustrated announcement will be mailed on application to the Subscription Office, Symphony Hall.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
SEP 22 1939

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
SEP 22 1939

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
SEP 22 1939

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
SEP 22 1939

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
SEP 22 1939

BOSTON SYMPHONY WON'T PLAY AT N. Y.

New York, Sept. 21—(AP)—A dispute over participation of nonunion musicians in New York's music festival next month was averted today when Mayor LaGuardia announced the New York Philharmonic orchestra would appear at Carnegie hall October 5 and 7 instead of the Boston symphony, as previously announced.

The American Society of Musicians said last Wednesday union members, including Paul Whiteman, Benny Goodman and Fred Waring, could not take part in the festival if the Boston symphony, a nonunion group, gave its concerts as scheduled.

The mayor, who conferred with union officials and Gene Buck, president of the American Society of Composers, Authors and Publishers, declined to say a substitution had been made.

"What substitution?" he asked. "That (the program previously announced) was tentative."

The festival will run from October 1-7 and offer compositions by American composers. It is sponsored by A. S. C. A. P.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

SEP 22 1939

Boston Symphony Out of City Festival; Philharmonic Named After Union Protest

Faced with a declaration by the American Federation of Musicians that none of its members would appear on the city's large scale music festival next month if the non-union Boston Symphony appeared, Mayor La Guardia eliminated the Boston orchestra from the program yesterday and substituted the New York Philharmonic Symphony Orchestra in two concerts to be given in Carnegie Hall on the nights of Oct. 5 and 7.

The Mayor's action followed his conference at the World's Fair City Hall with Gene Buck, president of the American Society of Composers, Authors and Publishers; Edward Canavan, assistant to Joseph N. Weber, president of the musicians' federation, and Thomas F. Gamble of Local 802, the New York City branch of the federation. Mr. Buck, who on Wednesday had insisted that the original program would be presented intact, joined the Mayor after the conference in announcing the shift from the Boston Symphony to the Philharmonic. Evidently as a result of agreement at the conference, neither he nor Mr. Gamble would discuss the matter afterward.

The Mayor's office limited its reference to the union row to one short paragraph toward the end of a 700-word announcement. Avoiding any use of the name of the Boston Symphony, the Mayor's announcement merely said:

"Thursday, Oct. 5. This evening will be the first evening—one of two devoted to the American symphonic compositions of members of the society, and the New York Philharmonic Orchestra has been engaged and famous outstanding symphonic compositions will be conducted by some of the composers of these works."

As the Mayor was leaving City Hall reporters inquired about the substitution of the New York orchestra for the Boston organization.

"What substitution?" he asked. "There wasn't any substitution. The original program was tentative. This one is final. The composers are going to conduct their own works. That's new."

Viewing the seven-day festival which begins Oct. 1 as "the greatest event in the history of American music," the Mayor said ASCAP was bearing the costs in connection with its twenty-fifth anniversary and that each event in the festival would be free to the public.

Beginning Sunday, Oct. 1, with light opera and operatic works by American composers, the festival includes works of Negro composers; brass band compositions; famous popular works of the present and past; the two symphonic presentations, an afternoon of children's music and a session of modern symphonic jazz and swing with the Paul Whiteman, Benny Goodman, Glenn Miller and Fred Waring orchestras all appearing on the same program. The Mayor said details on the distribution of tickets, for which there is already a heavy demand, would be made public soon.

George Judd, manager of the Boston Symphony Orchestra, said in Boston yesterday that the will of Henry Lee Higginson, founder of the ensemble, contained no restriction of any kind on the future policies of the orchestra. Nor did Mr. Higginson's will provide the orchestra with any endowment, Mr. Judd said.

The manager explained that Mr. Higginson turned over the orchestra to a board of directors a year before his death.

THIS CLIPPING FROM
PASADENA, CALIF.
STAR-NEWS

SEP 23 1939

19

BRUNO DAVID USSHER

Speaking of Music

LINDBERGH'S APPEAL

Few public statements made of late have impressed me as much as Colonel Lindbergh's address made a few days ago regarding the American attitude in the international situation. Particularly the closing paragraphs of this potently worded appeal may be quoted also in a music column. To cite:

"And if Europe is prostrated again by war, as she has been so often in the past, then the greatest hope for our western civilization lies in America . . . . If war brings more dark ages to Europe, we can better preserve the things of civilization which we love and which we mourn the passing of in Europe today by preserving them here, by strengthening them here, rather than by hurling ourselves thoughtlessly to their defense over there, and thus destroying all in the conflagration. The German genius for science and organization, the English genius for government and commerce, the French genius for living, and the understanding of life—they must not go down here as well as on the other side.

"Here in America they can be blended to form the greatest genius of all. The gift of civilized life must still be carried on. It is more important than the sympathies, the friendships, the desires of any single generation. This is the test before America now. This is the challenge—to carry on western civilization."

Quite obviously the famous flyer could not have specified what these high manifestations of western civilization are. In these urgent days he had no need to point to music and to literature, to the museums schools, and opera houses. They are western civilization and one dare not to think how much of these was shoveled into the furnaces of war a generation ago. That also was done "to keep the home fires burning." But at what cost.

Fighting the War Tension

Headed by Mayor La Guardia of New York City, a committee started by the American Society of Composers, Authors and Publishers, is giving to great Manhattan a full week of free music beginning the first of October. New York has always done well by music week each May. Perhaps it is because of the moral effect of this spring concert festival on a vast metropolis where life is hard in proportion to the size of the city, that the aid of music is invoked again "to soothe the savage breast" or to bring cheer to a city which is a veritable filter for that human stream which has flown to these shores.

It will be a music festival designed on an unprecedented scale in every instrumental and vocal form of activity, from swing bands and gay choruses to two performances by the Boston Symphony (all-American programs), oratorio and opera.

"The week's program is conceived to allay public sorrow and anxiety occasioned by the conflict in Europe. It will counteract the war tension bearing down on this city," Mayor La Guardia explained, and no civic chief executive ever has prescribed wiser treatment for his community.

Splitting Tickets

Latest reports are encouraging regarding the financial future of the Philharmonic Orchestra of Los Angeles, at least the coming season being secured by $100,000 worth of pledges. W. S. Rosecrans and his executive board which marshaled the refinancing of orchestral affairs have done good work in a record-breaking time limit. But what of the season after this? Shall we have to listen anew to the threats of losing the orchestra?

Philadelphia is stepping up the number of subscribers by a method which not only increases revenues, but definitely ties in a larger number of individuals, who by virtue of being subscribers, take a greater interest in obtaining wider support than "their" orchestra has enjoyed in the past. Of course, Philadelphia closed the last season with a net dificit of only $34,405, which is a relatively small amount as such deficits go.

Philadelphia, like Los Angeles, found it difficult to sell tickets, although I must add that the season there is longer than here—28 weeks—and three definite series are scheduled. The Saturday series particularly experienced lack of patronage. Some concerts were played on Thursdays with worse results because this is church choir practice night while many professional and business men found it necessary to keep such late hours of work as to make concert attendance impossible.

Then the plan of splitting season tickets was undertaken last season and it proved successful. It bids fair to work better yet during the coming music-year.

Harl McDonald's Plan

Splitting season tickets was a new method of getting subscribers and the method is proving popular, according to Harl McDonald, nationally successful American composer, former professor at the University of Pennsylvania where he headed the music department. He had been "mulling over the idea for a year and a half." It appears that in and near the City of Philadelphia are some 250 men's and women's clubs, all of them aiming at civic betterment and the finer things of life. McDonald concluded that many of the members of these clubs were interested in the orchestra without being regular subscribers. He managed in due time to bring together the officers of a very considerable proportion of these clubs, the admirable result being the formation of "The Associated Clubs of the Philadelphia Symphony."

Two hundred seats each on the main floor and in the first balcony were set aside for use of members of the "Associated Clubs." These 400 seats, or rather the full season tickets, then were quartered. That is to say 1600 quarter season tickets were issued at $12.50 each, the ticket covering seven programs, or exactly one-fourth of the total number of programs announced for the entire season. Buyers of quarter tickets liked the plan for at least two reasons. Some are still "afraid" of too much symphony music. Others cannot afford either the time or the money to attend every program. On the other hand the quarter ticket subscribers were given a bargain at the $12.50 rate because single tickets sell at $2.50. They liked the $5 saving.

Organizational Success

While the idea of breaking up tickets is not so new, McDonald's success lies in organizational direction, in getting together the boards of these clubs, and reaching through them the individual members. He figured correctly that "the corner movie is a competitor to a symphony orchestra in proportion to the number of subscribers." The temptation of passing up a concert at a late hour, on a rainy night, and going to a cinema instead, is great if the tickets have not been purchased. "The movie 'frequently wins the toss'."

What applies to the adults, figured Harl McDonald, applies also to the younger generation, which, if of the student age, more likely than not is restricted as to ticket buying power. Manager McDonald, remembering his own music student days, promptly set aside 350 seats in another section of the Academy of Music Auditorium, converting them into 1400 quarter subscriptions, offering again a discount for these new seven-concert admission cards. As in the case of the adult club members, so now McDonald proceeded to offer entire blocks to members of a school or college. Practically all of the 1400 seats have been sold.

Quoting McDonald

"In Philadelphia," writes Manager McDonald, "the orchestra had heretofore a following of 8000 to 10,000 persons, far too small a number for a city of this size and far too small for the needs of the orchestra. Under the club plan we are receiving handsome co-operation of much larger public and we are spreading the cause of music and of the orchestra. In brief, this seems the way to secure the support of 100,000 persons instead of only one-tenth this number."

The Philadelphia orchestra plays to sold-out series in Baltimore and Washington and their New York sales are going up. It is something to be pondered over by those interested in the future success of the Southern California Symphony Association, the sponsoring body of the Los Angeles Philharmonic Orchestra. A municipal music tax seems desirable, but the road to such a happy state, I believe, is paved with quarter-split-tickets.

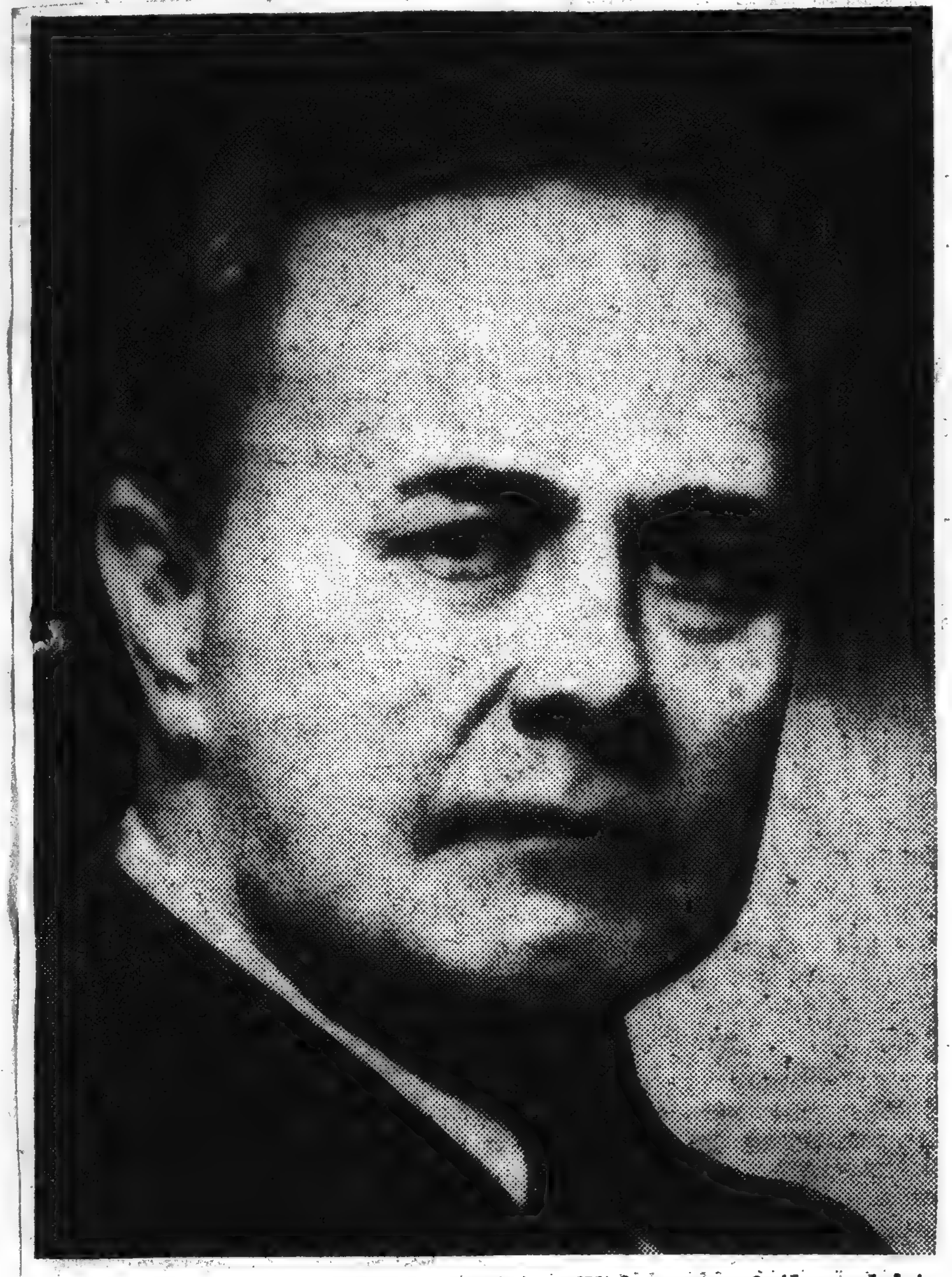
BOSTON EVENING TRANSCRIPT, SATURDAY, SEPTEMBER 23, 1939

NEWS OF MUSIC

The Symphony Hall Announcement Is In, Indicating the Season at Hand

The Boston Symphony Orchester begins its 59th season Friday afternoon, Oct. 13, at Symphony Hall. With the first concert, Dr. Serge Koussevitzky will be entering upon his 16th year as conductor of the Boston Symphony Orchestra. These items and a general description of the approaching season, including the host of soloists, are to be found in the annual announcement, sent to this office during the past week.

One of Donald Greason's oil paintings of Dr. Koussevitzky and the orchestra in rehearsal is on the upper half of the front cover, an innovation in the decor of Symphony Hall announcements. On the rear cover there are several of Greason's pen and wash drawings of the orchestra and the conductor, made at other rehearsals. The announcement opens to a two-page photograph of the orchestra, apparently just before a concert.



Josef Hofmann, celebrated pianist, will be one of the soloists with the Boston Symphony Orchestra during the coming season which begins Friday afternoon, Oct. 13.

The First Soloist

Josef Hofmann, pianist, will be the first soloist of the season, appearing sometime in October. Although he has given concerts at Symphony Hall in recent years, Hofmann has not been soloist with the Boston Symphony Orchestra since 1922. It is expected that he will be followed by Emanuel Feuermann, violin-cellist, who will appear early in November. During the rest of the season, plans call for alternating the instrumental soloists, who, besides Hofmann and Feuermann, will be Rudolf Serkin, Walter Gieseking and Jan Smeterlin, pianist, and Jascha Heifetz and Joseph Szigeti, violinsts. Other soloists will be Sigurd Rascher, saxophonist, who will play in the Debussy Concerto for Saxophone, and Serge Prokofiev, who has been invited to appear as soloist in a concerto of his own.

Guest Conductors

Two European conductors have been invited to lead the orchestra as guest conductors. They are the Russian Nicolai Malko, and the Finn, Tauno Hannikainen. Pending their arrivals, which may be difficult under present conditions, it is planned that each of these conductors will appear for one week, in mid-season.

Morning Musicales

The 12th season of Morning Musicales in the Statler Ballroom will begin November 8, when Bidu Sayao, Brazilian soprano and a member of the Metropolitan Opera Association, will sing. The musicales, which will benefit the Boston School of Occupational Therapy, will continue through March 6, with the following soloists: Robert Virovai, violinist, Nov. 29; Elisabeth Rethberg, soprano, and Ezio Pinza, basso, Dec. 13; Walter Gieseking, pianist, Jan. 17; Rise Stevens, soprano, and Richard Crooks, tenor, Feb. 14; and Lauritz Melchior, tenor, March 6.

Free Concert

Esther May-Barrett, soprano, and Leo Litwin, pianist, will give a concert at the Gardener Museum tomorrow afternoon, beginning at two. Miss Barrett will sing songs and airs by Gluck, Handel, Schubert, Gretchaninoff, Henschel and Logan. Mr. Litwin will play pieces by Scarlatti, Hummel and Chopin. Reginald Boardman will accompany Miss Barrett.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

SEP 23 1939

BOSTON SYMPHONY TO OPEN SEASON OCT. 13

The Boston Symphony Orchestra has announced interesting features for its 59th season which will open in Symphony Hall, Boston, on Friday afternoon, Oct. 13. This will be the 16th successive year of the famous orchestra under the direction of its illustrious conductor, Serge Koussevitzky. The Boston season will consist of the usual 24 pairs of Friday afternoon and Saturday evening concerts, and 6 pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall. There are to be concerts as usual in other cities of New England, New York and the west.

There will be two pre-season concerts in Carnegie Hall, New York, when on Oct. 5 and 7 the orchestra, under its regular conductor, presents two programmes entirely of American music, old and new, as part of the festival to be given by the American Society of Composers.

Special Works To Be Performed

The classical repertory will of course have the largest place upon Dr. Koussevitzky's programme. He intends a larger repetition than usual of the music of Bach and Mozart. The season will end with a Tchaikovsky Festival, in commemoration of the hundredth anniversary of the birth of the Russian composer.

Soloists engaged for the Friday and Saturday series include the pianists Josef Hofmann, Rudolf Serkin, Walter Gieseking, and Jan Smeterlin; the violinsts Jascha Heifetz and Joseph Szigeti; 'cellist Emanuel Feuermann and the celebrated saxophone virtuoso, Sigurd Rascher.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

SEP 23 1939

Artist Decorates the Boston Symphony Folder

Donald Greason's vivid oil painting of Dr. Serge Koussevitzky rehearsing the Boston Symphony Orchestra is reproduced in full color on the cover of the announcement of the plans of the orchestra's new season, opening Friday afternoon and Saturday evening, Oct. 13 and 14.

The first photograph of the entire orchestra in performance stretches across the inside of the announcement. Robert Gundersen (formerly of this city) may be recognized as number two in the second rank of first violins. On the back cover are reproductions of quick sketches of characteristic attitudes of the leader and his men painted by Mr. Greason in wash, during his attendance at many rehearsals. He writes under the sketches: "The whole is the sum of the parts."

The folder names the highlights of the season's programs, and lists the distinguished soloists. A copy of the illustrated announcement will be mailed on application to the subscription office, Symphony Hall.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 23 1939

20

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

SEP 23 1939

War and Music

Ban on Wagner Is the First Ominous Sign of What Is to Come

By HELEN BUCHALTER

War, which leaves no field of man's endeavour untouched, has already caught up with the free enjoyment of music.

First signs of this ominous by-product of war comes from Hastings, England, where the Municipal Orchestra has banned the works of Wagner.

The musical patriots of this city have not yet gone so far as their predecessors in the last war when all German music was banned, but the first step can lead to anything.

Mozart, Beethoven, Haydn, Mendelssohn (a German Jew) may still be played in Hastings. The orchestra's director, Julius Harrison, says the onus falls only on Wagner because his music is "the prototype of Nazi aggression. It is heavy and militant and reminds one of Hitler who incidentally is a great admirer of Wagner."

Wagner is also a favorite of a lot of other people without warlike dispositions. One of them is President Roosevelt who personally requested Conductor Hans Kindler to play Wagner when the President attended his first National Symphony concert at the Water Gate this summer.

EFFECT ON BOSTON

The war may also drain off some key men in the Boston Symphony Orchestra, which has always had a large proportion of foreign members. Conductor Serge Koussevitzky is reported to have said that he would have no trouble replacing any of the musicians who answer the call to arms in their native lands.

Meanwhile, the Boston Symphony was losing out in a little battle of its own with the American Federation of Musicians. The fracas occurred in connection with a free festival of music designed to help alleviate public anxiety about war.

The festival, planned by the American Society of Composers, Authors and Publishers, was to open Oct. 1 in Carnegie Hall, New York, presenting the Boston Symphony along with such distinguished ensembles as Benny Goodman's, Paul Whiteman's, Glenn Miller's and Fred Waring's orchestra.

The Federation objected that these bands, as union members, could not appear on the same series as the non-union Boston Symphony.

Yesterday the Boston engagements were canceled and the New York Philharmonic assigned instead.

The Boston is the only major symphony which employs non-union musicians, one circumstance which explains its large number of foreign members. Attempts to unionize the orchestra have failed, it is believed, chiefly because of the will of Col. Henry Lee Higginson, who died in 1919 leaving the orchestra a large sustaining fund, to be used only if the orchestra remained non-union.

MORE SERIOUS EFFECTS

The inroads of war on music, noted above, are of course minor compared to the possible long-range effect of prolonged hostilities on the future of musical research and composition. It is a truism that art flourishes under relatively peaceful conditions, aside from the appalling possibility that among the thousands to die may be some future Beethoven.

Dr. Alfred Einstein, the musicologist who like his namesake the physicist is an exile from his native Germany, calls attention in the new issue of Musical America to the probable loss of musical treasures should libraries be bombed. Music is still a field full of pioneer material for the reasearch scholar, who would feel this loss most acutely. Dr. Einstein also points out the impossibility of genuine scholarship under fascist rule, which hampers free investigation of art history.

IF WE KEEP OUT

So long as America keeps out of war, our musical life is not likely to be immediately affected, since most of our musical organizations are composed of American citizens.

A noteworthy exception is John Barbirolli, the British conductor of the New York Philharmonic. However, the management thinks he will be able at least to complete this season.

The Metropolitan Opera, which made its comeback a few years ago by the Wagner route (a fortuitous combination of circumstances in which revived public interest in Wagner coincided with the discovery of the greatest voices of our day) is not worried. Most of its Wagnerian singers are Scandinavians!

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH

SEP 23 1939

Festival Fight Won by Union

Philharmonic Noses Out Boston Symphony in Fete Set by ASCAP Oct. 5-7.

Final work on organizing the seven-day music festival of the American Society of Composers, Authors and Publishers proceeded smoothly yesterday, with the union row which threatened to disrupt the entire program safely out of the way. Settlement was a victory for the Musicians' Union, which was successful in its efforts to prevent the non-union Boston Symphony Orchestra from appearing at the fete. The New York Philharmonic Orchestra has been substituted.

The Boston was scheduled to make two appearances during the week-long festival: On October 5 and 7. The Musicians' Union, however, threatened to pull out every other musician in the fete if the Boston was engaged. This would have affected such names as Benny Goodman, Glenn Miller, Fred Waring, Paul Whiteman and others who are slated to be present.

Actual settlement of the controversy came at a conference at the World's Fair City Hall among Mayor LaGuardia, Gene Buck, president of ASCAP, and Edward Canavan and Thomas Gamble of the union. The Mayor issued the statement following the conference, avoiding any mention whatsoever of the Boston orchestra and merely indicating that the Philharmonic had been engaged.

The bulk of the Mayor's statement was devoted to announcing the festival's daily schedule, which will include such features as symphonic compositions, popular music, band music, negro music and a Saturday afternoon devoted to American children's music.

The Mayor said: "I believe this will be the greatest music festival in the history of American music. There will be one whole week with American musicians participating, playing the compositions of American composers and sung by Americans, and it is all free to the people of the city of New York. ASCAP is certainly making a marvelous contribution to music."

THIS CLIPPING FROM
SALT LAKE CITY, UTAH
UTAH TRIBUNE

SEP 23 1939

Symphony Bows to Union

NEW YORK, Sept. 22 (INS) — Because of union objections, the Boston Symphony orchestra has been eliminated from the city's musical festival to be staged next month to divert the thoughts of the population from the European war and the New York Philharmonic Symphony orchestra has been substituted, it was revealed Friday by the mayor's office.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 24 1939

Native Works To Be Offered For Festival

Ascap Sponsors Series Throughout Next Week; Tickets Will Be Free

Seven evening concerts will be held during the first week of October in Carnegie Hall in a festival of American music presented under the auspices of the American Society of Composers, Authors and Publishers. Admission will be by free tickets; where and when these can be obtained will be announced later.

Next Sunday night Dr. Frank Black, of the National Broadcasting Company, will conduct a program of light opera and musical comedy music. American Negro music, including spirituals, symphonic works and popular music, will be presented Monday night, Oct. 2. Edwin Franko Goldman and his band and other organizations will take part in a program of band music on Wednesday. On Wednesday, American composers of popular songs will play and sing in a program of past and present music of this kind. The Philharmonic-Symphony Orchestra will play American symphonic music under the direction of the composers represented on Thursday and Saturday. Friday night, Oct 6, will bring a program of American symphonic jazz, melody and swing under the direction of Paul Whiteman, Benny Goodman and Fred Waring.

The Boston Symphony Orchestra was first engaged for the two symphonic programs, but was replaced by the Philharmonic after Local 802 of the American Federation of Musicians had protested against the use of a non-union organization in a series in which many of its members are taking part. The festival has been arranged through Mayor F. H. LaGuardia and Gene Buck, president of the A S. C. A. P., as a celebration of the society's twenty-fifth anniversary and also, according to the Mayor's statement of Sept. 10, as a demonstration against "profiteering on sorrow and anxiety."

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 24 1939

Koussevitzky Furthers Plans For Berkshires

Boston Awaits Opening of Symphony Season, Listens to Short Opera Series

George E. Judd, manager of the Boston Symphony Orchestra, said at a recent interview in Boston last week that only four or five of the orchestra's 104 musicians were still abroad, and that he expected these to be back before the beginning of the season, which open in Symphony Hall on Friday afternoon, Oct. 13. Serge Koussevitzky, who will begin his sixteenth Boston season on that date, was expected to return by the end of the week from the Berkshires, where he was discussing with the Berkshire Symphonic festival trustees plans for the musical academy to be opened next July at Tanglewood. According to arrangements now being considered, the Academy will include a group of advanced students, a group pursuing a regular curriculum, and a group studying on a non-curricular basis. There will probably be two student orchestras, one consisting of advanced players and one for those whose training is in a more elementary stage.

An extension of the 1940 festival beyond the two weeks' span of recent summers has not yet been officially announced, but according to recent reports at Symphony Hall the addition of a third week can be regarded as a strong possibility.

While awaiting the opening of the symphonic season Boston's music lovers had opportunity to hear popular-priced opera of an unusually commendable standard from the New York Grand Opera Company directed by Amedeo Passeri, which opened a season intended to last a month at the Boston Opera House on Sept. 14. The announced casts included several present and former members of the Metropolitan, such as Armand Tokatyan, Carlo Morelli, John Gurney, Ralph Errolle, Pompilio Malatesta, Gladys Swarthout and Anne Roselle, and, [illegible]ther well known singers, James Melton, Rosemarie Brancato and Jan Peerce.

The enterprise, however, ran into difficulties at the start, what with the fact that the first two days were those of the Jewish Rosh Hashona holidays, a factor that the management had apparently overlooked, and, as a factor unpredictable by any management, a Saturday which proved to be the hottest day which Boston had experienced this summer. That evening the American Guild of Musical Artists reorganized the company on a co-operative basis and carried on the series through last Tuesday, when it was brought to a close. Aided by a $1,000 cheque from its president, Lawrence Tibbett, the AGMA helped the less affluent members of the company to pay their hotel bill and return to New York.

Although Saturday's performance of "Rigoletto," held while discussions whose warmth corresponded at times to that of the evening were pursued between the management and AGMA representatives, began over an hour late, it merited much praise for the singing of a cast including Miss Brancato, Georgia Standing, Mr. Peerce, Mr. Morelli and Mr. Gurney, and for the smoothness and co-ordination shown under the conductorship of Gabriele Simeoni and the stage direction of Beniamino Altieri. The story of this abbreviated season suggests, however, that even with casts above the average standard of popular-priced opera, prudence calls for the possession of a fairly sizable reserve fund to enable an enterprise of this kind to make a successful start.

F. D. P.

THIS CLIPPING FROM
KALAMAZOO, MICH.
GAZETTE

SEP 24 1939

Alec Templeton To Give Recital In City Dec. 5

Pianist to Play Return Engagement for Local Symphony Orchestra.

In response to a great number of requests for a return engagement by Alec Templeton, the blind English pianist, Mrs. H. M. Snow announced Saturday that he will be presented as the Kalamazoo Symphony Orchestra's extra attraction this season. The recital will be given Tuesday evening, Dec. 5, in Central high school auditorium, and admission will be by separate ticket, Mrs. Snow says. It is not included in the books of season tickets for orchestra programs.

Templeton was so enthusiastically received as to be almost classed as a sensation when he played here last season. Immediately, Mrs. Snow said, she was bombarded with requests to obtain a return engagement, both from those who heard him, and from many others who heard how fine and entertaining he was.

In addition to his regular radio work, Templeton will play with the Boston Symphony Orchestra, and with the Detroit Symphony Orchestra this winter. His Detroit appearance will be his fifth with the Detroit orchestra.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

SEP 25 1939

Music News

The unionized New York Philharmonic-Symphony Orchestra has been substituted for the non-union Boston Symphony in the two concerts of American symphonic music which are to be part of the festival to be held in Carnegie Hall next week, but otherwise the plans are going forward as originally scheduled. Abram Chasins, composer and pianist, who was to have played the Gershwin piano concerto in F with the Boston Symphony under Serge Koussevitzky on October 7, now will play the same work with the Philharmonic under Walter Damrosch on that date.

On October 5 he will play it with the Boston Symphony at a concert in that orchestra's own quarters, Symphony Hall, Boston.

THIS CLIPPING FROM
AURORA, ILL.
BEACON-NEWS

SEP 24 1939

Music Notes

ROBERT BARCLAY

Did you see the story that June Provines told recently in the Tribune about Serge Koussevitsky's conducting in France? Miss Provine credits Carleton Smith, well known musicologist, with the yarn.

According to the story, Koussevitsky, conductor of the Boston Symphony orchestra, was in France not long ago rehearsing a French symphony orchestra in preparation for a concert. They say that in France rehearsing is violently disliked by orchestra musicians and whenever possible the regular members of a symphony hire substitutes to practice for them. (Not in the story: Must be nice to feel that way about your playing!)

Mr. Koussevitsky must have been having his difficulties, because at the fourth rehearsal he looked over the orchestra and found only one familiar face. He rushed over to this man, the first clarinetist, and shook hands with him.

"I'm so glad to see you here," he said. "You deserve credit for coming to all of the rehearsals."

"Thank you," said the clarinetist. "I'm sorry that I won't be able to be here for the performance."

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER

SEP 25 1939

Milton Residents Subscribe to 25th Symphony Season

At least 25 residents of Milton have subscribed for the 59th season of the Boston Symphony orchestra, to open next Friday.

Among Milton residents who will have seats during the season are Mrs. Alexander Forbes of Harland street, Mrs. John W. Hallowell of Brush Hill road, Miss Anne Houghton of Adams street, Mrs. Malcolm Donald of Blue Hill avenue, Mrs. Philip S. Dalton, James C. Howe of Canton, Mrs. James S. Russell of Canton avenue, Mrs. Horatio Lamb of Blue Hills parkway, Mrs. George Megrew of Hinckley road, Miss Elizabeth Leland of Brush Hill road, Mrs. Philip L. Spalding of Highland street, Mrs. John W. Bartol of Canton avenue, Mrs. Edward Thaw of Brush Hill road, Mrs. Theodore E. Brown of Brush Hill road, Mrs. Robert Saltonstall of Milton street, Bernard W. Trafford of Woodland road, Mrs. Samuel Huntington Wolcott, Jr., of Brush Hill road, Mrs. Charles Devens of Brush Hill road, Mrs. William R. Driver of Hutchinson street, Mrs. Alexander H. Ladd of Center street and Robert T. Gannett, 2nd, of Dana avenue.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, WEDNESDAY, SEPTEMBER 27, 1939

Symphony to Give Two Free Concerts—

Barred at New York Festival, Will Participate From Boston

By L. A. Sloper

Barred by the American Federation of Musicians from participation in the New York celebration of the twenty-fifth anniversary of the American Society of Composers, Authors, and Publishers, the Boston Symphony Orchestra will make its contribution from Boston.

The orchestra, under the baton of Dr. Serge Koussevitzky, will give two concerts in Symphony Hall on Wednesday evening and Friday afternoon of next week. These concerts will be free to the public.

They are offered, in the words of an official announcement, "as a tribute to the American composers of symphonic works."

The announcement makes no reference to the action of the New York union in barring the Boston Symphony from the celebration, remarking merely that these concerts in Boston "are in addition to the concerts which the American Society of Composers, Authors and Publishers is giving in celebration of its twenty-fifth anniversary, in Carnegie Hall, New York, during the same week."

The name of the Boston Symphony Orchestra was removed from the programs of the New York celebration by Mayor Fiorello La Guardia after a declaration by the American Federation of Musicians that none of its members would participate in the festival if the Boston orchestra took part. The Boston Symphony Orchestra is the only non-union major symphony orchestra in the United States.

The New York Philharmonic-Symphony Orchestra will occupy the place originally assigned to the Boston Orchestra in the festival programs.

The announcement from Symphony Hall continues:

"Dr. Serge Koussevitzky, who has evidenced this great interest in American music ever since his first season with the Boston orchestra, is arranging two programs of works by Deems Taylor, John Alden Carpenter, George Gershwin, Howard Hanson, Roy Harris, William Schuman, Arthur Foote, Charles Ives, Louis Gruenberg, Randall Thompson, and Henry Hadley.

"Admission to the concerts will be by ticket only, application for which should be addressed to George E. Judd, Manager, Symphony Hall, Boston. It is unlikely that anyone will receive tickets for more than one concert, and not more than two tickets will be allotted to any one person.

"The regular subscription concerts will begin as originally announced on Friday afternoon and Saturday evening, Oct. 13 and 14. Dr. Serge Koussevitzky will assemble the orchestra next Monday for the longest season in the orchestra's history which will extend from Oct. 2 to the middle of August, embracing the Symphony and Pops seasons, the Esplanade Concerts, the Berkshire Festival, and the Orchestra's Tanglewood School."

Symphony Announces Program to Open Season

Dr. Koussevitzky will open his sixteenth successive season as conductor of the Boston Symphony Orchestra and the fifty-ninth season of the orchestra on Friday afternoon and Saturday evening, Oct. 13 and 14.

The opening program will consist of Beethoven's "Eroica" Symphony No. 3, in E flat; Vincent d'Indy's Symphonic Variations, "Istar;" and Debussy's "La Mer."

Soloists shortly to be heard in the Friday and Saturday series will be Sigurd Rascher, saxaphone virtuoso, and Josef Hofman, pianist, who has not played at these concerts for a number of years. Further soloists are Walter Gieseking, Rudolf Serkin, Jan Smeterlin, Jascha Heifetz, and Joseph Szigeti. There will also be vocal soloists, notably in the Tchaikovsky Festival which will end the season.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

SEP 25 1939

THE MUSIC BOX

City to Hear Symphony If War Doesn't Interfere

The Philadelphia Orchestra will make a long hoped for visit to Schenectady this season when it comes in the Schenectady civic music course. The Philadelphia orchestra has never before played in Schenectady but has been booked by the Civic Music Association for this season. The annual membership drive of the association will begin a week from today.

Eugene Ormandy will conduct the program in this city. He and Leopold Stokowski will conduct the orchestra this season in its concerts in Philadelphia, New York, Washington and other cities.

Many persons are wondering what the war in Europe will do to the orchestras in this country, remembering perhaps what happened to the Boston Symphony and some of the others during the World war. So many were aliens that when they were called home for service the orchestra was broken up and still worse, when this country went into the war many were "enemy aliens". Mostly gentle artists, with no animosity against anyone, least of all their American friends, they hid away in quiet places, unless they returned to their native lands, and afterward probably found their places again in American life. But that is just supposition and this time, according to the press department of the Philadelphia Symphony there will be no such trouble with that orchestra.

According to the press department turmoil in Europe will not affect any member of the orchestra directly as all of them are American citizens, or at least have first papers. Marcel Tabuteau, solo oboist, was in France, and his departure was delayed for a few days, but he arrived safely on the Ile de France. Albin Hase and Heinrich Wiemann, double bass players, were in Berlin when war broke out, but they made their way to Sweden and are now en route to this country.

There are but few changes in personnel this season. Two musicians, Benjamin Heifitz and Samuel H. Mayes 3rd, will share the post of principal cellist. Mr. Mayes, who is just 21, is the youngest player to hold so important a post in any major symphony orchestra. It was his extreme youth that persuaded the directors to make the unusual duplicate appointment. The son of a St. Louis physician, he is proud of being the most thoroughly American member of the orchestra. He has that distinction by virtue of a strain of Indian blood. He is distantly related to Will Rogers. He came to the Curtis Institute to study at the age of 12, and became a member of the Philadelphia Orchestra six years later.

Mr. Heifetz, born in Russia in 1899, came to America as cellist of the Kolisch String Quartet, since disbanded. He was a recitalist at the age of 13, when he left the St. Petersburg Conservatory. He was one of the founders of the "Conductorless Orchestra" of Moscow. Political changes drove him, after 1922, first to Poland, then to Germany, where he joined the Kolisch Quartet in 1927.

Three other newcomers to the orchestra are Curtis Institute graduates. Frederick Vogelgesang, violin, is (like Mr. Mayes) beginning his professional career at an unusually early age. He will be 19 in November. He has been studying with Efrem Zimbalist, and has for a year served as Mr. Zimbalist's assistant in teaching.

Theodore Seder, French horn, comes from Pittsburgh. He has played a season with the National Symphony of Washington, four seasons with the Cleveland Orchestra and two with the Detroit. Gordon H. Pulia, a native of San Francisco, has for several years been first trombone in the music hall orchestra at Radio City, New York.

Globe 9-27

Boston Symphony to Give Free Concerts on Oct. 4 and 6

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give two concerts in Symphony Hall, Wednesday evening and Friday afternoon, Oct. 4 and 6, free to the public and as a tribute to the American composers of symphonic works. These concerts are under Boston Symphony auspices.

The Boston Symphony concerts are in addition to the concerts which the American Society of Composers, Authors and Publishers are giving in celebration of its 25th anniversary, in Carnegie Hall, New York, during the same week.

Dr. Koussevitzky is arranging two programs of works by Deems Taylor, John Alden Carpenter, Arthur Foote, George Gershwin, Howard Hanson, Roy Harris, William Schuman, Charles Ives, Louis Gruenberg, Randall Thompson and Henry Hadley.

Admission will be by ticket only, applications for which should be addressed to George E. Judd, manager, Symphony Hall, Boston. It is unlikely that anyone will receive tickets for more than one concert, and not more than two tickets will be allotted to any one person.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 27 1939

Orchestra To Give Free Concerts

New England Music Lovers Invited to Boston

The Boston Symphony Orchestra management today announced two free concerts to be given at Symphony Hall in Boston as tribute to American composers. The concerts will take place Oct. 4 and 6.

These concerts are primarily planned for residents of New England and "especially the Berkshires," says the announcements. Requests for tickets will be filled in the order of application and should be sent at once to Symphony Hall.

Originally it was the purpose to give two concerts in Carnegie Hall, New York, on the invitation of the American Society of Composers, Authors and Publishers, but union troubles interfered with Mayor Fiorello LaGuardia's festival plans.

The concert Wednesday will be in the evening, the Friday concert in the afternoon.

TRAVELER, WEDNESDAY, SEPTEMBER 27.

Soloists for Symphony

There is a special interest in the return of Josef Hofmann as soloist with the Boston Symphony Orchestra, since the celebrated pianist has not appeared at the Symphony concerts since 1922. The other pianists announced for the Friday and Saturday series are Rudolf Serkin, the brilliant young artist whose debut at these concerts was one of the features of the season past; Walter Gieseking, and Jan Smeterlin, who have also recently appeared. Serge Prokofieff has also been invited to appear as soloist in a concerto of his own.

Two violinists are announced—Jasche Heifetz, whose great artistry has become an expected event each Symphony season, and Joseph Szigeti. Mr. Szigeti's last appearance at these concerts was in 1935. A newcomer will be Emanuel Feuermann, the celebrated violoncellist. Sigurd Rascher, the remarkable virtuoso of the saxophone, has been engaged to perform the saxophone concerto of Debussy. Tchaikovsky's "Pique-Dame," and a number of his works for orchestra alone and orchestra with soloists will comprise a festival at the end of the season, commemorating the hundredth anniversary of his berth. The opera "Pique-Dame" will then be presented in concert form.

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

SEP 27 1939

To Analyse War News

The second edition of a new daily station feature, analyzing the war developments of the day, will be heard over WCAX at 5:30 tonight. This special newscast is designed to point out those aspects of the world situation which are important to Americans, but which may not necessarily be the biggest headlines in the day's war news. This cast covers the broad strategic developments on the military fronts and brings into focus developments on the diplomatic fronts. Remember to listen to this new feature at 5:30 tonight.

Tex Rocky and his Ridge Runners will offer a program of rural rhythm in the modern manner, following the 6:30 news tonight.

Sanford Cobb of Burlington presents another in his fall series of book talks over WCAX tonight, following the American Family Robinson program. "Views and Reviews from the Book Shelf" is a regular Wednesday evening feature of your Daily News Station WCAX.

Music of the Masters, at 8 o'clock tonight, presents the Lieutenant Kije Suite of Prokofieff as performed by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky.

American - 9-27-39

All-American Concerts Free

The Boston Symphony Orchestra is America-minded.

Open to the public of New England without charge, on the evening of Oct. 4 and the afternoon of Oct. 6, concerts of all-American symphonic music will be given in Symphony Hall.

Dr. Serge Koussevitsky will conduct and George E. Judd, manager of Symphony hall, is in charge of the free tickets.

Since he came to Boston in 1924, Dr. Koussevitsky, more than any other symphony conductor, has encouraged the composition of American symphonic music.

The All-American programs will feature the works of Deems Taylor, John Alden Carpenter, Arthur Foote, George Gershwin, Howard Hanson, Roy Harris, William Schuman, Charles Ives, Louis Gruenberg, Randall Thompson and Henry Hadley.

22

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
SEP 27 1939

Literary Topics

By E. N. C.

Readers of last week's Literary Topics may recall a reference to a term of "collegiate" slang—"the flicks"—signifying the moving pictures. The sight of this phrase brought to my instant memory its appearance in Merton Hodge's play, "The Wind and the Rain," first produced in 1933, and I tried to find the speech in which it occurred. During the past week I have, according to promise, re-read this sensitive, appealing play, which covers several years in the lives of a group of medical students in a Scottish university town, and I found the term in a speech uttered by Gilbert Raymond, the casual, lazy student of the group, who says, as he joins the others for tea in the study they share in Mrs. McFie's boarding house, "I've just been to the flicks all afternoon, with that blonde from the Kosy Korner. Damn' awful film, but we had our bob's worth of dark." My friend Mrs. R., so often referred to in this column and who is, to the relief and satisfaction of her many friends, just back in safety from a sojourn abroad, tells me that she can recall the exact accent with which these words were spoken by the actor taking the part of Raymond ,when she saw and greatly enjoyed "The Wind and the Rain" in its New York production. According to Mrs. R's recollection, the splendid acting part of Mrs. McFie was taken by that fine character actress of both stage and screen, Miss Jean Cadell.

Although Mr. H. G. Wells is steadily advancing into the veteran ranks, Mr. Eden Phillpotts is, to the best of my knowledge, dean of English novelists. Mr. Phillpotts is a remarkable figure in contemporary fiction, and a publisher's publicity sheet which reached me recently I found so interesting that I felt it fair to assume that readers of this column would share my interest.

Eden Phillpotts was born in 1862 at Mount Abu, in the Rajputana Province of India, where his father was Resident Political Agent. Like Rudyard Kipling and so many others born in India of English parents, young Phillpotts was sent home to England in his early boyhood. I don't know how it may have been with other children, but when I was a child, I was fascinated by the continual appearance in English stories of these children who, born in India, were sent home to escape the effects of an alien climate and to receive their education in England, separated from their parents and living under the care of relatives. It will be recalled that one of the inmates of Mrs. Pipchin's establishment at Brighton, where young Paul Dombey was resident for a time before entering Dr. Blimber's celebrated Academy for Young Gentlemen, was Master Bitherstone, referred to by Major Bagstock as the son of his old comrade, "Bill Bitherstone of Bengal" and who was one of these India-born English children. But beside Master Bitherstone there were many such characters in stories written for children.

I recall especially a book entitled "The Cousin from India," the cousin being a very dynamic little girl, whose coming raised havoc in the quiet, sedate household of her English relatives.

After his school days were over Mr. Phillpotts held for a time a position in a Fire Insurance Office; going to London—from Plymouth and its neighborhood, where he had lived hitherto—he made an unsuccessful attempt at a theatrical career, then began writing and, settling in the lovely Devonshire country, came to be known as a writer of novels of the Devonshire countryside which were even compared to the Wessex novels of Thomas Hardy.

In his later years Mr. Phillpotts has made his home on his own estate near the ancient, historic, picturesque city of Exeter, and he has become known to a younger generation of readers, readers to whom his earlier books are entirely unknown, as the author of a number of remarkable novels, which, though they fall into the category of tales of mystery and crime, are actually penetrating psychological studies and books of distinguished literary excellence. Of these later novels by Mr. Phillpotts, "Lycanthrope" and "Portrait of a Scoundrel" are perhaps the most striking.

Friends who were interested in last week's instances of misquotations which would seem to be so firmly rooted in our general speech that it is impossible to eradicate them have reminded me of other examples, and Mrs. R. told me that, a long time ago, F. P. A. of The Conning Tower, ran a series which he called "Familiar Misquotations." How I wish I had come upon them, but I never did. Among the misquotations sent me by Mrs. T. are "a little knowledge is a dangerous thing," "pride goeth before a fall," and to these I myself add, "money is the root of all evil." It would be, I think, peculiarly annoying to Alexander Pope, so deft, so accurate, so assured, in the exact significance of every word he wrote, to find the word "knowledge" substituted for the word "learning," thereby destroying the whole pith and marrow of his famous lines in the "Essay on Criticism." The popular tendency toward abbreviation, wherever possible, is, presumably, responsible for the Biblical misquotation from the Book of Proverbs, which reads, in its full majesty of phrase, "Pride goeth before destruction, and an haughty spirit before a fall." By omitting the four opening words of the sentence from St. Paul's Epistle to Timothy, "For the love of money is the root of all evil," the essential meaning of this fine saying is completely distorted by innumerable speakers and writers.

When my thoughts turn, and they do so very often, to the past days of Hartford's glory as a high-ranking theatrical town and to an even earlier time when I was a constant theater-goer in Boston and during an intensive yearly season in New York, I am led to wonder whether any other stage lovers of an older generation deplore, as I do, the absence of the now derided boxes from the auditorium. Especially when there were musical performances by orchestras and solo pianists did I delight in the boxes. In the ancient days when the Boston Symphony played in the Capitol Theater, I used to be able, seated in the precious little single chair at the front of the lower box at the left of the stage, to see the actual crook of Koussevitsky's magic left-hand little [illegible], and I could see under the hands of Paderewski.

And with the mention of that venerated name I must break a rule I had set for myself, not to refer in this column to the present tragedy in Europe, which darkens my whole horizon. I must offer a word of tribute to that heroic figure, the greatest, as I feel, of all the few great men I have ever seen, who now lives to see his beloved land again in bitter straits and whose quoted words regarding the situation are, as ever, rich in a noble and splendid dignity.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

SEP 28 1939

CHATTER: Sheila Barrett is at the Leroy Sanitarium ... Eddy Duchin, who played to 60,000 people at the Fair on Saturday, last night had Harvey D. Gibson, Al Smith, Newbold Morris and Boro Pres. George Harvey dancing with jitterbugs, to his music ... Lou Clayton will make his tenth trip to the hospital next week—all as a result of his nose-beautifying operation ... The unseasonable weather is delaying the opening of Colbert's elaborate sea-food bar, which cost $10,000 ... The Steinway Company will enter the phonograph-record business, recording only classical music ... ASCAP's forced hiring of the Philharmonic to replace the nonunion ~~Boston Symphony~~ at the Music Festival here cost $20,000—the contract price stipulated for the Boston Symphony.

TRANSCRIPT, WEDNESDAY, SEPTEMBER 27, 1939 B

Boston Symphony to Play Two Concerts of American Music

The Boston Symphony Orchestra under the direction of Serge Koussevitsky will present two concerts of American music at Symphony Hall on Wednesday evening and Friday afternoon, Oct. 4 and 6, as a tribute to American symphonic composers, it was announced at Symphony Hall today.

Following the decision tha tthe Boston Symphony will not appear next week at Carnegie Hall for the New York Festival of the American Society of Composers, Authors and Publishers, comes the welcome news that New England is thus to have its own festival of American music, under the auspices of the Boston Symphony.

Dr. Koussevitsky is arranging two programs of works by Deems Taylor, John Alden Carpenter, Arthur Foote, George Gershwin, Howard Hanson, Roy Harris, William Schuman, Charles Ives, Louis Gruenberg, Randall Thompson and Henry Hadley.

Concerts to be Free

These concerts are entirely free to the public. Admission will be by ticket only and applications should be addressed to George E. Judd, Manager, Symphony Hall, Boston. It is unlikely that anyone will receive tickets for more than one concert, and not more than two tickets will be alloted to any one person.

The regular subscription concerts will begin as originally announced on Friday afternoon and Saturday evening, Oct. 13 and 14. Dr. Koussevitzky will assemble the Boston Symphony next Monday for the longest season in the orchestra's history which will extend from the beginning of October to the middle of August embracing the Symphony and Pops seasons, the Esplanade concerts, the Berkshire Festival and the orchestra's "Tanglewood" School.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
SEP 28 1939

2 FREE CONCERTS

Boston Symphony Orchestra to Honor R. I. Ticket Requests.

The Boston Symphony Orchestra will give two [illegible] concerts in Symphony Hall, the night of Oct. 4 and the afternoon of Oct. 6, it is announced.

The programs will contain only American music, as a tribute to American symphonic composers. The full orchestra, with Dr. Serge Koussevitzky conducting, will participate.

The concerts were to have been given in New York as part of the festival to be conducted by the American Society of Authors, Composers and Publishers, but the Musicians' Union ruled that if the Boston Symphony, a non-union orchestra, took part, all other musicians would withdraw from the festial.

According to George E. Judd, manager of the orchestra, the concerts "are for New England" and requests from Rhode Island for tickets will be honored as far as possible.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
SEP 28 1939

BOSTON SYMPHONY WILL GIVE TREAT

Two Free Concerts to be Presented as Tribute to American Symphonic Composers.

Boston, Sept. 28 (AP)—As its tribute to American composers of symphonic works, the world-famous Boston symphony orchestra will present two free concerts during the week marking the 25th anniversary of the American Society of Composers, Authors and Publishers. The concerts will be held in Symphony hall Oct. 4 and 6.

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH
SEP 28 1939

HubSymphony Sets Concerts

Orchestra, Barred by Union Here, Arranges 2 Free Boston Recitals.

BOSTON, Sept. 27.—Barred by union protests from participating in the forthcoming American music festival in New York, the Boston Symphony Orchestra will give two free concerts in Symphony Hall here as a tribute to American symphonic composers, it was announced today.

The concert programs will consist exclusively of symphonic works by American composers and will be presented the night of October 4 and the afternoon of October 6. The full 110-piece orchestra under the conductorship of Dr. Serge Koussevitsky will give the concerts.

The American Society of Authors, Composers and Publishers invited the orchestra to take part in the New York festival. However, the Musicians' Union ruled that if the non-union Boston Orchestra participated all other musicians, being unionized, would withdraw. p

---

THIS CLIPPING FROM
MIDDLETOWN, CONN.
PRESS
SEP 27 1939

TO GIVE FREE CONCERTS

BOSTON, Sept. 27.—(UP)—Barred by union protests from participating in the forthcoming American music festival in New York, the Boston symphony orchestra will give two free concerts in Symphony hall here as a tribute to American symphonic composers, it was announced today.

The concert programs will consist exclusively of symphonic works by American composers, and will be presented the night of Oct. 4 and the afternoon of Oct. 6. The full 110-piece orchestra, under the conductorship of Dr. Serge Koussevitzky, will give the concerts.

THIS CLIPPING FROM
PRESS
Southbridge Mass
SEP 28 1939

Library Notes

The Worcester Music Festival will be held during the week beginning October 2.

All of us can get more pleasure, as well as profit, from music if we know what to listen for, and know the background - stories behind the world's great music.

Of Men and Music, by Deems Taylor - analysis, interpretation, appreciation. "Candid comments on music and musicians of the past, present and future, given originally as radio talks and reviews in periodicals."

Feldman - Music and the Listener (intended to aid the radio and concert listener with little musical knowledge to appreciate orchestral music. Mr. Feldman has played in symphony orchestras under well-known conductors); Stories Behind the World's Great Music, by Spaeth (anecdotes, facts and bits of biography about the following: Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, Wagner, Brahms, Tschaikowski);

Music on the Air, by Kinscella (written to answer some of the many questions sent in by radio listeners. All this variety of information is conveyed interestingly and in a manner that will strain the attention of no radio listener, but will stimulate it); Philip Hale's Boston Symphony Programme Notes ("[illegible] enough here to give much satisfaction and enjoyment...provocation to thought and...stimulation that radiated from Mr. Hale as he lived");

Friends and Fiddlers, by Bowen (what music can mean to a circle of family and friends is delightfully told); Discoveries of a Music Critic, by Rosenfeld (interpretative essays on music, its meaning, creators of music, recent composers and recent American operas); Layman's Music Book, by Samaroff Stokowski (a book on music appreciation - the discourse to intelligent listeners of a well equipped teacher who does not undertake to tell them everything but to stimulate and interest them.)

Other worthwhile books are Music, 1900-1930, by Swan; Toscannini, by Stefan; Music to the Listening Ear, Earhart; The Metropolitan Book of the Opera, by Sanborn; Symphonic Broadcasts, by Olin Downes; An Hour with American Music, Rosenfeld.

There are a number of volumes of music in the Library, mostly given by William McGilpin. A very popular and excellent collection is the Scribner Radio Music Library, in eight volumes.

THE BOSTON HERALD, THURSDAY, SEPTEM[illegible] 28, 19

U. S. Music Held Greatest

Koussevitzky Lauds Native Composers

By LAWRENCE DAME

About to launch his 16th season as leader of the Boston Symphony orchestra, Dr. Serge Koussevitzky lauded American composers, whose works will be played in a free public festival here next week; deplored the decline of European music and even had many good words to say for jazz in an interview yesterday. The famous conductor was in high spirits, full of youthful energy and expressive gestures.

Forced to cancel its scheduled participation in the New York music festival, sponsored by the American Society of Composers, Authors and Publishers, because of trade union objections that it held an open shop, the orchestra decided to have a symphonic festival of its own, next Wednesday evening, Oct. 4, and next Friday afternoon, Oct. 6, in Symphony Hall.

The two programs will include American works by Deems Taylor, John Alden Carpenter, Arthur Foote, George Gershwin, Howard Hanson, Roy Harris, William Schuman, Charles Ives, Louis Gruenberg, Randall Thompson and Henry Hadley.

"The most interesting new music of today, in the field of younger composers, is made by Americans," said Dr. Koussevitzky, who is noted for encouraging progress in the American music field.

"In Europe, because of the war and its beginnings, there is no longer the creative mind. It is not possible to have the tranquillity, the concentration, and that is the trouble.

"They have forgotten in Europe to write the great things, they have forgotten that in music can be expressed the greatest emotions, more than in any other art. They write the little things now—little variations, polkas or something, a suite provencale, the trivia.

"But in the United States, there are many young composers actually trying to do the big things, actually progressing, like Aaron Copland and Roy Harris—extraordinary artists with tremendous technical command."

Dr. Koussevitzky, who praised his predecessors here and other orchestras for their interest in American works, revealed that he is swamped every season by submissions of new music pieces written by unknowns.

"Sixty, 70, 50 scores come to me—enormous!" he said. "Do you know we have more than 400 composers here in America? Tremendous! And from the 50 scores sent, perhaps I can play three or four. Meanwhile, the artists like William Shuman keep improving. Amazing, amazing! The public likes the new pieces, but not too many. We can't always play the new things, we must take pieces from the standard repertoire, too. To make up the programs, ah, what a task."

Interviewers expected the sensitive conductor to bridle when asked about jazz. Instead his eyes twinkled, he looked behind him at the radio, and he admitted that he often tunes in on jazz. Not for the music itself, but for study of the amazing technique.

"It is something in the air that makes jazz, and something in the ground," declared the artist. "For me, the music is too noisy, too loud, but it has no end of rhythms in it.

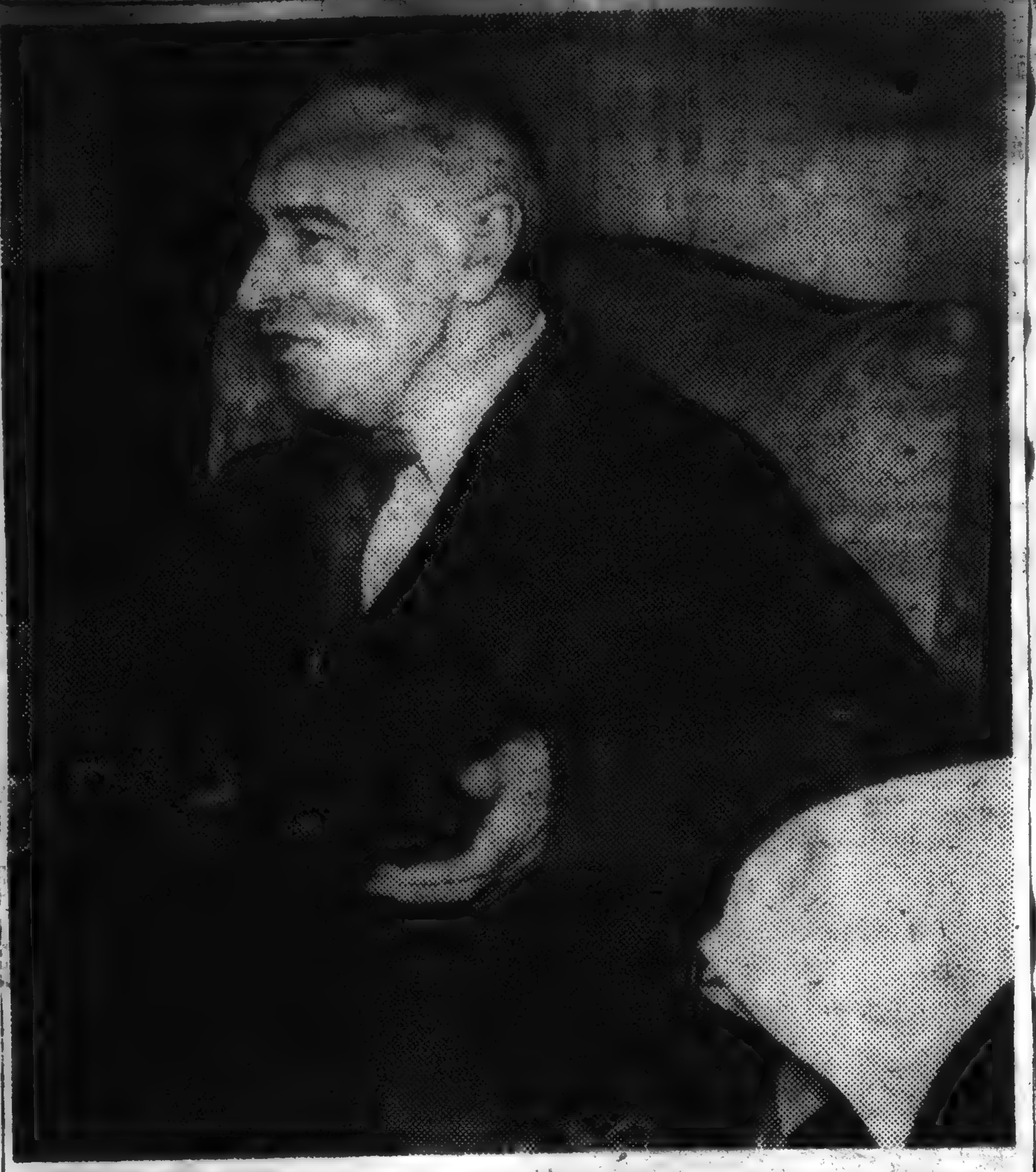
'NATIONAL SONG'

"How wonderfully it is performed, how marvellously it is played. Certainly it has influenced our good music, much of which is so American that you can tell it as you could another language. In following a jazz score, you can see it is like a national song, you feel something from the turn of the phrase. Certainly it influences composers.

"Aaron Copland took me to a place where they played jazz—six or seven Negroes witn great vitality. The first five or six minutes I was so surprised, so astonished by the performance and the phantasy. They improvised so, those Negroes, and I was surprised and happy to see their technique.

"It was extraordinary for the first five or six minutes. Then I became so tired. I said, 'I cannot stay.' Copland said, 'Why, I often listen two hours.' I said, 'Two hours, and I must go to a hospital.' It was too exciting, too much noise. Of course, perhaps I was tired before I went. Besides, it was such a noisy little small room."

Dr. Koussevitzky related, in humming a few snatches of music relative to his story, that he once surprised that conservative New England composer, Arthur Foote, by saying, "You know, M. Foote, there is something of jazz in your suite." Foote jumped with astonishment, but Dr. Koussevitzky proved his point by softly repeating yesterday, "Maree de rump pouf, maree de rump pouff."



CONDUCTOR TALKS—Dr. Serge Koussevitzky as he appeared during an interview yesterday in his Brookline home.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

SEP 28 1939

Symphony Conductor Says War Slows Creative Power in Music

BOSTON, Sept. 28—"American music is the best new, modern music today," says Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

"The war tension absolutely brings down creative power. There are no more creative minds in Europe, musically, among the younger generation. Such well-known older masters as Strauss and Hindemith are, of course, exceptions. Why is this so? There is not the necessary tranquility in Europe for young composers."

Dr. Koussevitzky has been one of the leaders among symphonic conductors in this country in bringing forward what he considers significant new music by American composers. The list of his premieres is impressive.

HONOR U. S. COMPOSERS

Next Wednesday evening and Friday afternoon, Oct. 6, the Boston Symphony will present two free concerts of American music by nine composers, members of the American Society of Composers, Authors and Publishers.

One of the pieces to be heard at Symphony Hall next week is an American Festival Overture, written especially for the occasion by William Schuman, a New Yorker.

Dr. Koussevitzky's interest in American music has led him to definite conclusions about it.

"In the last three years I have realized that the best of the young Americans have developed a musical technic quite different from the European technic. It is connected with the past, as all art is an evolution of what has gone before, yet it is distinctive.

"The public accepts new American music 100 times more readily today than 15 years ago. There are over 400 composers in this country, and to me are submitted from 50 to 70 native scores each season."

He speaks with surprising warmth of approval on the subject of jazz.

JAZZ GREAT INFLUENCE

"Jazz has had a very great influence. It is something like a national song, it comes from the earth and is not superficial.

"Yes, I enjoy listening to jazz, but for the performances rather than the music. Aaron Copland once took me to a night club in New York (the conductor called it 'night restaurant') where I heard seven Negroes play marvelously. What a technic the trumpeter had! Those men were able to improvise in an extraordinary way! But as a matter of fact I was so tired, the music was so noisy, so exciting that I could listen to it only for 10 minutes! There is no end of new rhythms in jazz."

The war crisis has brought about no greater interest in American music on Dr. Koussevitzky's part than he had before.

"I had played American scores ever since I came here. In Europe, before that, I knew some of the compositions of such men as Boston's Arthur Foote and George W. Chadwick, of MacDowell and John Alden Carpenter. Five years ago I said that American music is the best new music."

Globe 9-28-39

Dr. Koussevitzky Says War Hurts European Music

American Product Best Now, He Declares—Symphony to Give Free Concerts

"American music is the best new, modern music today," says Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

"The war tension absolutely brings down creative power. There are no more creative minds in Europe, musically, among the younger generation. Such well-known older masters as Strauss and Hindemith are, of course, exceptions. Why is this so? There is not the necessary tranquillity in Europe for young composers."

Dr. Koussevitzky has been one of the leaders among symphonic conductors in this country in bringing forward what he considers significant new music by American composers. The list of his premieres is impressive.

Two Free Concerts

Next Wednesday evening and Friday afternoon, Oct. 6, the Boston Symphony will present two free concerts of American music by nine composers, members of the American Society of Composers, Authors and Publishers.

One of the pieces to be heard at Symphony Hall next week is an American Festival Overture, written especially for the occasion by William Schuman, a New Yorker.

Dr. Koussevitzky's interest in American music has led him to definite conclusions about it.

"In the last three years I have realized that the best of the young Americans have developed a musical technic quite different from the European technic. It is connected with the past, as all art is an evolution of what has gone before, yet it is distinctive.
what has gone before, yet it is distinctive.

"The public accepts new American music 100 times more readily today than 15 years ago. There are over 400 composers in this country, and to me are submitted from 50 to 70 native scores each season."

Approves of Jazz

He speaks with surprising warmth of approval on the subject of jazz.

"Jazz has had a very great influence. It is something like a national song, it comes from the earth and is not superficial.

"Yes, I enjoy listening to jazz, but for the performances rather than the music. Aaron Copland once took me to a night club in New York (the conductor called it 'night restaurant') where I heard seven Negroes play marvelously. What a technic the trumpeter had! Those men were able to improvise in an extraordinary way! But as a matter of fact I was so tired, the music was so noisy, so exciting that I could listen to it for only 10 minutes! There is no end of new rhythms in jazz."

The war crisis has brought about no greater interest in American music on Dr. Koussevitzky's part than he had before.

"I have played American scores ever since I came here. In Europe, before that, I knew some of the compositions of such men as Boston's Arthur Foote and George W. Chadwick, of MacDowell and John Alden Carpenter. Five years ago I said that American music is the best new music."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

SEP 29 1939

TWO FREE CONCERTS

Boston Symphony Orchestra to Honor R. I. Ticket Requests.

The Boston Symphony Orchestra will give two free concerts in Symphony Hall, the night of Oct. 4 and the afternoon of Oct. 6, it is announced.

The programs will contain only American music, as a tribute to American symphonic composers. The full orchestra, with Dr. Serge Koussevitzky conducting, will participate.

The concerts were to have been given in New York as part of the festival to be conducted by the American Society of Authors, Composers and Publishers, but the Musicians' Union ruled that if the Boston Symphony, a non-union orchestra, took part, all other musicians would withdraw from the festival.

According to George E. Judd, manager of the orchestra, the concerts "are for New England" and requests from Rhode Island for tickets will be honored as far as possible.

24

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
SEP 29 1939

America Must Rescue Arts From Death, Says Dr. Stock

A belief that music and the arts in Europe will perish if the war lasts as long as four years, and that America must take the lead in maintaining world culture, was expressed today by Dr. Frederick Stock, conductor of the Chicago Symphony, who has just returned from Europe.

"This is a great opportunity for the United States," Dr. Stock said. "With our wonderful resources of fine musicians and composers, I believe we can take world leadership in fine arts."

Dr. Stock visited most of the large European cities on his trip from June 9 to July 27. He visited with most noted European musicians, including Jean Sibelius, Finnish composer; Nicolas Miaskowski and Reinhold Gliere, Russian composers; and Sir Hamilton Harty, conductor of the London Symphony.

'American Composers Do Better.'

Dr. Stock believes that the rank and file of American composers are doing better today than those of Europe, and said that Sergei Koussevitzky, conductor of the Boston Symphony, shares his belief.

He pointed out that composers and musicians in the dictator states are serving the state, many being regimented to write music for the country. They are rewarded with special privileges, if their idea of good music and that of the government officials agree.

"But many of the musicians, as in the World War, are serving in the trenches, and many are dying there," the noted conductor said. "There is bound to be a drop in the cultural assets of the warring nations. If we don't take advantage of this opportunity, we are fools. And the same applies to the other arts."

'German People Oppose War.'

When he visited Germany, Dr. Stock received a definite impression that the people do not want war, and that they wouldn't have marched into Poland if they had their way.

"The people have nothing to say in Germany. Why should they want war? They know what they will lose. I believe more than half of the people are against Hitler. If anyone dares disagree with him—well, look what happened to Gen von Fritsch."

The conductor intimated he will lead the efforts of Americans to assume cultural leadership by including as many American works in the Chicago Symphony programs as possible. The symphony season will open Oct. 12.

THIS CLIPPING FROM
NEWPORT, R. I.
NEWS

SEP 29 1939

Dr. Serge Koussevitzky, about to begin his sixteenth year as leader of the Boston Symphony Orchestra, says he has high regard for American composers. "The most interesting new music of today, in the field of younger composers, is made by Americans," he said,

---

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

SEP 30 1939

Programs of Free Concerts

For the information of Lowell music lovers, the programs for the two concerts to be given by the Boston Symphony orchestra next week in Boston are made known by officials of Symphony hall, where the concerts will be played.

For the program to be played beginning at 8.15 o'clock Wednesday evening Dr. Koussevitzky has chosen the following compositions: Suite in E major for Strings, Arthur Foote; Angelus from the Third Symphony, Henry Hadley; "Skyscrapers," a Ballet of American Life, John Alden Carpenter; Excerpts from the suite "Through the Looking Glass," Deems Taylor; Symphony No. 2, "Romantic," Howard Hanson.

On Friday afternoon at 2.30 o'clock the program will be as follows: American Festival Overture, written for this occasion, William Schuman; Concerto for Piano and Orchester in F (last two movements), George Gershwin; Symphony No. 3, Roy Harris; Symphony No 2 in E minor, Randall Thompson.

Application for the complimentary tickets should be made to George E. Judd, manager, Symphony hall, Boston. In view of the demand not more than two seats will be available to one applicant. Nor is it likely that requests for admission to both the concerts

---

THIS CLIPPING FROM
CLEVELAND, OHIO
JEWISH REVIEW ✓
& OBSERVER

SEP 29 1939

CLEVELAND CONCERT COURSE

The Cleveland Concert Course under the auspices of The Cleveland Museum of Art and the direction of Mrs. Emil Brudno will open its 7th season November 10th when The Bali Ballet will be presented. This company of Oriental dancers and musicians will appear in its native costumes. On November 24th Zino Francescatti, French violinist, will make his debut here. Cleveland audiences have demanded the return of the Boston Symphony Orchestra with Dr. Koussevitzky which will play here December 15th. January 26 is the date when Gregor Piatigorsky, cellist will be featured with Beryl Rubinstein and Arthur Loesser in duo piano numbers. Vladimir Horowitz, pianist, who has been absent from America since 1935 will return to appear on the program February 9. Another pianist, Walter Gieskng, will be the soloist on February 23. The final evening of the season will be on March 15th when the Joos Ballet will return to present the famous "Green Table" dancing comic-tragedy, and many new numbers.

These concerts will all take place at the Public Music Hall, on Fridays at 8:45. Box office opens October 16 at the Korner and Wood Co., 1512 Euclid avenue.

THIS CLIPPING FROM
TORONTO, CANADA ✓
STAR

SEP 30 1939

TORONTO SYMPHONY AGAIN IN FRONT LINE

Negotiations Result in 10 Broadcast Programs—Start Oct. 24

Good news from the T.S.O. at last is that Toronto Symphony will carry on, opening, as usual, Oct. 24. The first four of 10 programs are now ready. The concerts will again be broadcast. Players, conductor, directors, in spite of all difficulties are enthusiastic. They expect the same co-operation from 10 record audiences.

Sibelius and Schneevoight conducted the N.B.C. orchestra in New York this week on special Finnish programs, one of them all Sibelius. Barbirolli came back this month to conduct the Philharmonic; no change in his programs. Chicago has booked 88 symphony concerts for Orchestra hall. Philadelphia reopens shortly with special Stokowski concerts, one conducted by Rachmaninoff, who also will play his own new concerto. Boston Symphony carries on its plan of 60 concerts. to include 10 noted soloists, guest composers and special choral works.

THIS CLIPPING FROM
CAMDEN, N. J.
COURIER

SEP 29 1939

War Won't Hold Up Schedule of Forum

Artists Scheduled Are En Route to America or Will Be Shortly

The Philadelphia Forum's program will go on as scheduled, regardless of the war, William K. Huff, executive director, announced today.

Mme. Flagstad is now on the Atlantic on the Norwegian S. S. Bergensfjord and will arrive early in October. Marjorie Lawrence is on her way back from Australia and Georges Enesco, violinist, Walter Gieseking and Robert and Gaby Casadesus, pianists, who are in Paris, are preparing to sail soon.

The Boston Symphony, of course, is intact in the United States after its Berkshire Festival performances. Alexander Kipnis, famous Russian basso, arrived last week and Robert Virovai, the new violin sensation, has been here for some time.

Of the lecturers Captain C. W. R. Knight, of England, has been given permission by the British war office to come to America, and Ambassadors Bullitt, Gibson and Masaryk are holding to their plans to come shortly, as is "Augur," world-famous London journalist. Argentinita and her Spanish ensemble are en route from South America and the Jooss European Ballet is preparing to leave England in time for the American tour.

The many other people on the schedule are either American citizens or are already safely here. The Forum will, therefore, carry on as usual except that there will be further additions to the program as events in Europe develop.

THIS CLIPPING FROM

ROCKLAND, ME.
COURIER
9/30/39

Another great Negro voice has been discovered. Before the opening of Series B of the Berkshire Symphonic Festival at Stockbridge, Mass., held this past summer, Serge Koussevitzky entertained the entire orchestra and invited guests at an informal picnic at "Tanglewood" and at this time Dorothy Maynor, a young Negro soprano made Berkshire Festival history, giving an informal concert, accompanied by Bernard Zighera. Miss Maynor's success was phenomenal. Those who listened were amazed at the poise and technical proficiency of the young woman. Dr. Koussevitzky in his enthusiasm for the young singer has termed her a "native Flagstad." Miss Maynor is from Norfolk, Va., and received training at the Hampton Institute, later going to New York to study with John Alan Haughton. She is slightly below medium height, rather stocky in build, possesses a quick smile and a sparkling eye which usually connotes a sense of humor. We'll watch now to see what we hear of Miss Maynor.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

SEP 30 1939

Brooklyn Academy of Music—The Institute of Arts and Sciences announces a Winter of ballet, opera, and concerts, opening with a Concert Festival on October 11. The Boston Symphony Orchestra will play there in this series on November 24, January 12, February 15, March 15, and April 5. There will be performances by the Bali and Java Dancers, Jooss Ballet, Ted Shawn and his Men Dancers. There will be a Negro Folk Festival there in April.

—JULIAN SEAMAN

THE CHRISTIAN SCIENCE MONITOR,

SEPTEMBER 29, 1939

Programs Announced Of American Music

Nine American composers are represented in the two programs to be given by the Boston Symphony Orchestra next week. These concerts, "a tribute to the American symphonic composer" will be open to the public without charge.

The nine composers represented are well established in the musical world. Several important contemporary names are missing. It is reported that their absence is due to circumstances beyond the control of the symphony management.

The programs:

Wednesday Evening, Oct. 4, at 8:15

Arthur Foote	Suite in E major for String Orchestra, Op. 63
Henry Hadley	"Angelus" (Andante tranquillo) from the Symphony No. 3 in B minor, Op. 60
John Alden Carpenter	"Skyscrapers," A Ballad of American Life
Deems Taylor	Suite, "Through the Looking Glass" (Excerpts)
Howard Hanson	Symphony No. 2, "Romantic"

Friday Afternoon, Oct. 6, at 2:30

William Schuman	American Festival Overture (1939)
George Gershwin	Concerto for Piano and Orchestra in F (Last two movements)
Roy Harris	Symphony No. 3
Randall Thompson	Symphony No. 2 in E minor

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

SEP 30 1939

Programs for Free Concerts Are Released

American Music to Be Played Exclusively at Musicals by Boston Symphony Orchestra Oct. 4 and 6.

From Symphony hall come the details of the two concerts of American music to be given free to the public next week by the Boston Symphony orchestra.

For the program to be played beginning at 8.15 o'clock Wednesday evening Dr. Koussevitzky has chosen the following compositions: Suite in E major for Strings, Arthur Foote; Angelus from the Third Symphony, Henry Hadley; "Skyscrapers," a Ballet of American Life, John Alden Carpenter; Excerpts from the suite "Through the Looking Glass," Deems Taylor; Symphony No. 2, "Romantic," Howard Hanson.

On Friday afternoon at 2.30 o'clock the program will be as follows: American Festival Overture, written for this occasion, William Schuman; Concerto for Piano and Orchester in F (last two movements), George Gershwin; Symphony No. 3, Roy Harris; Symphony No 2 in E minor, Randall Thompson.

Application for the complimentary tickets should be made to George E. Judd, manager, Symphony hall, Boston. In view of the demand not more than two seats will be available to one applicant. Nor is it likely that requests for admission to both the concerts can be honored S. R. F.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

SEP 30 1939

✓ ***Boston Symphony Orchestra***—Serge Koussevitzky and the Boston Symphony Orchestra, considered by many critics and connoisseurs to be the premier orchestra of the world, will begin its fifty-fourth season in New York at Carnegie Hall on November 23. At this writing, no announcement has been made by the orchestra of its plans, and I have no idea what Mr. Koussevitsky has on hand for his New York subscribers,

24

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
SEP 29 1939

America Must Rescue Arts From Death, Says Dr. Stock

A belief that music and the arts in Europe will perish if the war lasts as long as four years, and that America must take the lead in maintaining world culture, was expressed today by Dr. Frederick Stock, conductor of the Chicago Symphony, who has just returned from Europe.

"This is a great opportunity for the United States," Dr. Stock said. "With our wonderful resources of fine musicians and composers, I believe we can take world leadership in fine arts."

Dr. Stock visited most of the large European cities on his trip from June 9 to July 27. He visited with most noted European musicians, including Jean Sibelius, Finnish composer; Nicolas Miaskowski and Reinhold Gliere, Russian composers; and Sir Hamilton Harty, conductor of the London Symphony.

'American Composers Do Better.'

Dr. Stock believes that the rank and file of American composers are doing better today than those of Europe, and said that Sergei Koussevitzky, conductor of the Boston Symphony, shares his belief.

He pointed out that composers and musicians in the dictator states are serving the state, many being regimented to write music for the country. They are rewarded with special privileges, if their idea of good music and that of the government officials agree.

"But many of the musicians, as in the World War, are serving in the trenches, and many are dying there," the noted conductor said. "There is bound to be a drop in the cultural assets of the warring nations. If we don't take advantage of this opportunity, we are fools. And the same applies to the other arts."

'German People Oppose War.'

When he visited Germany, Dr. Stock received a definite impression that the people do not want war, and that they wouldn't have marched into Poland if they had their way.

"The people have nothing to say in Germany. Why should they want war? They know what they will lose. I believe more than half of the people are against Hitler. If anyone dares disagree with him—well, look what happened to Gen von Fritsch."

The conductor intimated he will lead the efforts of Americans to assume cultural leadership by including as many American works in the Chicago Symphony programs as possible. The symphony season will open Oct. 12.

THIS CLIPPING FROM
NEWPORT, R. I.
NEWS
SEP 29 1939

Dr. Serge Koussevitsky, about to begin his sixteenth year as leader of the Boston Symphony Orchestra, says he has high regard for American composers. "The most interesting new music of today, in the field of younger composers, is made by Americans," he said.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER
SEP 30 1939

Programs of Free Concerts

For the information of Lowell music lovers, the programs for the two concerts to be given by the Boston Symphony orchestra next [illegible] Boston are made known by officials of Symphony hall, where the concerts will be played.

For the program to be played beginning at 8.15 o'clock Wednesday evening Dr. Koussevitzky has chosen the following compositions: Suite in E major for Strings, Arthur Foote; Angelus from the Third Symphony, Henry Hadley; "Skyscrapers," a Ballet of American Life, John Alden Carpenter; Excerpts from the suite "Through the Looking Glass," Deems Taylor; Symphony No. 2, "Romantic," Howard Hanson.

On Friday afternoon at 2.30 o'clock the program will be as follows: American Festival Overture, written for this occasion, William Schuman; Concerto for Piano and Orchester in F (last two movements), George Gershwin; Symphony No. 3, Roy Harris; Symphony No 2 in E minor, Randall Thompson.

Application for the complimentary tickets should be made to George E. Judd, manager, Symphony hall, Boston. In view of the demand not more than two seats will be available to one applicant. Nor is it likely that requests for admission to both the concerts

---

THIS CLIPPING FROM
CLEVELAND, OHIO
JEWISH REVIEW ✓
& OBSERVER
SEP 29 1939

CLEVELAND CONCERT COURSE

The Cleveland Concert Course under the auspices of The Cleveland Museum of Art and the direction of Mrs. Emil Brudno will open its 7th season November 10th when The Bali Ballet will be presented. This company of Oriental dancers and musicians will appear in its native costumes. On November 24th Zino Francescatti, French violinist, will make his debut here. Cleveland audiences have demanded the return of the Boston Symphony Orchestra with Dr. Koussevitzky which will play here [illegible] 15th. January 26 is the date when Gregor Piatigorsky, cellist will be featured with Beryl Rubinstein and Arthur Loesser in duo piano numbers. Vladimir Horowitz, pianist, who has been absent from America since 1935 will return to appear on the program February 9. Another pianist, Walter Giesking, will be the soloist on February 23. The final evening of the season will be on March 15th when the Joos Ballet will return to present the famous "Green Table" dancing comic-tragedy, and many new numbers.

These concerts will all take place at the Public Music Hall, on Fridays at 8:45. Box office opens October 16 at the Korner and Wood Co., 1512 Euclid avenue.

THIS CLIPPING FROM
TORONTO, CANADA ✓
STAR
SEP 30 1939

TORONTO SYMPHONY AGAIN IN FRONT LINE

Negotiations Result in 10 Broadcast Programs—Start Oct. 24

Good news from the T.S.O. at last is that Toronto Symphony will carry on, opening, as usual, Oct. 24. The first four of 10 programs are now ready. The concerts will again be broadcast. Players, conductor, directors, in spite of all difficulties are enthusiastic. They expect the same co-operation from 10 record audiences.

Sibelius and Schneevoight conducted the N.B.C. orchestra in New York this week on special Finnish programs, one of them all Sibelius. Barbirolli came back this month to conduct the Philharmonic; no change in his programs. Chicago has booked 88 symphony concerts for Orchestra hall. Philadelphia reopens shortly with special Stokowski concerts, one conducted by Rachmaninoff, who also will play his own new concerto. Boston Symphony carries on its plan of 60 concerts, to include 10 noted soloists, guest composers and special choral works.

THIS CLIPPING FROM
CAMDEN, N. J.
COURIER
SEP 29 1939

War Won't Hold Up Schedule of Forum

Artists Scheduled Are En Route to America or Will Be Shortly

The Philadelphia Forum's program will go on as scheduled, regardless of the war, William K. Huff, executive director, announced today.

Mme. Flagstad is now on the Atlantic on the Norwegian S. S. Bergensfjord and will arrive early in October. Marjorie Lawrence is on her way back from Australia and Georges Enesco, violinist, Walter Gieseking and Robert and Gaby Casadesus, pianists, who are in Paris, are preparing to sail soon.

The Boston Symphony, of course, is intact in the United States after its Berkshire Festival performances. Alexander Kipnis, famous Russian basso, arrived last week and Robert Virovai, the new violin sensation, has been here for some time.

Of the lecturers Captain C. W. R. Knight, of England, has been given permission by the British war office to come to America, and Ambassadors Bullitt, Gibson and Masaryk are holding to their plans to come shortly, as is "Augur," world-famous London journalist. Argentinita and her Spanish ensemble are en route from South America and the Jooss European Ballet is preparing to leave England in time for the American tour.

The many other people on the schedule are either American citizens or are already safely here. The Forum will, therefore, carry on as usual except that there will be further additions to the program as events in Europe develop.

THIS CLIPPING FROM

ROCKLAND, ME.
COURIER
9/30/39

Another great Negro voice has been discovered. Before the opening of Series B of the Berkshire Symphonic Festival at Stockbridge, Mass., held this past summer, Serge Koussevitsky entertained the en-ti[illegible] invited guests at an informal picnic at "Tanglewood" and at this time Dorothy Maynor, a young Negro soprano made Berkshire Festival history, giving an informal concert, accompanied by Bernard Zighera. Miss Maynor's success was phenomenal. Those who listened were amazed at the poise and technical proficiency of the young woman. Dr. Koussevitsky in his enthusiasm for the young singer has termed her a "native Flagstad." Miss Maynor is from Norfolk, Va., and received training at the Hampton Institute, later going to New York to study with John Alan Haughton. She is slightly below medium height, rather stocky in build, possesses a quick smile and a sparkling eye which usually connotes a sense of humor. We'll watch now to see what we hear of Miss Maynor.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.
SEP 30 1939

Brooklyn Academy of Music—The Institute of Arts and Sciences announces a Winter of ballet, opera, and concerts, opening with a Concert Festival on October 11. The Boston Symphony Orchestra will play there in this series on November 24, January 12, February 15, March 15, and April 5. There will be performances by the Bali and Java Dancers, Jooss Ballet, Ted Shawn and his Men Dancers. There will be a Negro Folk Festival there in April.

—JULIAN SEAMAN

THE CHRISTIAN SCIENCE MONITOR,
SEPTEMBER 29, 1939

Programs Announced Of American Music

Nine American composers are represented in the two programs to be given by the Boston Symphony Orchestra next week. These concerts, "a tribute to the American symphonic composer" will be open to the public without charge.

The nine composers represented are well established in the musical world. Several important contemporary names are missing. It is reported that their absence is due to circumstances beyond the control of the symphony management.

The programs:

Wednesday Evening, Oct. 4, at 8:15
Arthur Foote . . . Suite in E major for String Orchestra, Op. 63
Henry Hadley . . . "Angelus" (Andante tranquillo) from the Symphony No. 3 in B minor, Op. 60
John Alden Carpenter . "Skyscrapers," A Ballad of American Life
Deems Taylor . . . Suite, "Through the Looking Glass" (Excerpts)
Howard Hanson . . . . Symphony No. 2, "Romantic"

Friday Afternoon, Oct. 6, at 2:30
William Schuman . . . . American Festival Overture (1939)
George Gershwin . . Concerto for Piano and Orchestra in F (Last two movements)
Roy Harris . . . . Symphony No. 3
Randall Thompson . . . Symphony No. 2 in E minor

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN
SEP 30 1939

Programs for Free Concerts Are Released

American Music to Be Played Exclusively at Musicals by Boston Symphony Orchestra Oct. 4 and 6.

From Symphony hall come the details of the two concerts of American music to be given free to the public next week by the Boston Symphony orchestra.

For the program to be played beginning at 8.15 o'clock Wednesday evening Dr. Koussevitzky has chosen the following compositions: Suite in E major for Strings, Arthur Foote; Angelus from the Third Symphony, Henry Hadley; "Skyscrapers," a Ballet of American Life, John Alden Carpenter; Excerpts from the suite "Through the Looking Glass," Deems Taylor; Symphony No. 2, "Romantic," Howard Hanson.

On Friday afternoon at 2.30 o'clock the program will be as follows: American Festival Overture, written for this occasion, William Schuman; Concerto for Piano and Orchester in F (last two movements), George Gershwin; Symphony No. 3, Roy Harris; Symphony No. 2 in E minor, Randall Thompson.

Application for the complimentary tickets should be made to George E. Judd, manager, Symphony hall, Boston. In view of the demand not more than two seats will be available to one applicant. Nor is it likely that requests for admission to both the concerts can be honored S. R. F.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.
SEP 30 1939

Boston Symphony Orchestra—Serge Koussevitzky and the Boston Symphony Orchestra, considered by many critics and connoisseurs to be the premier orchestra of the world, will begin its fifty-fourth season in New York at Carnegie Hall on November 23. At this writing, no announcement has been made by the orchestra of its plans, and I have no idea what Mr. Koussevitsky has on hand for his New York subscribers.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

23

SEP 30 1939

College Concerts to Feature Four Familiar Artists

Four Soloists to Appear. Marion Anderson Opens Series on Nov. 22d

Four soloists and three orchestras will be featured in the Smith college concert course for the year 1939-40, to be given in John M. Greene hall. Most of these have given previous performances in Northampton.

The course will open with a recital on Nov. 22 by Marian Anderson, contralto, who gave a concert here three years ago. An outstanding Negro singer, Miss Anderson is ranked as one of the leading contraltos of the world today.

The Rochester Philharmonic orchestra, conducted by Jose Iturbi, will be heard in the second concert on Dec. 2. Mr. Iturbi, who has conducted the Rochester orchestra for several years, presented a piano recital at Smith two years ago.

As the next concert of the course, Adolf Busch, violinist, and Rudolf Serkin, pianist, will be presented in a violin and piano recital on January 16. Mr. Serkin was here last year as a piano soloist.

Cleveland Orchestra Feb. 10

The Cleveland orchestra, which plays annually at Smith, will give a concert, under the direction of Artur Rodzinski, on Feb. 10. Following this a recital will be given by Alexander Brailowsky, well-known concert pianist, on Feb. 17. The course will close with a concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, on March [illegible] This orchestra now ranks as one of the leading symphony orchestras of the country.

All applications for season tickets should be directed to the concert committee of the department of music, Smith college. The sale of tickets will be held during the week of Oct. 23.

American - 9-30-39

Symphony's First Program

Serge Koussevitzky announces the program with which he will open his sixteenth anniversary season as conductor of the Boston Symphony Orchestra in Symphony Hall.

This, the 59th season, will open on Friday afternoon and Saturday evening, October 13 and 14, and continue until May 4, with 24 pairs of Friday and Saturday concerts, and 6 pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall.

The opening programme will consist of Beethoven's "Eroica" Symphony No. 3 in E flat: Vincent d'Indy's symphonic Variations, "Istar": and Debussy's "La Mer."

Soloists shortly to be heard in the Friday and Saturday series will be Siguard Rascher, the remarkable saxophone virtuoso, and Josef Hofmann, the pianist who has not played at these concerts for a number of years. Further solists are Walter Gieseking, Rudolf Serkin, Jan Smeterlin, Jascha Heiftez, and Joseph Szigeti. There will also be vocal soloists, notably in the Tchaikovsky Festival which will end the season.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

SEP 30 1939

Symphony to Open R. I. Season Oct. 24

The Boston Symphony orchestra, Serge Koussevitsky, conductor, which is to open its 59th season with two American programs in Boston next Wednesday evening and Friday afternoon, and which will open the regular series there on the following Friday, Oct. 13, is to give the first Providence concert of the series of five at the Metropolitan Theatre on Tuesday evening, Oct. 24. The other concerts will be given on Tuesday evenings, Nov. 28, Jan. 23, Feb. 20 and April 16.

The coming season is the 59th of the orchestra, and the 58th in Providence which the famous organisation in New England has visited regularly from its second year.

VENING TRANSCRIPT, SATURDAY, SEPTEMBER 30, 1939

MUSIC

MUSIC AND POLITICS

Problems Suggested by the Initial Program Of the Boston Symphony Orchestra Season

By EDWARD DOWNES

Both history and our own experience have shown us time and time again that it is a practical impossibility utterly to divorce politics from art. Yet the danger of allowing our artistic lives to be dominated by political passions is enormous. It could hardly be more aptly illustrated than by the program which Serge Koussevitzky has announced for the opening pair of concerts by the Boston Symphony Orchestra on Friday afternoon and Saturday evening, Oct. 13 and 14.

One-half of the program is French: Debussy's tone-poem, "La Mer" and d'Indy's more rarely heard symphonic variations, "Istar." The other half is German and consists of one of the greatest of all symphonies: Beethoven's "Eroica."

Many present-day concertgoers remember the inroads that mistaken patriotism made on our musical repertoire and roster of artists during the last war. It is disquieting to reflect that we could, even here in Boston, get ourselves into a state of mind that would make us reject one-half of such a program. It would not be the first time that such a thing had happened.

No one should deceive himself on this count. It was and is as difficult to separate politics and music as it is to separate religion and politics. The only people who can really do it are those who are fundamentally indifferent to one of the two fields

Even such an ivory tower inhabitant as Debussy, a devotee of art for art's sake, was passionately swayed in political matters by his art and connections. Indeed, one could build up a pretty good case to show that Debussy's anti-Teutonism had its roots in his anti-Wagnerian aesthetic principles.

Debussy and Germany

Debussy never believed in the possibility of a true international entente. "There is no reason why the Germans should understand us," he said. "Neither should we try to absorb their ideas. . . . The French forget too easily the qualities of clarity and elegance peculiar to them and allow themselves to be influenced by the tedious and ponderous Teuton."

Few people are more hilarious company than Debussy when he turns the rapier of his French wit against Richard Wagner. But as soon as he speaks of the composer of the "Eroica," the tone of approach changes. Debussy's literary mouthpiece, Monsieur Croche, contrasts the orchestras of the two composers. That of Beethoven "appears to him a combination of black and white, resulting in the whole exquisite gamut of greys; that of Wagner . . . is a species of polychromatic putty, spread almost uniformly, in which he assured me he could no longer distinguish the sound of a violin from that of a trombone."

Debussy on Beethoven

Yet even in speaking of Beethoven, Debussy was not always without irony. After a Beethoven Festival of the Concerts Colonne in 1912 he wrote:

"How restful it is to be relieved at last of the necessity to do anything but admire, to exchange knowing smiles at the proper places, always the same places, since they are handed down from generation to generation.

"At the exit one can say with assurance: 'What a genius that fellow Beethoven!' No remark could be more legitimate, indeed, the contrary attitude would be but an affectation stupider yet. One needs have no fear of that atmosphere of nervous tension that distinguishes the Sundays when they play 'a young fellow.' . . . On such occasions one must first decide on some opinion, which is not always easy. Must one also give the impression of having understood? . . . Seriously, it's no joke, being the public!"

War-time Composing

Debussy at the age of 52 was terribly shaken by the outbreak of the last World War. His first instinct was that an artist should stop all creative work in such a time of trial and tragedy. For weeks he would not touch his piano. He felt that composition was impossible and with France in such misery, he was opposed even to allowing performances of his works abroad.

Debussy's patriotism became more self-conscious. D'Annunzio dubbed him "Claude de France" and from now until he died he signed himself "Claude Debussy, musicien Francais."

All through his last days the war was at its most terrible. There were frequent air-raids and Debussy was in such a weakened condition that he could not even be carried to the relative safety of a cellar. He died after the German long-range guns had found their mark and begun dropping shells into the heart of Paris.

Thus the musical taste of the great French musician influenced his political sympathies and we have seen how his politics colored his musical opinions even of such great masters as Wagner and Beethoven.

Beethoven and Politics

What Beethoven might have thought of Debussy we can never know, but we are abundantly informed about his political leanings. The man who hymned the brotherhood of the entire human race in his Ninth Symphony, the man whose bearing in aristocratic salons of Vienna was democratic almost to the point of boorishness, the man who rebuked Goethe for kow-towing to the great, was a champion of freedom and a hater of tyrants to the last.

The thrice-told tale of the dedication of the Eroica Symphony is a case in point. Beethoven had inscribed it to Napoleon at a time when, as First Consul, appeared Napoleon to be a defender of freedom. When Beethoven heard that Napoleon had made himself Emperor, he cried out in anger:

"Now he too will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others and become a tyrant." And in a rage he seized the dedication, tore it in two and threw it to the ground. The symphony was published as "Sinfonia Eroica To celebrate the memory of a dead hero." Later after one of Napoleon's military victories, Beethoven is reported to have said: "It is a pity that I do not understand the art of war as well as I do the art of music. I would conquer him yet."

Can We Separate Them?

To Beethoven, his music and politics were but the practical and the artistic expressions of one and the same thing: his great social humanitarian ideals. Is it therefore conceivable, or would it even have been desirable, that he should separate his political ideals from his music?

And since people of the stature of Beethoven and Debussy neither wished nor were able to dissociate their political ideas from the creative process, can we mere listeners continue to say that art and politics must never be mixed? Were it not better to accept the fact that they are constantly being mixed whether we like it or not, and, instead of trying to hinder a natural process, try to arrange that when the paths of music and politics cross it will be with a minimum of friction and disturbance.

At least we should be able to prevent a repetition of the havoc that unreasoned political passion worked in our musical life during the last war. There are even very venerable authorities, from Plato onwards, who have taught that a meeting of music and politics may be mutually beneficial and pursue high constructive aims.

These are a few of the questions and problems suggested by the opening program of this season's Symphony concerts.

Symphony

American Concert Details Announced

Details of the programs which Dr. Serge Koussevitzky has assembled for the two special preseason concerts of American symphonic works to be presented by the Boston Symphony Orchestra in Symphony Hall next week, as a tribute to American composers, were announced yesterday.

The first program, for Wednesday evening, Oct. 4, 8.15, opens with Arthur Foote's Suite in E major for string orchestra. A movement from Hadley's Third Symphony, John Alden Carpenter's "Skyscrapers," excerpts from Deems Taylor's "Through the Looking Glass" and Hanson's Second Symphony complete it.

The second concert, on Friday afternoon, Oct. 6, at 2.30, brings William Schuman's "American Festival Overture," composed especially for the occasion; Roy Harris's Third Symphony, Randall Thompson's Second and the last two movements of George Gershwin's Piano Concerto in F.

Return of a Critic

Transcript 9-30-39

A new music critic, a new music editor, in fact the representative of an entirely new generation of music appreciation, begins his career with the Transcript today. Edward Downes, only this fortnight arrived here through mine-fields and submarine rescues from a study at the University of Munich for his doctorate. Much of his biographical data appeared in last Saturday's Transcript. He was born in Boston, studied at Columbia, and spent many years abroad where he covered the music festivals at Bayreuth, Salzburg, and other centers for the New York Herald-Tribune. He worked on the New York Post for a year under Samuel Chotzinoff, later contributed foreign music correspondence from abroad to the New York Times, where his father, Olin Downes, is the dean of American music critics. He bears the same name, but is no relation, to William Howe Downes, revered Transcript art critic emeritus.

Mr. Downes, exceedingly modest, rebelled at this notice of his coming. This week, however, filled with the realization of his responsibility to his Transcript music readers, perhaps the most literate and demanding newspaper group in the field, he yielded to the demand for personal information.

His interests are wide: archaeology, art, engineering, mathematics, languages. "The pleasantest of my fresh recollections is Greece. I can say 'Et in Arcadia ego,' not because I ever wrote a poem in my life, but because this spring I drove from one end of Arcadia to the other in a 1938 Buick. From Athens to Peloponnesus, where the palace of Nestor had just been discovered by my companion Marinatos, head of national excavations and archaeology. Here we were excited to find the enormous group of writing tablets such as at Cnossos on Crete, but these were the first on the mainland. Most thrilling was the Marinatos discovery of the tomb of Leonidas and the 300 Spartans at Thermopylae, not yet announced in this country. Then there was the Parthenon by moonlight, and many other things that tourists do.

* * *

"This visit to Greece was during the Easter vacation from the University of Munich. I started going to Germany in 1930 because I wanted to hear Toscanini conduct 'Tristan and Isolde' at Bayreuth. That was really a marvelous year at Bayreuth. There hasn't been such a constellation there in decades. You see, it was the last year that Wagner's son, Siegfried Wagner had charge of the festival, it was the last year that Karl Muck conducted at Bayreuth. Muck was supposed to have been the greatest of modern conductors of "Parsifal." And finally, it was the first year that Toscanini conducted at Bayreuth. It took all the money I had saved up to buy me the tickets for all seven performances of the Bayreuth cycle. But never was money better spent.

"In addition to this I had gotten permission from Toscanini before he left New York that year, to get in to his rehearsals. I still treasure the little slip of paper on which Frau Wagner confirmed this permission and which was a magic pass for me during the two weeks of Bayreuth rehearsals before the season. Thus, instead of one 'Triston' performance I saw the equivalent of three. There were piano rehearsals of Tannhaeuser' where Toscanini clambered all around the stage showing people how to act and sing and there was something going on all the time. It was at Bayreuth that I met Jooss who was doing the Bacchanal in 'Tannhaeuser for Toscanini, and whose ballet started on its road to fame several years later in Paris.

* * *

"At the time that I enrolled at Munich the university was a live and exciting place. The finest art historian in Germany, Pinder, gave me my first real appreciation of painting. There was the professor of theatrical history, Kutscher, through whom I got in touch with the modern German theater, and Karl Vossler, the great Dante authority, had the chair of romance languages.

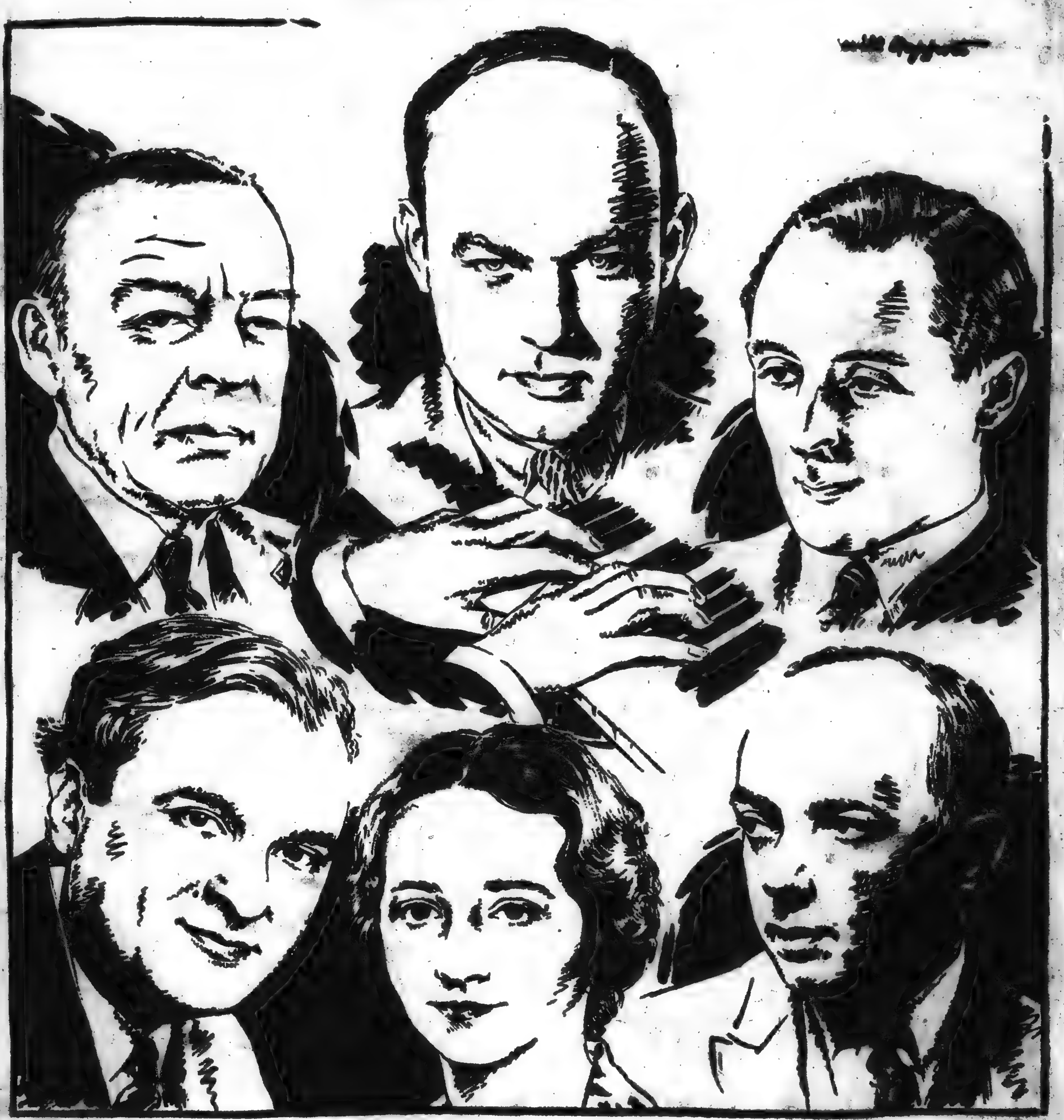
"This last time I left Munich just in time after a cabled warning from my father. I spent a week in Brussels hoping the 'crisis' would blow over and finally got passage back on the Holland-American Statendam. It was an exciting trip. Half the crew walked off in Rotterdam before we started and so passengers had to volunteer to take over some of their jobs. I was a waiter in third class saloon all the way back. I felt awfully sorry for the people I waited on, but they were thankful, I guess, to get home at all. We had a black-out in the English Channel and had to dodge mines going into Southampton harbor. We saw German and English submarines at sea and about two days out we rescued the crew of a torpedoed English freighter.

"We gave the rescued men about 24 hours rest and recuperation and then we put them to work washing dishes. They were about as good dish-washers as we were waiters, but it was better than nothing.

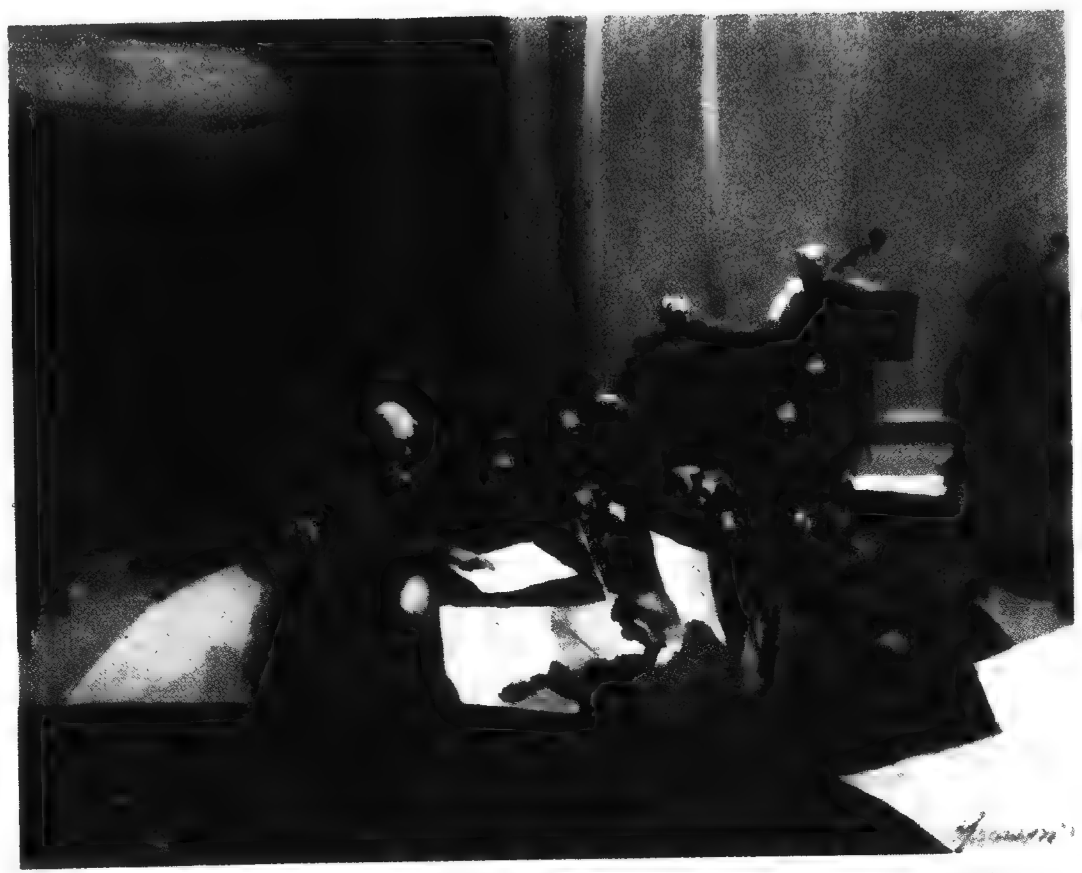
"Now here in Boston I have the very delightful feeling of coming home. I was 13 when I left Boston to go to New York, but I had lived here long enough apparently to feel always afterward that my real home was here.

"I haven't said anything about the Munich opera where standing-room for students is cheaper than going to the movies—even the German movies, and where I so often have heard Richard Strauss conduct his own operas. Nor have I said anything about the Bavarian beer; the Hofbraeu is wonderful, but the little places are even better. Best of all are the Bavarian monasteries that one finds on bicycle trips, usually with a fetching little Rococo church and a beer, brewed by the monks, that would make even Muencheners envious. That, on a hot day, comes pretty near to Heaven.

Circle of Celebrities



A round half dozen virtuosi appearing in Aaron Richmond's "Piano Celebrity Series." Above, left to right: Serge Rachmaninoff, who is scheduled to play in Symphony Hall Nov. 19; Mischa Levitzki, Jordan Hall, Dec. 6; Vladimir Horowitz, Symphony Hall, Feb. 12. Below: Luboschutz and Nemenoff, Jordan Hall, Jan. 10; Jan Smeterlin, Jordan Hall, Oct. 31.



From the painting by Donald Greason

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

ANNOUNCEMENT
OF THE FIFTY-NINTH SEASON

October 13, 1939 to May 4, 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

OCT 1 - 1939

Artist Decorates Symphony Folder

Donald Greason's vivid oil painting of Dr Serge Koussevitzky rehearsing the Boston Symphony orchestra is reproduced in full color on the cover of the announcement of the plans of the orchestra's new season, opening Friday afternoon and Saturday night, the 13th and 14th.

The first photograph of the entire orchestra in performance stretches across the inside of the announcement. On the back cover are reproductions of quick sketches of characteristic attitudes of the leader and his men painted by Mr Greason in wash, during his attendance at many rehearsals.

The folder, which was designed by the Merrymount Press, names the highlights of the season's programs, and lists the distinguished soloists. A copy of the illustrated announcement will be mailed on application to the Subscription office, Symphony hall.

From the painting by Donald Greason

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

ANNOUNCEMENT
OF THE FIFTY-NINTH SEASON

October 13, 1939 to May 4, 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

OCT 1 - 1939

Artist Decorates Symphony Folder

Donald Greason's vivid oil painting of Dr Serge Koussevitzky rehearsing the Boston Symphony orchestra is reproduced in full color on the cover of the announcement of the plans of the orchestra's new season, opening Friday afternoon and Saturday night, the 13th and 14th.

The first photograph of the entire orchestra in performance stretches across the inside of the announcement. On the back cover are reproductions of quick sketches of characteristic attitudes of the leader and his men painted by Mr Greason in wash, during his attendance at many rehearsals.

The folder, which was designed by the Merrymount Press, names the highlights of the season's programs, and lists the distinguished soloists. A copy of the illustrated announcement will be mailed [illegible] in the Subscription [illegible] hall.

27

GREAT orchestral playing can result only from a basis of illustrious individual musicianship, long and uninterrupted association under a single leader who can both inspire and build. The particular approach of Serge Koussevitzky to his art looks further than great playing. It is not his nature to rest upon supremacy. In his sixteenth year at the head of the Orchestra, music remains to him before everything a quest. There can be no point of satisfaction in precision or brilliance of execution, in the pursuit of tonal beauty, in the recapture of intensity or serenity. Music for him, and for those who listen, is an adventure.

This rare quality is reflected in the way a Boston Symphony performance is prized by those who hear it, wherever the Orchestra plays. Great crowds at Tanglewood in the Berkshires, winter audiences which overflow Carnegie Hall, New York, are instances. Boston has the added advantage of a full and rich representation of symphonic music—made possible by the longer series extending through the season in Symphony Hall.

Soloists, and certain works to be heard in the Friday and Saturday series are here announced. *Josef Hofmann,* who has not appeared with the Orchestra for a number of seasons, will return. Pianists more recently heard will include *Rudolf Serkin, Walter Gieseking,* and *Jan Smeterlin* (in concertos of Beethoven, Schumann, Chopin, and Szymanowski). Violinists will be *Jascha Heifetz* and *Joseph Szigeti. Emanuel Feuermann,* the violoncellist, is to make his first appearance with the Boston Symphony Orchestra. *Nicolai Malko,* the Russian conductor, and *Tauno Hannikainen,* of Finland, have been invited to lead the Orchestra each for a week in mid-season.

The following works are announced at this time: Stravinsky's "Oedipus Rex" (to be conducted by the composer); Debussy's "Martyrdom of Saint Sebastian"; Mahler's "Song of the Earth." *Serge Prokofieff* will appear in a piano concerto of his own. Debussy's Rhapsody for Saxophone will be performed by the Danish virtuoso, *Sigurd M. Rascher.*

From the classical composers, Dr. Koussevitzky announces a larger representation than usual of the music of Bach and Mozart. The conductor's just recognition of important new trends is consistent with his special discernment in the choice and interpretation of American music. The last two pairs of concerts will be devoted to the music of Tchaikovsky, in commemoration of the one hundredth anniversary of his birth. In addition to his orchestral works, there will be a presentation of the Opera, "Pique-Dame," in concert form.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

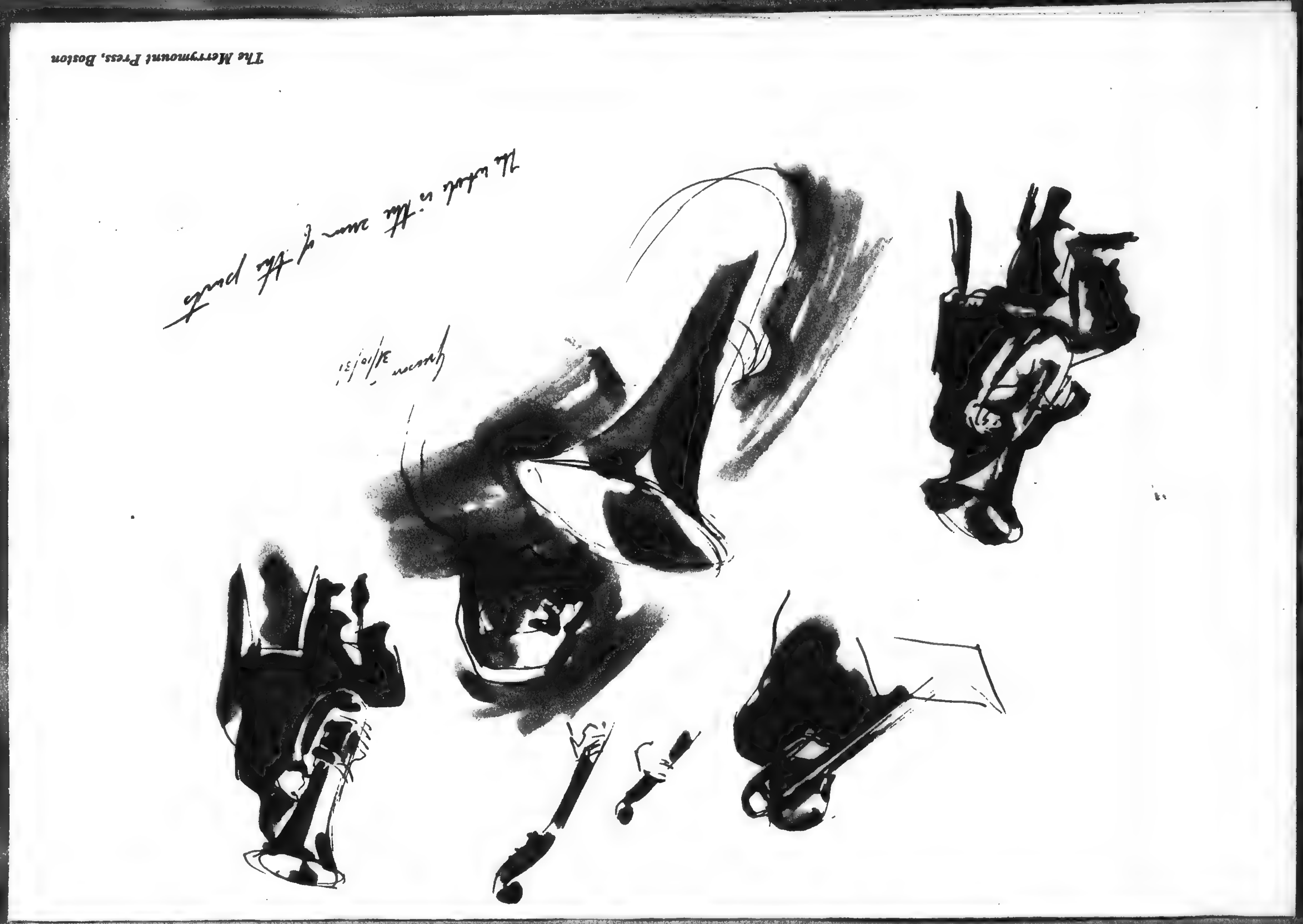
OCT 1 - 1939

Artist Decorates Symphony Folder

Donald Greason's vivid oil painting of Dr Serge Koussevitzky rehearsing the Boston Symphony orchestra is reproduced in full color on the cover of the announcement of the plans of the orchestra's new season, opening Friday afternoon and Saturday night, the 13th and 14th.

The first photograph of the entire orchestra in performance stretches across the inside of the announcement. On the back cover are reproductions of quick sketches of characteristic attitudes of the leader and his men painted by Mr Greason in wash, during his attendance at many rehearsals.

The folder, which was designed by the Merrymount Press, names the highlights of the season's programs and lists the distinguished soloists. A copy of the illustrated announcement will be mailed on [illegible] to the Subscription [illegible] hall.


Greason 31/10/31

The whole is the sum of the parts

The Merrymount Press, Boston

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

OCT 1 - 1939

Artist Decorates Symphony Folder

Donald Greason's vivid oil painting of Dr Serge Koussevitzky rehearsing the Boston Symphony orchestra is reproduced in full color on the cover of the announcement of the plans of the orchestra's new season, opening Friday afternoon and Saturday night, the 13th and 14th.

The first photograph of the entire orchestra in performance stretches across the inside of the announcement. On the back cover are reproductions of quick sketches of characteristic attitudes of the leader and his men painted by Mr Greason in wash, during his attendance at many rehearsals.

The folder, which was designed by the Merrymount Press, names the highlights of the season's programs, and lists the distinguished soloists. A copy of the illustrated announcement will be mailed on application to the Subscription office, Symphony hall.

INFORMATION OBSCURED

28

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 1 - 1939

Many Noted Artists Will Appear During Music Season Here

Boston Symphony Will Give Five Concerts; Marion Anderson Plans Two Recitals; Ballet Russe and the Philadelphia Orchestra to Make Visits

TWO of the world's greatest orchestras and an array of virtuosi are announced for the concert season in Providence which includes the usual Community series and many single events.

The calendar begins Tuesday evening, Oct. 24, with the Boston Symphony Orchestra's appearance in the Metropolitan Theatre. A week later the Community Concert Association presents the eminent young violinist, Robert Virovai, as the opening number on its series.

Among the notable early season events will be the two Rhode Island recitals of Marian Anderson. The famed Negro contralto appears first on Nov. 15 for the Pawtucket Civic Music Association and will sing here on Sunday afternoon, Dec. 3, in the Metropolitan.

Aaron Richmond, Boston concert manager who is responsible for Miss Anderson's Providence engagement, also announces a return visit of the Ballet Russe de Monte Carlo at the Metropolitan on Saturday evening, Nov. 11.

Later in the season, the Philadelphia Orchestra under Eugene Ormandy will pay a visit.

Boston Symphony Series

Now in its 59th season and its 16th under the conductorship of Dr. Serge Koussevitzky, the Boston Symphony Orchestra will give five concerts in Providence. After the opening on Oct. 24 the orchestra will return to Providence on Nov. 28, Jan. 23, Feb. 20 and April 16. The orchestra visits Providence oftener than any other New England city. Its season opens with concerts in Symphony Hall, Boston, on Oct. 13 and 14.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 1 - 1939

Boston Symphony Season

Boston's season begins, of course, with the Boston Symphony Orchestra's first concert on Friday afternoon, Oct. 13, in Symphony Hall. Loyal patrons feared for a time that the orchestra would break precedent and open its season in New York at Mayor LaGuardia's giant festival but the non-union status of Dr. Koussevitzky's men saved them. The New York union scotched the idea and matters will now proceed according to natural law.

However, the two concerts which would have been played in New York (all American music) will be given free in Boston on Wednesday night and Friday afternoon this week as a prelude to the regular season.

Statistically speaking, it is the orchestra's 59th season and Koussevitzky's 16th year as conductor. Josef Hofmann is to appear as initial soloist sometime in October, his first performance with the orchestra in 17 years. The list of guest stars leans strongly to pianists: Rudolf Serkin, Walter Gieseking, Jan Smeterlin and Serge Prokofieff, who will play one of his own concertos. Emanuel Feuermann, eminent 'cellist, is booked for his first appearance with the orchestra; Jascha Heifetz and Joseph Szigeti represent the violinists. By way of novelty, there will be Sigurd Rascher, European saxophone virtuoso, who will play a Rhapsody for Saxophone and Orchestra, by Debussy.

Dr. Koussevitzky plans to program more Bach and Mozart than usual and will offer a Tschaikowsky Festival, to include the seldom-heard opera "Pique-Dame."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

OCT 1 - 1939

Boston Symphony Opens This Month

The Boston Symphony orchestra has announced interesting features for its 59th season which will open in Symphony hall, Boston, on Friday afternoon, the 13th. This will be the 16th successive year of the famous orchestra under the direction of its illustrious conductor, Serge Koussevitzky. The Boston season will consist of the usual 24 pairs of Friday afternoon and Saturday night concerts, and 6 pairs of Monday night and Tuesday afternoon concerts in Symphony hall. There are to be concerts as usual in other cities of New England, New York and the west.

There will be two pre-season concerts in Carnegie hall, New York, when on Tuesday and Thursday the orchestra, under its regular conductor, presents two programs entirely of American music, old and new, as part of the festival to be given by the American Society of Composers.

The choice of Boston's orchestra and conductor to present the music of this country is consistent with the keen interest Koussevitzky has always taken in American musical trends. A remark once made by H. T. Parker, late critic of the Boston Transcript, is now equally applicable: "Dr Koussevitzky holds American composers to the highest standards, gives them also the same consideration and opportunity as he follows with Europeans. There is no more to be asked; no more to be done. It is the way of a just, open, wisely fostering mind. Various epitaphs are written for men when they finish their work, withdraw and die. Dr Koussevitzky will deserve one of the choicest and rarest: Friend and Encourager of Youth. And to no neglect of the preceding, semi-established, but still ripening, generation."

The classical repertory will of course have the largest place upon Dr Koussevitzky's program. He intends a larger repetition than usual of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April. The season will end with a Tchaikovsky festival, in commemoration of the 100th anniversary of the birth of the Russian composer. There will be a concert performance of the opera "Pique-Dame," in addition to orchestral works. Announced revivals are Mahler's "Song of the Earth," Debussy's "Martydom of Saint Sebastian," and Stravinsky's "Oedipus Rex," to be conducted by the composer. A new symphony of Stravinsky will also be introduced. Serge Prokofieff has been invited to play a piano concerto of his own.

Soloists engaged for the Friday and Saturday series include the pianists Joef Hofmann, Rudolf Serkin, Walter Gieseking, and Jan Smeterlin; the violinists Jascha Heifetz, and Joseph Szigeti; 'cellist Emanuel Feuermann; and the celebrated saxophone virtuoso Sigurd Rascher.

1-5

THE INSTITUTE
AT THE
ACADEMY OF MUSIC

SERGE KOUSSEVITZKY *is caught by the candid camera conducting the Boston Symphony Orchestra at the Academy of Music. This season the Boston Symphony appears in a subscription series of five concerts on Nov. 24, Jan. 12, Feb. 15, March 15 and April 5. The series is presented each season under the joint auspices of the Brooklyn Philarmonic Society, a Brooklyn Committee and the Institute at the Academy of Music. The concerts are held in the Opera House at 8:30 p.m.*

28

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 1 - 1939

Many Noted Artists Will Appear During Music Season Here

Boston Symphony Will Give Five Concerts; Marion Anderson Plans Two Recitals; Ballet Russe and the Philadelphia Orchestra to Make Visits

TWO of the world's greatest orchestras and an array of virtuosi are announced for the concert season in Providence which includes the usual Community series and many single events.

The calendar begins Tuesday evening, Oct. 24, with the Boston Symphony Orchestra's appearance in the Metropolitan Theatre. A week later the Community Concert Association presents the eminent young violinist, Robert Virovai, as the opening number on its series.

Among the notable early season events will be the two Rhode Island recitals of Marian Anderson. The famed Negro contralto appears first on Nov. 15 for the Pawtucket Civic Music Association and will sing here on Sunday afternoon, Dec. 3, in the Metropolitan.

Aaron Richmond, Boston concert manager who is responsible for Miss Anderson's Providence engagement, also announces a return visit of the Ballet Russe de Monte Carlo at the Metropolitan on Saturday evening, Nov. 11.

Later in the season, the Philadelphia Orchestra under Eugene Ormandy will pay a visit.

Boston Symphony Series

Now in its 59th season and its 16th under the conductorship of Dr. Serge Koussevitzky, the Boston Symphony Orchestra will give five concerts in Providence. After the opening on Oct. 24 the orchestra will return to Providence on Nov. 28, Jan. 23, Feb. 20 and April 16. The orchestra visits Providence oftener than any other New England city. Its season opens with concerts in Symphony Hall, Boston, on Oct. 13 and 14.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 1 - 1939

Boston Symphony Season

Boston's season begins, of course, with the Boston Symphony Orchestra's first concert on Friday afternoon, Oct. 13, in Symphony Hall. Loyal patrons feared for a time that the orchestra would break precedent and open its season in New York at Mayor LaGuardia's giant festival but the non-union status of Dr. Koussevitzky's men saved them. The New York union scotched the idea and matters will now proceed according to natural law.

However, the two concerts which would have been played in New York (all American music) will be given free in Boston on Wednesday night and Friday afternoon this week as a prelude to the regular season.

Statistically speaking, it is the orchestra's 59th season and Koussevitzky's 16th year as conductor. Josef Hofmann is to appear as initial soloist sometime in October, his first performance with the orchestra in 17 years. The list of guest stars leans strongly to pianists: Rudolf Serkin, Walter Gieseking, Jan Smeterlin and Serge Prokofieff, who will play one of his own concertos. Emanuel Feuermann, eminent 'cellist, is booked for his first appearance with the orchestra; Jascha Heifetz and Joseph Szigeti represent the violinists. By way of novelty, there will be Sigurd Rascher, European saxophone virtuoso, who will play a Rhapsody for Saxophone and Orchestra, by Debussy.

Dr. Koussevitzky plans to program more Bach and Mozart than usual and will offer a Tschaikowsky Festival to include the seldom-heard opera "Pique-Dame."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

OCT 1 - 1939

Boston Symphony Opens This Month

The Boston Symphony orchestra has announced interesting features for its 59th season which will open in Symphony hall, Boston, on Friday afternoon, the 13th. This will be the 16th successive year of the famous orchestra under the direction of its illustrious conductor, Serge Koussevitzky. The Boston season will consist of the usual 24 pairs of Friday afternoon and Saturday night concerts, and 6 pairs of Monday night and Tuesday afternoon concerts in Symphony hall. There are to be concerts as usual in other cities of New England, New York and the west.

There will be two pre-season concerts in Carnegie hall, New York, when on Tuesday and Thursday the orchestra, under its regular conductor, presents two programs entirely of American music, old and new, as part of the festival to be given by the American Society of Composers.

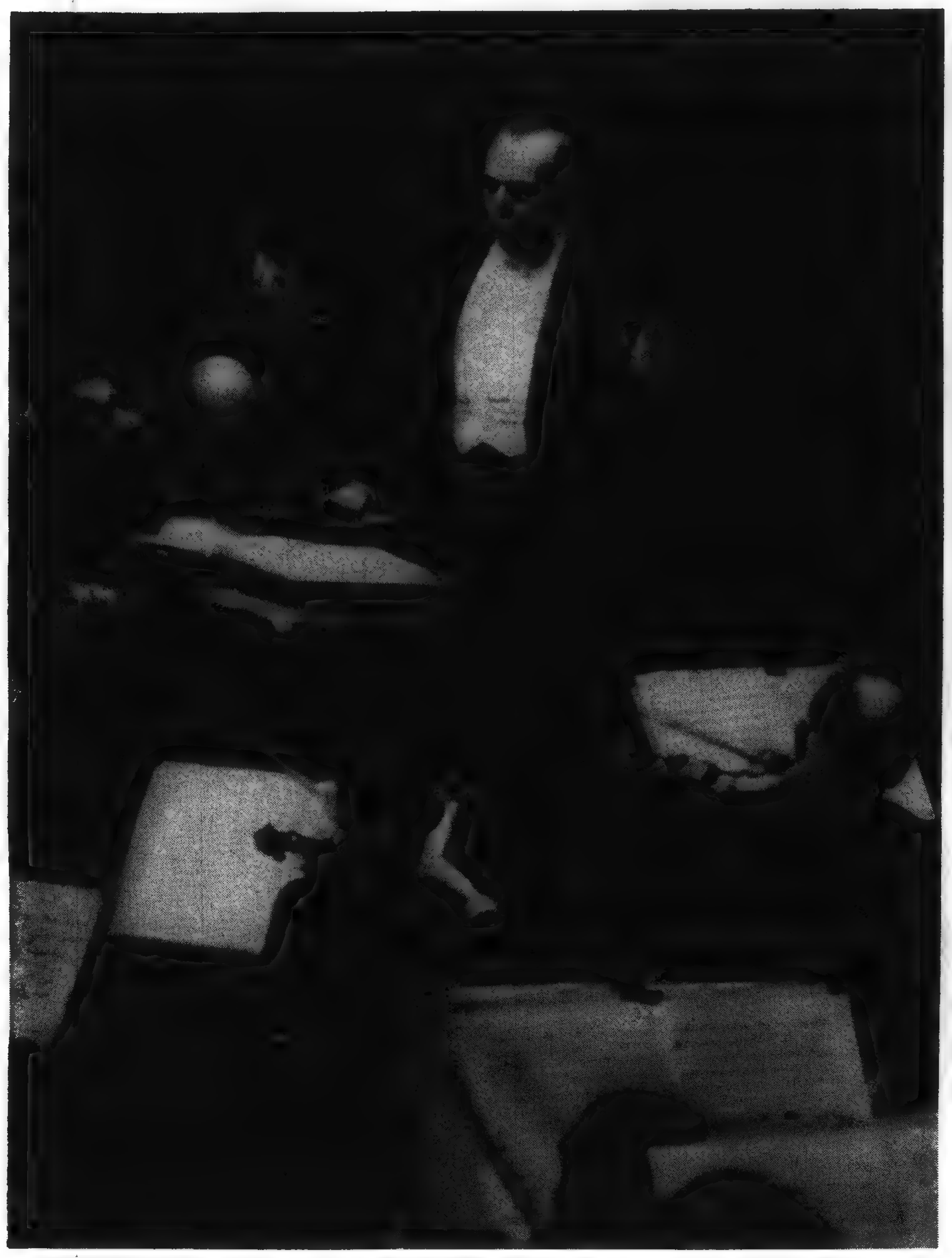
The choice of Boston's orchestra and conductor to present the music of this country is consistent with the keen interest Koussevitzky has always taken in American musical trends. A remark once made by H. T. Parker, late critic of the Boston Transcript, is now equally applicable: "Dr Koussevitzky holds American composers to the highest standards, gives them also the same consideration and opportunity as he follows with Europeans. There is no more to be asked; no more to be done. It is the way of a just, open, wisely fostering mind. Various epitaphs are written for men when they finish their work, withdraw and die. Dr Koussevitzky will deserve one of the choicest and rarest: Friend and Encourager of Youth. And to no neglect of the preceding, semi-established, but still ripening, generation."

The classical repertory will of course have the largest place upon Dr Koussevitzky's program. He intends a larger repetition than usual of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April. The season will end with a Tchaikovsky festival, in commemoration of the 100th anniversary of the birth of the Russian composer. There will be a concert performance of the opera "Pique-Dame," in addition to orchestral works. Announced revivals are Mahler's "Song of the Earth," Debussy's "Martydom of Saint Sebastian," and Stravinsky's "Oedipus Rex," to be conducted by the composer. A new symphony of Stravinsky will also be introduced. Serge Prokofieff has been invited to play a piano concerto of his own.

Soloists engaged for the Friday and Saturday series include the pianists Joef Hofmann, Rudolf Serkin, Walter Gieseking, and Jan Smeterlin; the violinists Jascha Heifetz, and Joseph Szigeti; 'cellist Emanuel Feuermann; and the celebrated saxophone virtuoso Sigurd Rascher.

1-5

THE INSTITUTE
AT THE
ACADEMY OF MUSIC



SERGE KOUSSEVITZKY is caught by the candid camera conducting the Boston Symphony Orchestra at the Academy of Music. This season the Boston Symphony appears in a subscription series of five concerts on Nov. 24, Jan. 12, Feb. 15, March 15 and April 5. The series is presented each season under the joint auspices of the Brooklyn Philharmonic Society, a Brooklyn Committee and the Institute at the Academy of Music. The concerts are held in the Opera House at 8:30 p.m.

29

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

OCT 1 - 1939

1st Symphony Rehearsal Will Be Held Oct. 9

By Cecil Smith.

Another October has rolled around, as Octobers have an inevitable habit of doing, and Orchestra hall is full of preparations for the Chicago Symphony orchestra season. A week from tomorrow morning, the hall will reverberate with the sound of the first rehearsal, and on Thursday evening and Friday afternoon, Oct. 12 and 13, the orchestra will play its first pair of concerts in its forty-ninth season. Dr. Frederick Stock, whose term of service is already longer than that of any other major American orchestral conductor, will remain in charge of the orchestra's artistic destinies.

Any institution, no matter how important, always falls into the danger of being taken too casually when it has functioned for as long as forty-eight years without a serious hitch. By now the Chicago Symphony orchestra seems like a fixed object in the community, like the Michigan avenue bridge or the Union station.

But there was a time when the orchestra was brand new. Its addition to the city's cultural life was fully as momentous a change as the change effected in our material life by the destruction of the little old Rush street bridge and the transformation of placid Pine street into broad Michigan avenue. Until the orchestra was formed as a permanent Chicago institution, the city had depended upon outside forces for its principal music. Symphonic music had alternately flourished and languished, with summer concerts in the old exposition building on the lake front, and with occasional short-lived winter ventures doomed to quick death for want of substantial support.

• • •

In 1891 the city became big and proud enough to want an orchestra of its own, maintained on a dependable perennial basis like the already venerable New York Philharmonic [founded in 1844] and Col. Higginson's upstart Boston Symphony orchestra. Even St. Louis already had an orchestra of sorts; this year the St Louisans celebrate the sixieth anniversary of the beginning of their orchestra.

By fortunate chance Theodore Thomas, one of the best conductors America had yet heard, was out of a job in 1891. Tired of competing year after year in New York with the energetic Leopold Damrosch, who conducted an orchestra formed with the hope of taking precedence over Theodore Thomas' Philharmonic, Thomas had left New York in the late eighties, in order to establish a music conservatory in Cincinnati. Because of internal dissension, Thomas' career in Cincinnati was short-lived. Soon he found himself back in New York sans orchestra, sans salary, sans everything.

This was a dark moment in the life of a tireless enthusiast and competent workman. At 55, at the peak of his capacity, he had no opportunity to put his powers to work. At precisely this point the offer came to move out to Chicago and start a permanent orchestra there.

Thomas was quick to accept. He would rather have stayed in New York, an older and more self-assured community. But the situation there was complicated by the arrival of Anton Seidl, an imposing musician and one of the most admired of all German conductors. Between Damrosch and Seidl, the New York market was thoroughly taken care of.

• • •

Thomas already knew Chicago, having conducted many summer concerts here. He knew it to be a raw town, distinguished more by its eagerness for culture than by its possession of any significant quantity of that intangible commodity. Out of his knowledge of Chicago came one of the most unflattering remarks in the city's history, as he averred that he "would go to hell for an orchestra."

Whether or not it was justified, this was a dirty crack. Fortunately it was born of the discouraged mood under which Thomas had been laboring, and it did not represent the true quality of the man. Once he cast his lot with Chicago and began the first season of the Theodore Thomas orchestra [as it was then called] in 1891, he devoted himself to the task of building up Chicago's music with almost fanatic zeal. In many ways the last fifteen years of his life, spent in Chicago, were the most fruitful, and they brought him the loudest international accolades of his entire long career.

In 1895 a young violinist came to Chicago from Cologne, where he had been playing in the city orchestra and studying at the conservatory. Thomas had no opening for an additional violinist. He did, however, let the newcomer join the viola section of the orchestra.

This young man, whose name was Frederick Stock, proved immediately to be no ordinary orchestral woodsawer. He had played under Tschaikowsky and Richard Strauss, and he had become acquainted with difficult new scores like "Till Eulenspiegel's Merry Pranks" before Thomas had ever seen the music. He knew how to rescore for modern performance the archaic trumpet parts of Bach's Mass in B minor, and he knew how to conduct the opening bar of Beethoven's Fifth symphony without catapulting an orchestra into the abyss of indecision.

• • •

So well grounded a musician was foreordained to play in increasing rôle as time went on. In 1900, Thomas asked Stock to become his assistant. In 1903, Mr. Stock took over the arduous duties of the eight week post-season tour. Late in the fall of 1905 Thomas fell ill, after he had conducted only a few programs in Orchestra hall, the new structure the trustees had erected as a permanent home for the orchestra. During Thomas' illness, and after his death, Mr. Stock carried through brilliantly the program promised for the 1905-'06 season.

Before the beginning of the sixteenth season the orchestra board voted to award the conductor's post to Mr. Stock. Since then he has unremittingly lavished his great gifts upon the orchestra. Unique among American orchestras, the Chicago Symphony orchestra has been guided by one musical policy and by one educational objective for the last thirty-three years. This policy and this objective are worth thinking about, lest we forget or underestimate their value to the community. But that is quite another story.

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
EXAMINER

OCT 1 - 1939

Conductor Koussevitzky of Boston Symphony Faces Loss of Musicians to European Armies

From abroad, Fritz Kreisler has brought his own new version of Tschaikovsky's Violin Concerto. . . . Musical Courier rumors that the Ford Hour this winter will require its vocal soloists to sing everything in English. . . . The San Francisco String Quartet and San Francisco Piano Trio are booked for concerts at the U. C. Agricultural College at Davis.

Because it is a nonunion orchestra (the only one in America) the Boston Symphony has been barred from New York's big war balm music week. . . . And since the Boston Symphony is nonunion, it is able to engage players who are not American citizens, and some of these players may be mobilized—to the distress of Conductor Koussevitzky—into European armies.

Herald Oct 1-1939

Symphony to Give All-American Programs

Dr. Serge Koussevitsky is now announcing the final programs for the two special pre-season concerts of American compositions to be given at Symphony Hall on Wednesday evening and Friday afternoon. The concerts, which will be free to the public, are designed as a tribute to the American composer. These programs were selected by Dr. Koussevitsky from the point of view of balance and contrast and to give a broad view of American musical history in point of time and geographical distribution.

The elder generation will be represented by John Alden Carpenter and by the late Arthur Fotte and Henry Hadley. The younger composers on the program will inclue Deems Taylor, Howard Hanson, Randall Thompson, Roy Harris and his pupil, William Schumann, and the late George Gershwin.

Geographically speaking the composers represent the United States on the basis of birthplaces, from the Brooklyn of Gershwin to the Wahoo, Nebraska, of Howard Hanson, and Lincoln county, Oklahoma, of Roy Harris.

The two programs are as follows:

First Program

WEDNESDAY EVENING, at 8:15

Arthur Foote
Suite in E major for String Orchestra, Op. 63
I. Prelude
II. Pizzicato and Adagietto
III. Fugue
Henry Hadley...."Angelus" (Andante tranquillo) from the Symphony No. 3 in B minor, Op. 60
John Alden Carpenter
"Skyscrapers," A Ballet of American Life
Deems Taylor...Suite, "Through the Looking Glass" (Excerpts)
Looking Glass Insects
The White Knight
Howard Hanson..........Symphony No. 2, "Romantic"
I. Adagio. Allegro moderato
II. Andante con tenerezza
III. Allegro con brio

Second Program

FRIDAY AFTERNOON at 2:30

William Schuman
American Festival Overture (1939)
George Gershwin
Concerto for Piano and Orchestra in F
II. Andante con moto
III. Allegro con brio
(Last two movements)
Roy Harris...............Symphony No. 3
(In one movement)
Randall Thompson....Symphony No. 2 in E minor
I. Allegro
II. Largo
III. Vivace
IV. Andante moderato; Allegro con spirito; Largamente

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

OCT 1 - 1939

SERGE KOUSSEVISKY

. . . is still in Tanglewood, making plans for next summer's Berkshire festival. The musical academy there will be opened in July and arrangements are being made for the courses to be followed. There will be a group of advanced students, a group taking the regular course, and two student orchestras, one for advanced players and one for those in the elementary stage. There is a suggestion that the regular season next summer will be lengthened to three weeks instead of the customary two weeks.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 1 - 1939

YESTERDAY AND TODAY. The Ink Spots, popular Negro quartet, are being featured at the Paramount Theatre with Glen Miller's orchestra, and earning $1500 a week . . . . Less than a decade ago Orville "Happy" Jones and Ivory "Deacon" Watson, two of the foursome, worked the same theatre as porters for $18 a week.

* * *

RED HEAD . . . . Larry Clinton received a leter from a Boston fan last week lamenting the lack of red haired musicians . . . He wrote that of the hundred men in the Boston symphony only one sports a carrot top and asked Clinton, who borders on that class, to help find others.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

OCT 1 - 1939

Bloch Concerto

In the recurrent dispute over whether modern works get a fair number of hearings, the new Bloch violin concerto has been submitted as evidence that they are. It received its first performance at the hands of the Cleveland orchestra on Dec. 15, 1938, with Joseph Szigeti as soloist—he holds the sole performing rights for a year. During the rest of the season it was done in London, where it was also recorded, Paris, and Lisbon. The line-up for the new season is as follows: Amsterdam, Nov. 9; Geneva, Nov. 13; Lausanne, Nov. 15; Birmingham, Eng., Nov. 16; Copenhagen, Nov. 30, and Brussels, Dec. 21. When he comes to the United States early in January, 1940, Mr. Szigeti will perform the work in both Boston and New York with the Boston Symphony orchestra, and in Los Angeles. [The Chicago Symphony orchestra, unfortunately, has decided against doing it here this year.] This is an impressive record for the first year's existence of a new musical composition, although Mr. Szigeti's desire to promote the work has undoubtedly helped it. As for the recording, the eminent Hungarian violinist—and he should know—says that it has received one of the largest sales among modern recorded works.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

OCT 1 - 1939

The Boston Symphony Orchestra has long been a fixture on the local musical schedule. Time was when they came but once during a season, but in recent years they have consented to make two yearly appearances here. Their popularity is best indicated by the fact that in the past ten years there has not been an unsold seat in Woolsey Hall for one of their concerts.

While New Haven's music-loving public, which of course includes many of the faculty and student body of Yale University, furnishes the bulk of the audience at each concert of the Woolsey Series, a great many auditors come from out-of-town, and from considerable distances. Subscribers from Bridgeport, Waterbury, Meriden, Derby and Wallingford are numerous, but these towns by no means furnish all of the visiting patrons. Some persons travel fifty and sixty miles each way on every Woolsey Series concert night, and in addition out-of-town school parties of from ten to fifty persons add their presence to the throng. A banner occasion, indeed, is a Woolsey Hall Series event, the popularity of which is best indicated by the use of the "S. R. O." sign at each concert.

THIS CLIPPING FROM
OAKLAND, CAL.
TRIBUNE

OCT 1 - 1939

Hungary Violinist To Play Bloch Work

Joseph Szigeti, Hungarian violinist, will make his first appearance of the forthcoming season in this country January 5 and 6 as soloist with the Boston Symphony Orchestra, under Serge Kousevitzky, in Boston, Mass., when he will be heard in the violin concerto by Ernest Bloch. Szigeti will play the same work with the Boston organization at its New York concert January 11 in Carnegie Hall.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

OCT 1 - 1939

Unionism In Music.

Unionism is going farther and deeper into things every day. Its power in music has resulted in a change in the orchestra which was originally chosen to participate in the Carnegie Hall festival of American Music week celebrating the 25th anniversary of the American Society of Composers, Authors and Publishers.

The Boston Symphony, with Koussevitsky conducting, was to have been the organization to appear in this connection. But the hand of unionism reached out and pushed the Bostonians out of the picture . . . in favor of the New York Philharmonic-Symphony, which is a unionized orchestra.

The band from the Hub will be here during the course of the 1939-40 season, however, with ten concerts which already are virtually sold out.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER

OCT 1 - 1939

Notable Music Events In Forum's 19th Season

A dozen musical events that will provide some of the highlights of this city's musical season are on the program of the 19th season of the Philadelphia Forum, as announced by William K. Huff, executive director. The season opens tomorrow and Tuesday with Maurice Evans in "Hamlet." Except for plays, all events will be held in the Academy of Music.

The second and third events of the Forum season will be the local debut of Robert Virovai, youthful violinist, on Oct. 25, and the only appearance this season of Argentinita and her Spanish dance ensemble on Oct. 30.

Alexander Kipnis, basso, will make his only appearance of the season on Nov. 27, and Marjorie Lawrence, Metroprolitan Opera soprano, will give her first local recital on Dec. 21. The Jooss Ballet will appear Jan. 18, presenting "Chronica," a new ballet, on its program. Walter Gieseking, pianist, and Kirsten Flagstad, soprano, will be heard in recital on Jan. 24 and 29, respectively.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will again give its annual Philadelphia concert for the Forum. Its program on Feb. 14 will feature the first local performance of Prokofieff's "Peter and the Wolf," a witty score that will have Richard Hale as narrator.

Georges Enesco, violinist, composer, [illegible], pianist and organist, appears Feb. 26 in his farewell tour as a violinist. Virginia Johnson, soprano, will also be heard that evening, in a cycle of Mr. Enesco's songs with the composer at the piano.

Robert and Gaby Casadesus, distinguished French pianists, again appear for the Forum on March 4, followed by the Philadelphia Opera Company in Johann Strauss's "Die Fledermaus" on March 11. The Comedian Harmonists, a singing sextet, are listed to close the season on March 28, in their first appearance here.

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

OCT 1 - 1939

Intermission---

By Elaine Huber

back to the instruments, easels and scales go hundreds in Flint as the music-art-drama season begins activities for the bustling winter season. Back comes "Intermission" to thrust itself into the Sunday copy for there is much to be written as the cultural life of the city takes up tasks temporarily laid aside for the summer and this page begins.

* * *

it seems a long way from now until Christmas, but the Flint Choral Union is looking ahead to that traditional time for presenting Handel's "Messiah." They have set aside Tuesday, Oct. 17, as "visiting choir" night, an annual event. On this occasion, all the church choirs from Flint and the surrounding territory, have an invitation to the Choral Union rehearsal, to go over with its members the music of the oratorio. Membership rolls, of course, are open and new singers are able to register at the weekly rehearsals. They may do so for a few more weeks, and then the roster will close for the season. Mrs. Raymond Williams is chairman of the membership committee, assisted by LeRoy Daniels. Getting back to the choir night, to some it is a sort of "homecoming," for many a church choir singer began vocalizing as a member of the Choral Union and it must be fun to take one's place in the ranks once more to read the familiar scores.

* * *

elsewhere there is a stir in musical circles, too, with Ann Arbor announcing the first of its Choral Union concerts. Sergei Rachmaninoff, pianist, will inaugurate the 60th annual series on Oct. 24 at Hill auditorium. An imposing list of stars will be heard, including Fritz Kreisler, Jussim Bjoerling, Alexander Kipnis, Kirsten Flagstad, Robert Virovai, Bartlett and Robertson, Artur Rubinstein and two orchestras, the New York Philharmonic under John Barbirolli, and the Boston Symphony, under Serge Koussevitzky.

* * *

here's more good news for the many Flintites to whom spring wouldn't be spring without the May festival. The Philadelphia orchestra with Eugene Ormandy will be back again in 1940. The University Musical society has re-engaged this popular organization for the 47th annual festival of six concerts, May 8-11 at Ann Arbor.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 1 - 1939

To Be Soloist

Fred Ressel, Buffalo violist, who will be heard in the course of the Buffalo Philharmonic series.

MUSIC

Buffalonians With Philharmonic

Among Buffalo musicians who will play with the Buffalo Philharmonic Orchestra during the coming season are Kurt Paur, pianist; Fred Ressel, violinist, and Arnold Cornelissen, saxophonist.

Mr. Paur, a son of the well known conductor, Emil Paur, studied first in Vienna, and later at the Academy of Music in Berlin, under Dohnanyi. He passed his boyhood in this country when his father was conductor of the Boston Symphony Orchestra, returning later to Europe to take up his musical studies. Since 1923 he has lived in Buffalo, where his pianistic gifts long have been well known.

Mr. Ressel, leader of the viola section of the Buffalo Philharmonic Orchestra, studied at the Prague Conservatory and played first viola in the German Civic Opera Orchestra of Prague. For four years he was a member of the Karlsbad Symphony Orchestra. Mr. Ressel is an American citizen and has lived in Buffalo since 1925.

Arnold Cornelissen, a young cellist in the orchestra, is a son of the cellist, Andries Cornelissen, and a nephew of the pianist, composer and conductor, Arnold Cornelissen. Although he is a professional cellist, his playing of the saxophone amounts to virtuosity, and he will be heard with the orchestra in a modern work for that instrument.

The orchestra series, under the direction of Franco Autori, will open on November 5th with Benny Goodman, clarinetist, as soloist.

* * *

THIS CLIPPING FROM
PROGRAM
NEW YORK CITY

OCT - - 1939

Lovely Coals for Newcastle

EVEN the great Berkshire Symphonic Festival admits that symphonies need interpreting. Its own specialized audiences are not exempted. Before the Boston Symphony Orchestra performed at Great Barrington, Mass. this summer, Doris Adams Hunn was lured from her western habitat to present a "preview" of the Brahms Symphony to be played. Her method of simplifying symphonies is unique. In chatty talk she explains the motifs, printed charts are distributed that clarify the themes, at the piano she plays excerpts from the main work, finally she presents the work itself in recordings by the greatest orchestras. When she finishes with you, a symphony is no longer a musical maze, it is a thing for exquisite enjoyment.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
OCT 1 - 1939

30

Symphony to Present New Spier Composition

Four weeks before the opening of the National Symphony Orchestra's ninth season on October 29, in Constitution Hall, Hans Kindler discloses some of the novelties which he will introduce. One is a new work, "Seven Visions," by the resident composer, LaSalle Spier, who will be for the second time honored by the premiere of an orchestra composition in Washington. Admirers of another resident composer, Mary Howe, will be pleased to know that her "Castellana" concerto for two pianos, which was given its premiere here by Dr. Kindler several seasons ago, will be repeated on November 8 with Pierre Luboschutz and Genia Nemenov as soloists.

Scheduled to be given their first performances here by the National Symphony Orchestra are Olivier Messiaen's "Les Offrandes Oubliees," Karol Rathaus' "Uriel Acosta" and Guenther Raphael's "Smetana Suite," based on dances by the Czech composer of "The Bartered Bride." Messiaen, who was born in Avignon, December 10, 1908, is one of the most interesting contemporary French composers. His works for organ, chorus and orchestra are characterized by Catholic mysticism and suggest a continuation of Franck and Vincent d'Indy. His symphonic poem, "The Forgotten Offerings," has been previously played in this country only by the Boston Orchestra.

Karol Rathaus is a Polish-German composer, born in Tarnopol September 16, 1895. A pupil of Franz Schreker, he has written five operas, two symphonies and other orchestral works. His suite, probably the first of his compositions to be heard in this country, is drawn from the opera, "Uriel Acosta," which was written for the Habimah Theater in Jerusalem.

Guenther Raphael, composer of the "Smetana Suite," was born in Berlin April 30, 1903. His compositions include choral and orchestral works and chamber music. As far as can be ascertained from records, this suite has not been performed in the United States.

In the British Museum last spring, Dr. Kindler came upon a practically unknown Haydn symphony, No. 46 in B major, and copied the score in order to give the work its first American performance. Almost as unfamiliar and unplayed as the Haydn symphony is Mozart's symphony, No. 34, in C major, which Dr. Kindler recently unearthed in the Library of Congress

Another novelty is a ballet suite by Dr. Ernst Kanitz, Austrian composer, who is now teaching at Winthrop College in South Carolina; it has been played only once before in this country. Dr. Kindler also plans to present Howard Hanson's "Romatic" symphony. Schoenberg's orchestral arrangement of Brahms' G minor quartet for piano and strings, Ravel's "Valses Nobles et Sentimentales," Mahler's "Das Lied von der Erde," Richard Strauss' "Aus Italien," Bach's Church Cantata No. 39, Schumann's fourth symphony, Stravinski's "Zhar Ptitza" suite, Liszt's "Mephisto Waltz" and John Alden Carpenter's piano concertino in which Percy Grainger will be the soloist.

All these works will be played in either the mid-week or the first Sunday afternoon series in which other soloists will be Moriz Rosenthal, Kirsten Flagstad, Nino Martini, Albert Spalding, Myra Hess, Marjorie Lawrence, Maurice Marechal, Ossy Renardy, Marcel Mass and Rene Le-Roy. The second Sunday series of "beloved symphonic masterpieces" will include the Franck symphony, Brahms' first, Beethoven's fifth, Chaikovski's fifth and Rimzki-Korsakov's "Shahrazad" suite. The final concert of this series will be a "request" program.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 1 - 1939

Hayes in, First Of Season's Concerts

By J. FRED LISSFELT
Sun-Telegraph Music Critic

Honors for the season's first concert go to Roland Hayes, celebrated Negro tenor, who has been too long absent from Pittsburgh.

Mr. Lissfelt

With Marian Anderson and Paul Robeson, Hayes has done everything to raise the standard of the Negro artist, not only because of the refinement with which he approaches his own racial music, but also because of the perfection and finesse of his singing of the classics.

His career takes him from the barefoot ploughboy to the Court of St. James. With genius and diligence he worked from ignorance to a supreme understanding of the most exacting of songs. With intelligent technique and the natural resources of his fine tenor voice on last hearing in Pittsburgh he gave a demonstration of the best in singing.

Concert Thursday

The present concert takes place in Carnegie Music Hall on Thursday evening, under auspices of the Harriet Tubman Guild, which looks after convalescent Negro women and girls. The program follows:

Lungi Da Te Ben Mio..Giovanni Bononcini
Maldetto Sia L'Aspetto..Claudio Monteverdi
Lascia Ch'io Panga (From Opera "Rinaldo")....................G. F. Handel
L'Amour De Moi (French Chanson of the Thirteenth Century)..................
......Accompaniment by Hubert J. Foss
Steal Away (An American Negro, religious Folk)......Arr. by Roland Hayes
Xango (Brazilian African fetiche Chant of Makumba)..Harmonized by Villa-Lobos
Michieu Baingo (Louisiana Creole Folk)
..............Arr. by Camille Nickerson
'Round 'Bout de Mountain (Tennessee Mountain Negro Folk).............
................Arr. by Percival Parham
Du Bist Die Ruh..........Franz Schubert
Der Jungling An Der Quelle..Franz Schubert
The Youth at the Spring
The Stars Looked Down.Reginald Boardman
Les Trois Presents.....(Sarazin XVIII)
.....................Germaine Taillefere
Hear de Lambs?....Arr. by Roland Hayes
Good News
Dry Bones
Every Time I Feel de Spirit..........
................Arr. by Lawrence Brown

Orchestra Concerts

This is the first concert presented by May Beegle outside her regular concert series. Among the others are the five concerts by visiting orchestras. A novelty here will be the first hearing of the New York Philharmonic under the British director Barbirolli, also the seeing of this famous organization for the first time in 10 years and after having heard so many of its broadcasts.

The Philharmonic Orchestra with Ormandy comes for two concerts, one in November and one in May, and the ever-popular Boston Symphony, with Koussevitsky, plays two concerts [illegible] days, Saturday night, December 16, and the next afternoon.

In her regular series Miss Beegle presents Fritz Kreisler for the opening at Syria Mosque a week later than Hayes. Stars such as Nelson Eddy, Lily Pons and Horowitz, whom illness has kept in Switzerland for several years and who now returns again to dazzle America, will return. Marian Anderson breaks into this series for the first time.

Gilbert and Sullivan

The San Carlos Opera will offer "Madame Butterfly" with a charming Japanese prima donna in the leading role in this same series, and as novelties two dance groups will contend for honors—the Bali Dancers, Javanese artists of exquisite charm, and Argentinita and a Spanish ensemble, who replace the beautiful and unfortunate L'Argentina. The Mozart Boys Choir completes this program.

If we were to look for delightful entertainment we must not overlook the performances of Gilbert and Sullivan by the Pittsburgh Savoyards, organized and directed by Harvey B. Gaul. There are to be three performances during the winter, "The Mikado," October 10 and 11, "Yeoman of the Guard," February 13 and 14, and "The Gondoliers," May 14 and 15.

All performances are to be given in the auditorium of the Twentieth Century Club. The singers are local stars. Those who saw the initial play of last year praised it generously.

THIS CLIPPING FROM
OAKLAND, CAL.
TRIBUNE

OCT 1 - 1939

Hungary Violinist To Play Bloch Work

Joseph Szigeti, Hungarian violinist, will make his first appearance of the forthcoming season in this country January 5 and 6 as soloist with the Boston Symphony Orchestra, under Serge Kousevitzky, in Boston, Mass., when he will be heard in the violin concerto by Ernest Bloch. Szigeti will play the same work with the Boston organization at its New York concert January 11 in Carnegie Hall.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
OCT 1 - 1939

Unionism In Music.

Unionism is going farther and deeper into things every day. Its power in music has resulted in a change in the orchestra which was originally chosen to participate in the Carnegie Hall festival of American Music week celebrating the 25th anniversary of the American Society of Composers, Authors and Publishers.

The Boston Symphony, with Koussevitsky conducting, was to have been the organization to appear in this connection. But the hand of unionism reached out and pushed the Bostonians out of the picture . . . in favor of the New York Philharmonic-Symphony, which is a unionized orchestra.

The band from the Hub will be here during the course of the 1939-40 season, however, with ten concerts which already are virtually sold out.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
OCT 1 - 1939

Notable Music Events In Forum's 19th Season

A dozen musical events that will provide some of the highlights of this city's musical season are on the program of the 19th season of the Philadelphia Forum, as announced by William K. Huff, executive director. The season opens tomorrow and Tuesday with Maurice Evans in "Hamlet." Except for plays, all events will be held in the Academy of Music.

The second and third events of the Forum season will be the local debut of Robert Virovai, youthful violinist, on Oct. 25, and the only appearance this season of Argentinita and her Spanish dance ensemble on Oct. 30.

Alexander Kipnis, basso, will make his only appearance of the season on Nov. 27, and Marjorie Lawrence, Metropolitan Opera soprano, will give her first local recital on Dec. 21. The Jooss Ballet will appear Jan. 15, presenting "Chronica," a new ballet, on its program. Walter Gieseking, pianist, and Kirsten Flagstad, soprano, will be heard in recital on Jan. 24 and 29, respectively.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will again give its annual Philadelphia concert for the Forum. Its program on Feb. 14 will feature the first local performance of Prokofieff's "Peter and the Wolf," a witty score that will have Richard Hale as narrator.

Georges Enesco, violinist, composer, [illegible] pianist and organist, appears Feb. 26 in his farewell tour as a violinist. Virginia Johnson, soprano, will also be heard that evening, in a cycle of Mr. Enesco's songs with the composer at the piano.

Robert and Gaby Casadesus, distinguished French pianists, again appear for the Forum on March 4, followed by the Philadelphia Opera Company in Johann Strauss's "Die Fledermaus" on March 11. The Comedian Harmonists, a singing sextet, are listed to close the season on March 26, in their first appearance here.

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

OCT 1 - 1939

Intermission---

By Elaine Huber

back to the instruments, easels and
scales go hundreds in Flint as the music-art-drama season begins activities for the bustling winter season. Back comes "Intermission" to thrust itself into the Sunday copy for there is much to be written as the cultural life of the city takes up tasks temporarily laid aside for the summer and this page begins.

* * *

it seems a long way
from now until Christmas, but the Flint Choral Union is looking ahead to that traditional time for presenting Handel's "Messiah." They have set aside Tuesday, Oct. 17, as "visiting choir" night, an annual event. On this occasion, all the church choirs from Flint and the surrounding territory, have an invitation to the Choral Union rehearsal, to go over with its members the music of the oratorio. Membership rolls, of course, are open and new singers are able to register at the weekly rehearsals. They may do so for a few more weeks, and then the roster will close for the season. Mrs. Raymond Williams is chairman of the membership committee, assisted by LeRoy Daniels. Getting back to the choir night, to some it is a sort of "homecoming," for many a church choir singer began vocalizing as a member of the Choral Union and it must be fun to take one's place in the ranks once more to read the familiar scores.

* * *

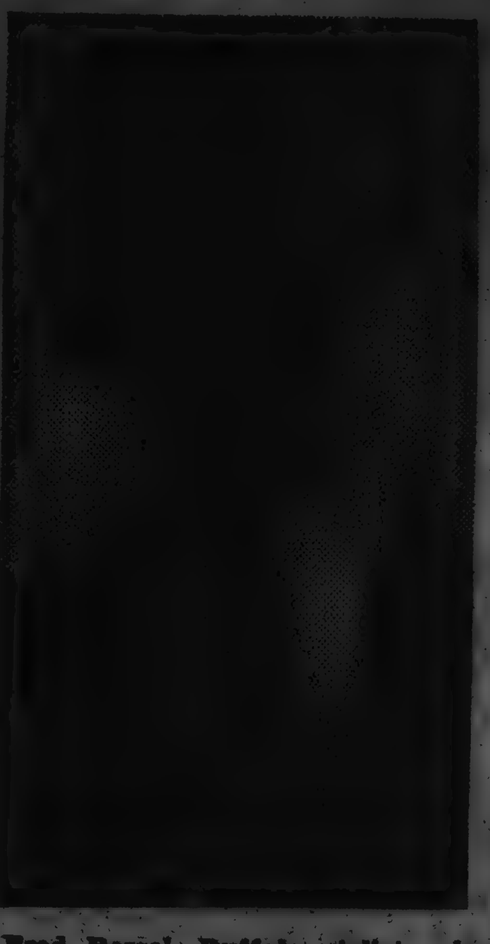
elsewhere there is a stir
in musical circles, too, with Ann Arbor announcing the first of its Choral Union concerts. Sergei Rachmaninoff, pianist, will inaugurate the 60th annual series on Oct. 24 at Hill auditorium. An imposing list of stars will be heard, including Fritz Kreisler, Jussim Bjoerling, Alexander Kipnis, Kirsten Flagstad, Robert Virovai, Bartlett and Robertson, Artur Rubinstein and two orchestras, the New York Philharmonic under John Barbirolli, and the Boston Symphony, under Serge Koussevitzky.

* * *

here's more good news for
the many Flintites to whom spring wouldn't be spring without the May festival. The Philadelphia orchestra with Eugene Ormandy will be back again in 1940. The University Musical Society has re-engaged this popular organization for the 47th annual festival of six concerts, May 8-11 at Ann Arbor.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS
OCT 1 - 1939

To Be Soloist



Fred Ressel, Buffalo violist, who will be heard in the course of the Buffalo Philharmonic series.

MUSIC

Buffalonians With Philharmonic

Among Buffalo musicians who will play with the Buffalo Philharmonic Orchestra during the coming season are Kurt Paur, pianist; Fred Ressel, violinist, and Arnold Cornelissen, saxophonist.

Mr. Paur, a son of the well known conductor, Emil Paur, studied first in Vienna, and later at the Academy of Music in Berlin, under Dohnanyi. He passed his boyhood in this country when his father was conductor of the Boston Symphony Orchestra, returning later to Europe to take up his musical studies. Since 1923 he has lived in Buffalo, where his pianistic gifts long have been well known.

Mr. Ressel, leader of the viola section of the Buffalo Philharmonic Orchestra, studied at the Prague Conservatory and played first viola in the German Civic Opera Orchestra of Prague. For four years he was a member of the Karlsbad Symphony Orchestra. Mr. Ressel is an American citizen and has lived in Buffalo since 1925.

Arnold Cornelissen, a young cellist in the orchestra, is a son of the cellist, Andries Cornelissen, and a nephew of the pianist, composer and conductor, Arnold Cornelissen. Although he is a professional cellist, his playing of the saxophone amounts to virtuosity, and he will be heard with the orchestra in a modern work for that instrument.

The orchestra series, under the direction of Franco Autori, will open on November 5th with Benny Goodman, clarinetist, as soloist.

* * *

THIS CLIPPING FROM
PROGRAM
NEW YORK CITY

OCT - - 1939

Lovely Coals for Newcastle

EVEN the great Berkshire Symphonic Festival admits that symphonies need interpreting. Its own specialized audiences are not exempted. Before the Boston Symphony Orchestra performed at Great Barrington, Mass. this summer, Doris Adams Hunn was lured from her western habitat to present a "preview" of the Brahms Symphony to be played. Her method of simplifying symphonies is unique. In chatty talk she explains the motifs, printed charts are distributed that clarify the themes, at the piano she plays excerpts from the main work, finally she presents the work itself in recordings by the greatest orchestras. When she finishes with you, a symphony is no longer a musical maze, it is a thing for exquisite enjoyment.

POST
OCT 1 - 1939

Symphony to Present New Spier Composition

30

Four weeks before the opening of the National Symphony Orchestra's ninth season on October 29, in Constitution Hall, Hans Kindler discloses some of the novelties which he will introduce. One is a new work, "Seven Visions," by the resident composer, LaSalle Spier, who will be for the second time honored by the premiere of an orchestra composition in Washington. Admirers of another resident composer, Mary Howe, will be pleased to know that her "Castellana" concerto for two pianos, which was given its premiere here by Dr. Kindler several seasons ago, will be repeated on November 8 with Pierre Luboschutz and Genia Nemenov as soloists.

Scheduled to be given their first performances here by the National Symphony Orchestra are Olivier Messiaen's "Les Offrandes Oubliees," Karol Rathaus' "Uriel Acosta" and Guenther Raphael's "Smetana Suite," based on dances by the Czech composer of "The Bartered Bride." Messiaen, who was born in Avignon, December 10, 1908, is one of the most interesting contemporary French composers. His works for organ, chorus and orchestra are characterized by Catholic mysticism and suggest a continuation of Franck and Vincent d'Indy. His symphonic poem, "The Forgotten Offerings," has been previously played in this country only by the Boston Orchestra.

Karol Rathaus is a Polish-German composer, born in Tarnopol September 16, 1895. A pupil of Franz Schreker, he has written five operas, two symphonies and other orchestral works. His suite, probably the first of his compositions to be heard in this country, is drawn from the opera, "Uriel Acosta," which was written for the Habimah Theater in Jerusalem.

Guenther Raphael, composer of the "Smetana Suite," was born in Berlin April 30, 1903. His compositions include choral and orchestral works and chamber music. As far as can be ascertained from records, this suite has not been performed in the United States.

In the British Museum last spring, Dr. Kindler came upon a practically unknown Haydn symphony, No. 46 in B major, and copied the score in order to give the work its first American performance. Almost as unfamiliar and unplayed as the Haydn symphony is Mozart's symphony, No. 34, in C major, which Dr. Kindler recently unearthed in the Library of Congress

Another novelty is a ballet suite by Dr. Ernst Kanitz, Austrian composer, who is now teaching at Winthrop College in South Carolina; it has been played only once before in this country. Dr. Kindler also plans to present Howard Hanson's "Romantic" symphony. Schoenberg's orchestral arrangement of Brahms' G minor quartet for piano and strings, Ravel's "Valses Nobles et Sentimentales," Mahler's "Das Lied von der Erde," Richard Strauss' "Aus Italien," Bach's Church Cantata No. 39, Schumann's fourth symphony, Stravinski's "Zhar Ptitza" suite, Liszt's "Mephisto Waltz" and John Alden Carpenter's piano concertino in which Percy Grainger will be the soloist.

All these works will be played in either the mid-week or the first Sunday afternoon series in which other soloists will be Moriz Rosenthal, Kirsten Flagstad, Nino Martini, Albert Spalding, Myra Hess, Marjorie Lawrence, Maurice Marechal, Ossy Renardy, Marcel Mass and Rene LeRoy. The second Sunday series of "beloved symphonic masterpieces" will include the Franck symphony, Brahms' first, Beethoven's fourth, Chaikovski's fifth and Rimzki-Korsakov's "Shahrazad" suite. The final concert of this series will be a "request" program.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH
OCT 1 - 1939

Hayes in First Of Season's Concerts

By J. FRED LISSFELT
Sun-Telegraph Music Critic

Honors for the season's first concert go to Roland Hayes, celebrated Negro tenor, who has been too long absent from Pittsburgh.

Mr. Lissfelt

With Marian Anderson and Paul Robeson, Hayes has done everything to raise the standard of the Negro artist, not only because of the refinement with which he approaches his own racial music, but also because of the perfection and finesse of his singing of the classics.

His career takes him from the barefoot ploughboy to the Court of St. James. With genius and diligence he worked from ignorance to a supreme understanding of the most exacting of songs. With intelligent technique and the natural resources of his fine tenor voice on last hearing in Pittsburgh he gave a demonstration of the best in singing.

Concert Thursday

The present concert takes place in Carnegie Music Hall on Thursday evening, under auspices of the Harriet Tubman Guild, which looks after convalescent Negro women and girls. The program follows:

Lungi Da Te Ben Mio..Giovanni Bonencini
Maldetto Sia L'Aspetto..Claudio Monteverdi
Lascia Ch'io Pianga (From Opera "Rinaldo")..................G. F. Handel
L'Amour De Moi (French Chanson of the Thirteenth Century)..................
......Accompaniment by Hubert L. Fox
Steal Away (An American Negro, religious Folk)......Arr. by Roland Hayes
Xango (Brazilian African fetiche Chant of Makumba)..Harmonised by Villa-Lobos
Michieu Baingo (Louisiana Creole Folk)
...............Arr. by Camille Nickerson
'Round 'Bout de Mountain (Tennessee Mountain Negro Folk)..............
..................Arr. by Percival Parham
Du Bist Die Ruh..........Franz Schubert
Der Jungling An Der Quelle..Franz Schubert
The Youth at the Spring
The Stars Looked Down Reginald Boardman
Les Trois Presents.....(Sarazin XVIII)
...................Germaine Tailleferre
Hear de Lambs?....Arr. by Roland Hayes
Good News
Dry Bones
Every Time I Feel de Spirit..............
...............Arr. by Lawrence Brown

Orchestra Concerts

This is the first concert presented by May Beegle outside her regular concert series. Among the others are the five concerts by visiting orchestras. A novelty here will be the first hearing of the New York Philharmonic under the British director Barbirolli, also the seeing of this famous organization for the first time in 10 years and after having heard so many of its broadcasts.

The Philharmonic Orchestra with Ormandy comes for two concerts, one in November and one in May, and the ever-popular Boston Symphony, with Koussevitsky, plays two concerts consecutive days, Saturday night, December 16, and the next afternoon.

In her regular series Miss Beegle presents Fritz Kreisler for the opening at Syria Mosque a week later than Hayes. Stars such as Nelson Eddy, Lily Pons and Horowitz, whom [illegible] has kept in Switzerland for several years and who now returns again to dazzle America, will return. Marian Anderson breaks into this series for the first time.

Gilbert and Sullivan

The San Carlos Opera will offer "Madame Butterfly" with a charming Japanese prima donna in the leading role in this same series, and as novelties two dance groups will contend for honors—the Bali Dancers, Javanese artists of exquisite charm, and Argentinita and a Spanish ensemble, who replace the beautiful and unfortunate L'Argentina. The Mozart Boys' Choir completes this program.

If we were to look for delightful entertainment we must not overlook the performances of Gilbert and Sullivan by the Pittsburgh Savoyards, organized and directed by Harvey B. Gaul. There are to be three performances during the winter, "The Mikado," October 10 and 11, "Yeoman of the Guard," February 13 and 14, and "The Gondoliers," May 14 and 15.

All performances are to be given in the auditorium of the Twentieth Century Club. The singers are local stars. Those who saw the initial play of last year praised

31

SUNDAY, OCTOBER 1, 1939 ★ GREEN MAGAZINE ★ BOSTON SUNDAY ADVERTISER—Page [illegible]

CONCERT SEASON IMPENDS

Hailing Hofmann and Music of the U. S. A.

"WIZARD of the piano" and "pianist's pianist" are among the titles bestowed on Josef Hofmann, who is to be first of a distinguished group of soloists scheduled to appear with Dr. Serge Koussevitsky and the Boston Symphony Orchestra in its formal season, opening on Friday afternoon and Saturday evening, Oct. 13 and 14.

Hofmann is unsurpassed for command of tone color, for resources of power.

"You could be a proficient performer yourself, and yet time and again as you sat there listening to Hofmann, you would wonder how he got his effects," as one critic puts it.

The appearance of the great Polish-born artist as soloist with the Boston orchestra is his first since the days of Karl Muck. Although he has been a frequent visitor in Symphony Hall for his own recitals.

Another important announcement is the appearance of the celebrated 'cellist, Emanuel Feuermann, as soloist for the first time with the Boston orchestra. Truly great exponents of the 'cello are limited in number, and he is in the top rank of that select group.

The illustrious Spaniard, Casals, has justified his immense reputation before the Boston Symphony audiences, and so also, in recent years, has the dazzling Russian, Piatigorsky. But through exigencies of arranging dates, not until this season will Feuermann's virtuosity, long famous in Vienna, be mated with Boston's great orchestra.

DR. KOUSSEVITZKY has assembled the programs for two special pre-season concerts of American compositions to be presented by the Boston Symphony Orchestra in Symphony Hall next week as a tribute to the American symphonic composer. This music will be offered free to the public on Wednesday evening and Friday afternoon, October 4 and 6.

Selecting works for these programs primarily from the point of view of balance and contrast, Dr. Koussevitsky has contrived also to give a broad view of American musical history in point of time and geographical distribution.

Of the elder generation, the late Arthur Foote and Henry Hadley and the living John Alden Carpenter will be represented.

Among the younger generation, the names range from Deems Taylor and Howard Hanson to Randall Thompson, Roy Harris and his pupil, William Schuman. Of particular interest in this category is the revival of the Piano Concerto in F of the late George Gershwin.

Geographically, the composers represent the nation, on the basis of birthplace, from Brooklyn of Gershwin to the Wahoo, Nebraska, of Howard Hanson, and Lincoln County, Oklahoma, of Roy Harris.

FIRST PROGRAM

Arthur Foote — Suite in E Major for String Orchestra, op. 63.

Henry Hadley — "Angelus" from the Symphony No. 3 in B Minor, op. 60.

John Alden Carpenter—"Skyscrapers," a ballet of American life.

Deems Taylor — Suite, "Through The Looking Glass."

Howard Hanson — Symphony No. 2, "Romantic."

SECOND PROGRAM

William Schuman—American Festival overture (1939).

George Gershwin — Concerto for Piano and Orchestra in F.

Roy Harris — Symphony No. 3—in one movement.

Randall Thompson — Symphony No. 2 in E Minor.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH

OCT 1 - 1939

Ruth Posselt To Be Soloist At Concert

Ruth Posselt, brilliant young American violinist, will be guest artist with the National Symphony Orchestra at the Mosque November 1 at the opening concert of the Symphony Society of Richmond's second season, it was announced last night by the society's president, Mrs. Richard W. Carrington. The concert will be conducted by Dr. Hans Kindler.

The box-office will be opened both for season and single concert reservations tomorrow morning in the lobby of the News Leader building under the direction of Mrs. John M. Caskie, chairman of the society's subscription committee. From numerous inquiries already received, Mrs. Caskie has reported keen interest in the program of four concerts, November 1, January 9, February 20 and April 2. The signal success of last year, said Mrs. Caskie, is definitely reflected in the bright prospects for the approaching season.

Ruth Posselt scored notably in Washington last year with the National Symphony in the Dvorak concerto and the D major violin concerto of Mozart as well as Edward Burlingame Hill's new violin concerto.

Miss Posselt, a native of Medford, Mass., was reared in an atmosphere of music. Her father had traveled with Nellie Melba for many years and her mother, descendant of an old New England family, was an instructress of music. Some years ago, three of her sisters constituted the Posselt Trio. A precocious child, Ruth took early to the violin and at 3 her playing of "It's a Long Way to Tipperary" had brought her local fame. She began studying with her sister, Marjorie, an accomplished violinist, and at 4 was reading notes with precision.

The following year, she first appeared before footlights and at 6 was playing for Red Cross relief funds, giving her first public recital in Boston at Jordan Hall. Immediately recognized as a genuine prodigy, Ruth became a pupil of the noted violin teacher, Emanuel Ondricek. Several years later, she made her formal debut at Carnegie Hall, New York, which concert was followed by her appearance in Symphony Hall, Boston.

When only 14, Ruth Posselt was soloist with the New York Symphony Orchestra, under Walter Damrosch, and with the Boston People's Symphony Orchestra. In 1929, Miss Posselt was awarded the Schubert Memorial Prize, winning over 165 violinists from every section of the United States. She was also the winner of the 1929 National Federation of Music Clubs' prize.

The succeeding season, Miss Posselt was booked on her first transcontinental tour of the United States, scoring both in critical favor and at the box-office. Leaving for Europe the following year, Miss Posselt spent considerable time concentrating on her French repertoire under the guidance of Jasques Thibaud. A spectacular European debut followed in Paris. She toured extensively in France, Holland, Belgium, Scandinavia, England, Spain, Italy, Germany, Austria and Soviet Russia, winning acclaim. A critic in Holland described her as "the Adelina Patti of the violin."

Returning to New York, Miss Posselt was received at Town Hall, and, among other engagements, appeared as soloist with the Boston Symphony, under Koussevitsky; the Chicago, under Stock; the Detroit Symphony and Washington's own National Symphony.

Dr. Kindler is preparing an outstanding program for the opening concert of the Richmond season, which is preceded on the National Symphony schedule only by a concert in Washington and another in Baltimore.

The Symphony Society of Richmond, a noncommercial enterprise, has established its policy of devoting all profits from the concerts to the promotion of fine music for the community.

Miss Ruth Posselt, young violinist, will be guest artist with the National Symphony, when Dr. Hans Kindler brings his orchestra to the Mosque for their first concert on November 1.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

OCT 1 - 1939

Musician Is Notable in Three Fields

Rachmaninoff to Give Pianoforte Recital on Oct. 20

The world famous pianist to open the Syracuse Civic Music Association 1939-40 concert series in Central High School Lincoln Auditorium the night of Oct. 20 has the full name of Sergei Vassilievitch Rachmaninoff. One of the outstanding musicians of the epoch, his personality has colored three fields of music, his gifts having brought him fame as a composer, pianist and conductor. Tall, austere, aristocratic in bearing, he makes a commanding figure on the concert platform. His pianistic art has ripened with each succeeding year.

As a composer Rachmaninoff ranks among the foremost of the day. He has written practically all forms of music—operas, symphonies, piano compositions, songs. To those unfamiliar with his other works, he is known as the composer of the famous C Sharp Minor Prelude. As a conductor also he has achieved distinction, though of late he has appeared in this role infrequently. In his native Russia for a number of years he conducted the Moscow Symphony Orchestra and the Moscow Private Opera. Later in England he conducted the London Symphony. In the United States he was offered the conductorship of the Boston Symphony Orchestra, but refused since he preferred his career as a pianist. An exile from Russia since the revolution Rachmaninoff now passes winters in the United States and his summers in Switzerland.

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE

OCT 1 - 1939

NEW York's mayor, Fiorella La-Guardia, wielded a baton in Carnegie Hall the other night. Standing in the same spot where Toscanini, Stokowski, Koussevitsky and others have conducted, the mayor directed not the Philharmonic-Symphony, although once he did take them through a few passages but this time he led a combination of police, fire and sanitation bands. The players wore smart uniforms and the leader, a dinner coat. It all happened at band night of the American music festival presented by the American Society of Composers, Authors and Publishers.

* * *

IT might interest local concert goers to learn that the New York debut of Helen Traubel, soprano who once appeared here on our local series, has again attained great success with the critics in the metropolis. Miss Traubel sang in Walter Damrosch's opera "The Man Without a Country," at the Metropolitan two years ago. (The soprano was not well received in Niagara Falls by many Civic Music subscribers). One critic concluded his flow of praise with these words: "In all, Miss Traubel has the attributes that summon the name of Flagstad." This is definitely 'tops' to any critic of dramatic sopranos.

* * *

THE $400,000 fire in Los Angeles' famous Palomar ballroom has been laid to a resin-saturated rag which was used to wipe the strings of the musicians' instruments. Resin is highly inflammable and it is said that a musician may have inadvertently dropped the cloth upon a hot light bulb. Watch out, resin users, it sounds easy to do!

* * *

DUE to the fact that WPA music has gone on the rocks, practically speaking, the Buffalo orchestra will no longer be a federal organization. The Buffalo Philharmonic Society is having a drive with the hope of securing substantial backing for the orchestra. Franco Autori is engaged to continue as conductor and outstanding soloists are scheduled to appear with the orchestra this winter. Among the names recently added to the list of local artists is Paola Autori, wife of the conductor and formerly well-known as a star of the Philadelphia Opera company. Benny Goodman, playing a Mozart concerto for clarinet, will be a special attraction to Buffalo orchestra followers.

THIS CLIPPING FROM
HARPERS MAGAZINE
NEW YORK, N. Y.

OCT - - 1939

HOW TO TAME AN ORCHESTRA

"OUR experts to-night will include those veterans of 'Information, Please,' John Kieran, sports-writer and general walking encyclopedia, Franklin P. Adams, columnist of the New York *Post*, and Oscar Levant, composer and musical director of 'The American Way.' . . ."

Yes, that is the ***Oscar Levant*** who writes this month on "Music in Aspic." Next month he will contribute to HARPER'S some observations upon Koussevitzky, Toscanini, and Stokowski. Both contributions will find their way somewhat later into a book which Mr. Levant is preparing for publication by Doubleday, Doran.

31

CONCERT SEASON IMPENDS

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH
OCT 1 - 1939

Ruth Posselt To Be Soloist At Concert

Ruth Posselt, brilliant young American violinist, will be guest artist with the National Symphony Orchestra at the Mosque November 1 at the opening concert of the Symphony Society of Richmond's second season, it was announced last night by the society's president, Mrs. Richard W. Carrington. The concert will be conducted by Dr. Hans Kindler.

The box-office will be opened both for season and single concert reservations tomorrow morning in the lobby of the News Leader building under the direction of Mrs. John M. Caskie, chairman of the society's subscription committee. From numerous inquiries already received, Mrs. Caskie has reported keen interest in the program of four concerts, November 1, January 9, February 20 and April 2. The signal success of last year, said Mrs. Caskie, is definitely reflected in the bright prospects for the approaching season.

Ruth Posselt scored notably in Washington last year with the National Symphony in the Dvorak concerto and the D major violin concerto of Mozart as well as Edward Burlingame Hill's new violin concerto.

Miss Posselt, a native of Medford, Mass., was reared in an atmosphere of music. Her father had traveled with Nellie Melba for many years and her mother, descendant of an old New England family, was an instructress of music. Some years ago, three of her sisters constituted the Posselt Trio. A precocious child, Ruth took early to the violin and at 3 her playing of "It's a Long Way to Tipperary" had brought her local fame. She began studying with her sister, Marjorie, an accomplished violinist, and at 4 was reading notes with precision.

The following year, she first appeared before footlights and at 6 was playing for Red Cross relief funds, giving her first public recital in Boston at Jordan Hall. Immediately recognized as a genuine prodigy, Ruth became a pupil of the noted violin teacher, Emanuel Ondricek. Several years later, she made her formal debut at Carnegie Hall, New York, which concert was followed by her appearance in Symphony Hall, Boston.

When only 14, Ruth Posselt was soloist with the New York Symphony Orchestra, under Walter Damrosch, and with the Boston People's Symphony Orchestra. In 1929, Miss Posselt was awarded the Schubert Memorial Prize, winning over 165 violinists from every section of the United States. She was also the winner of the 1929 National Federation of Music Clubs' prize.

The succeeding season, Miss Posselt was booked on her first transcontinental tour of the United States, scoring both in critical favor and at the box-office. Leaving for Europe the following year, Miss Posselt spent considerable time concentrating on her French repertoire under the guidance of Jacques Thibaud. A spectacular European debut followed in Paris. She toured extensively in France, Holland, Belgium, Scandinavia, England, Spain, Italy, Germany, Austria and Soviet Russia, winning acclaim. A critic in Holland described her as "the Adelina Patti of the violin."

Returning to New York, Miss Posselt was received at Town Hall, and, among other engagements, appeared as soloist with the Boston Symphony, under Koussevitzky; the Chicago, under Stock; the Detroit Symphony and Washington's own National Symphony.

Dr. Kindler is preparing an outstanding program for the opening concert of the Richmond season, which is preceded on the National Symphony schedule only by a concert in Washington and another in Baltimore.

The Symphony Society of Richmond, a noncommercial enterprise, has established its policy of devoting all profits from the concerts to the promotion of fine music for the community.

Miss Ruth Posselt, young violinist, will be guest artist with the National Symphony, when Dr. Hans Kindler brings his orchestra to the Mosque for their first concert on November 1.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD
OCT 1 - 1939

Musician Is Notable in Three Fields

Rachmaninoff to Give Pianoforte Recital on Oct. 20

The world famous pianist to open the Syracuse Civic Music Association 1939-40 concert series in Central High School Lincoln Auditorium the night of Oct. 20 has the full name of Sergei Vassilievitch Rachmaninoff. One of the outstanding musicians of the epoch, his personality has colored three fields of music, his gifts having brought him fame as a composer, pianist and conductor. Tall, austere, aristocratic in bearing, he makes a commanding figure on the concert platform. His pianistic art has ripened with each succeeding year.

As a composer Rachmaninoff ranks among the foremost of the day. He has written practically all forms of music—operas, symphonies, piano compositions, songs. To those unfamiliar with his other works, he is known as the composer of the famous C Sharp Minor Prelude. As a conductor also he has achieved distinction, though of late he has appeared in this role infrequently. In his native Russia for a number of years he conducted the Moscow Symphony Orchestra and the Moscow Private Opera. Later in England he conducted the London Symphony. In the United States he was offered the conductorship of the Boston Symphony Orchestra, but refused since he preferred his career as a pianist. An exile from Russia since the revolution Rachmaninoff now passes winters in the United States and his summers in Switzerland.

Hailing Hofmann and Music of the U. S. A.

"WIZARD of the piano" and "pianist's pianist" are among the titles bestowed on Josef Hofmann, who is to be first of a distinguished group of soloists scheduled to appear with Dr. Serge Koussevitsky and the Boston Symphony Orchestra in its formal season, opening on Friday afternoon and Saturday evening, Oct. 13 and 14.

Hofmann is unsurpassed for command of tone color, for re-

sources of power.

"You could be a proficient performer yourself, and yet time and again as you sat there listening to Hofmann, you would wonder how he got his effects," as one critic puts it.

The appearance of the great Polish-born artist as soloist with the Boston orchestra is his first since the days of Karl Muck. Although he has been a frequent visitor in Symphony Hall for his own recitals.

Another important announcement is the appearance of the celebrated 'cellist, Emanuel Feuermann, as soloist for the first time with the Boston orchestra. Truly great exponents of the 'cello are limited in number, and he is in the top rank of that select group.

The illustrious Spaniard, Casals, has justified his immense reputation before the Boston Symphony audiences, and so also, in recent years, has the dazzling Russian, Piatigorsky. But through exigencies of arranging dates, not until this season will Feuermann's virtuosity, long famous in Vienna, be mated with Boston's great orchestra.

DR. KOUSSEVITZKY has assembled the programs for two special pre-season concerts of American compositions to be presented by the Boston Symphony Orchestra in Symphony Hall next week as a tribute to the American symphonic composer. This music will be offered free to the public on Wednesday evening and Friday afternoon, October 4 and 6.

Selecting works for these programs primarily from the point of view of balance and contrast, Dr. Koussevitsky has contrived also to give a broad view of American musical history in point of time and geographical distribution.

Of the elder generation, the late Arthur Foote and Henry Hadley and the living John Alden Carpenter will be represented.

Among the younger generation, the names range from Deems Taylor and Howard Hanson to Randall Thompson, Roy Harris and his pupil, William Schuman. Of particular interest in this category is the revival of the Piano Concerto in F of the late George Gershwin.

Geographically, the composers represent the nation, on the basis of birthplace, from Brooklyn of Gershwin to the Wahoo, Nebraska, of Howard Hanson, and Lincoln County, Oklahoma, of Roy Harris.

FIRST PROGRAM

Arthur Foote — Suite in E Major for String Orchestra, op. 63.

Henry Hadley — "Angelus" from the Symphony No. 3 in B Minor, op. 60.

John Alden Carpenter—"Skyscrapers," a ballet of American life.

Deems Taylor — Suite, "Through The Looking Glass."

Howard Hanson — Symphony No. 2, "Romantic."

SECOND PROGRAM

William Schuman—American Festival overture (1939).

George Gershwin — Concerto for Piano and Orchestra in F.

Roy Harris — Symphony No. 3—in one movement.

Randall Thompson — Symphony No. 2 in E Minor.

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE
OCT 1 - 1939

NEW York's mayor, Fiorello La Guardia, wielded a baton in Carnegie Hall the other night. Standing in the same spot where Toscanini, Stokowski, Koussevitsky and others have conducted, the mayor directed not the Philharmonic-Symphony, although once he did take them through a few passages but this time he led a combination of police, fire and sanitation bands. The players wore smart uniforms and the leader, a dinner coat. It all happened at band night of the American music festival presented by the American Society of Composers, Authors and Publishers.

• • •

IT might interest local concert goers to learn that the New York debut of Helen Traubel, soprano who once appeared here on our local series, has again attained great success with the critics in the metropolis. Miss Traubel sang in Walter Damrosch's opera "The Man Without a Country," at the Metropolitan two years ago. (The soprano was not well received in Niagara Falls by many Civic Music subscribers). One critic concluded his flow of praise with these words:

"In all, Miss Traubel has the attributes that summon the name of Flagstad." This is definitely 'tops' to any critic of dramatic sopranos.

• • •

THE $400,000 fire in Los Angeles' famous Palomar ballroom has been laid to a resin-saturated rag which was used to wipe the strings of the musicians' instruments. Resin is highly inflammable and it is said that a musician may have inadvertently dropped the cloth upon a hot light bulb. Watch out, resin users, it sounds easy to do!

• • •

DUE to the fact that WPA music has gone on the rocks, practically speaking, the Buffalo orchestra will no longer be a federal organization. The Buffalo Philharmonic Society is having a drive with the hope of securing substantial backing for the orchestra. Franco Autori is engaged to continue as conductor and outstanding soloists are scheduled to appear with the orchestra this winter. Among the names recently added to the list of local artists is Paola Autori, wife of the conductor and formerly well-known as a star of the Philadelphia Opera company. Benny Goodman, playing a Mozart concerto for clarinet, will be a special attraction to Buffalo orchestra followers.

THIS CLIPPING FROM
HARPERS MAGAZINE
NEW YORK, N. Y.
OCT - - 1939

HOW TO TAME AN ORCHESTRA

"OUR experts to-night will include those veterans of 'Information, Please,' John Kieran, sports-writer and general walking encyclopedia, Franklin P. Adams, columnist of the New York *Post*, and Oscar Levant, composer and musical director of 'The American Way.' . . ."

Yes, that is the ***Oscar Levant*** who writes this month on "Music in Aspic." Next month he will contribute to HARPER's some observations upon Koussevitzky, Toscanini, and Stokowski. Both contributions will find their way somewhat later into a book which Mr. Levant is preparing for publication by Doubleday, Doran.

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL
OCT 1 - 1939

Finnish Government Honors Sibelius With Concert Given in Carnegie Hall

By Pierre Key

NEW YORK, Oct. 1.

Honoring Finland's greatest composer is one credit mark, at any rate, to give the New York world's fair. Grover Whalen and his associates haven't done much for the music arts; but that was no surprise. The trend, if not the dismal finish, was indicated in the early stages of planning.

However, the program devoted exclusively to the works of Jean Siebelius (and presented in Carnegie hall, not in the Music hall on the fairgrounds) was an occasion, as it deserved to be. Georg Schneevoight, foremost conductor of Finland, led the NBC Symphony orchestra. Sponsored by the Finnish government, the concert was an occasion.

I first observed Schneevoight's work as a conductor when he was preparing the Los Angeles Philharmonic orchestra for its opening concerts of the 1924-25 season.

There was musicianship and seriousness in all this Finn did, but he did not become popular with the Los Angeles public. Will Clark, who founded and backed and bossed the Los Angeles band in those days, didn't care particularly for Schneevoigt. So he remained only a short time. He is an abler conductor today, of course, and his interpretations of the Sibelius compositions performed will be considered in this department next week.

Off the Mark

This coming week brings the first of the long list of recitals and concerts New York has scheduled for the current season. On Thursday Frieda Hempel will again face a New York audience in Town hall.

Miss Hempel made an excellent impression last season, in so far as her interpretive art goes. The voice was warm and responsive, too, in the medium and lower part of her scale. It was only when some of the top notes were delivered that one realized the Hempel vocal resources (once so superlative) were not those of her Metropolitan Opera days.

It is hard for a distinguished artist to give up public appearances. There is a something in the blood, it would seem, that demands being satisfied in the only way satisfaction is to be had.

Prodigy Missteps

The immature pianist or violinist walks out on the stage, bows awkwardly (as is to be expected), waddles to the place to sit or stand, and begins the torture.

I use the word "torture" advisedly, since most of these 9, 10, 11 and 12-year-old youngsters have nothing to offer beyond some finger facility and a certain superficial musicality.

Why do they come before us? Ask their parents. For they are the responsible persons; responsible and, with almost no exceptions, unreasoning in their attitudes and in their procedure. We are to have a 12-year-old pianiste in Town hall recital this week. I, for one, shall not be present.

Irresponsible Managers

Looking back over a lengthy span, I can visualize an army of irresponsible concert and opera managers. If they have a marked degree of managerial ability it doesn't show, because there is invariably a financial smash up . . . more or less similar to the one that happened in Boston some ten days ago, when Lawrence Tibbett sent his cheque for $1,000 for carfare to get the stranded young men and women back to New York.

The "misses" of this undesirable portion of the music managerial fraternity are familiar enough to serve as a warning to the susceptible, yet they do not seem to be. For the same old games continue to be played in the same old way.

One of these days we may have a boss of music matters who will see to it that these persons are not permitted to get themselves, as well as others, into trouble. Until then the lambs will probably continue to be led to poor pastures.

Unionism in Music

Unionism is going farther and deeper into things every day. Its power in music has resulted in a change in the orchestra which was originally chosen to participate in the Carnegie hall festival of American Music week celebrating the 25th anniversary of the American Society of Composers, Authors and Publishers.

The Boston symphony, with Koussevitzky conducting, was to have been the organization to appear in this connection. But the hand of unionism reached out and pushed the Bostonians out of the picture . . . in favor of the New York Philharmonic symphony, which is a unionized orchestra.

The band from the Hub will be here during the course of the 1939-40 season, however, with ten concerts which already are virtually sold out.

(All rights reserved)

THIS CLIPPING FROM
DALLAS, TEX.
TIMES-HERALD
OCT 1 - 1939

THE MUSICAL DIGEST:

Sibelius Honored in Gala Event

BY PIERRE V. R. KEY,
Special Correspondent of The News.

NEW YORK, Sept. 30.—Honoring Finland's greatest composer is one credit mark, at any rate, to give the New York World's Fair. Grover Whalen and his associates haven't done much for the music arts; but that was no surprise. The trend, if not the dismal finish, was indicated in the early stages of planning.

However, the program devoted exclusively to the works of Jean Sibelius, and presented in Carnegie Hall, not in the Music Hall on the fair grounds, was an occasion, as it deserved to be, Georg Schneevoigt, foremost conductor of Finland, led the NBC Symphony Orchestra. Sponsored by the Finnish Government, the concert was an occasion.

I first observed Schneevoit's work as a conductor when he was preparing the Los Angeles Philharmonic Orchestra for its opening concerts of the 1924-25 season.

There was musicianship and seriousness in all this Finn did, but he did not become popular with the Los Angeles public. Will Clark, who founded and backed and bossed the Los Angeles band in those days, didn't care particularly for Schneevoigt. So he remained only a short time. An abler conductor today, of course, and his interpretations of the Sibelius compositions performed will be considered in this department next week.

Unionism in Music.

Unionism is going farther and deeper into things every day. Its power in music has resulted in a change in the orchestra which was originally chosen to participate in the Carnegie Hall festival of American Music Week celebrating the twenty-fifth anniversary of the American Society of Composers, Authors and Publishers.

The Boston Symphony, with Koussevitzky conducting, was to have been the organization to apear in this connection. But the hand of unionism reached out and pushed the Bostonians out of the picture . . . in favor of the New York Philharmonic-Symphony, which is a unionized orchestra.

The band from the Hub will be here during the course of the 1939-40 season, however, with ten concerts which already are virtually sold

---

THIS CLIPPING FROM
WAKEFIELD, MASS.
ITEM
OCT 2 - 1939

Dr. Koussevitzky, Symphony Orchestra conductor, says the war is ruining music in Europe. If what passes for music in America at times could be eliminated the same way, it might not be too high a price to pay.

THIS CLIPPING FROM
BROOKLYN, N. Y.
Long Island Advocate
OCT 2 - 1939

WORDS WITHOUT MUSIC

By LOUIS REID

(Music Features & Photo Syndicate, N. Y.)

WHEN it comes to songwriting industry consider Schubert and Brahms. Schubert, greatest creative genius in the world of song, wrote more than 600 melodies. Brahms, between symphonies and innumerable dance compositions, wrote more than 200 songs.

Louis Reid

Hackneyed Classics

Few are the listeners at the concert recitals of eminent vocalists who are familiar with more than a half dozen songs by these composers. Season after season, concert vocalists, touring the country, offer the same hackneyed songs of these composers. Inexplicable is their lack of enterprise and imagination in program-building.

Vocalists, for that matter, might also look into the unhackneyed songs of Mendelssohn, Debussy, Grieg and Hugo Wolf.

◆

The Boston Symphony Orchestra is 58 years old, the Chicago 48, the Philadelphia 39 . . . John Charles Thomas has added Peter De Rose's ballad, "I Heard a Forest Praying" to his repertoire . . . Al Roth is preparing a Children's Symphony, made up largely of arrangements of nursery jingles . . Rob Roy Peery is the only composer member of the American Society of Composers, Authors and Publishers to receive two degrees of Doctor of Music this Summer. Midland College in Nebraska and Wittenberg in Ohio honored him . . Dance bandleaders are using nicknames more and more to identify themselves,

Fritz Kreisler, A.S.C.A.P
(Has yet to yield to Radio)

viz: Red Norvo, Skinnay Ennis, Sandy Williams . . Debussy's "Clair de Lune" sounds most haunting when played by a full symphony orchestra . . . Ernest Krenek, composer of the first jazz-opera, "Jonny Spielt Auf," is coming to America this winter as a guest conductor, briefly, of the Boston Symphony

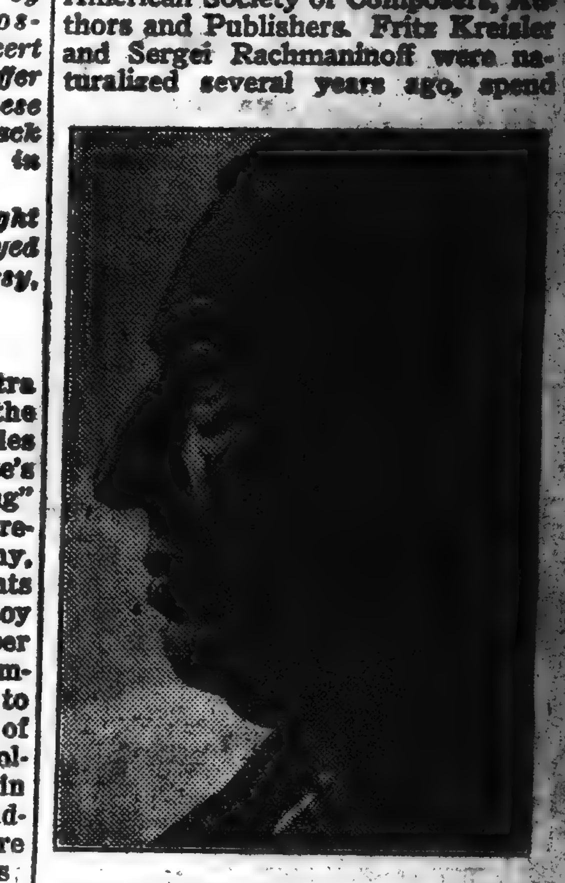
Paderewski Surrenders

For many years that leading musical triumvirate Paderewski, Kreisler and Rachmaninoff have resisted successfully the baits and blandishments of the broadcasters. Like water wearing away a stone, the radio men kept at work, finally

ist (he is now 78 years old) performed for the first time on American airwaves on Sept 25 from Lausanne, Switzerland. He played for one hour—the longest piano recital yet to be scheduled on the radio.

◆

Ignac Jan Paderewski is the only member of the triumvirate who is not an American citizen and hence is not eligible to membership in the American Society of Composers, Authors and Publishers. Fritz Kreisler and Sergei Rachmaninoff were naturalized several years ago, spend


Sergei Rachmaninoff, A.S.C.A.P.
(The air waves haven't got him either, as yet)

most of their time in this country. Occupying the topmost rank of concert artists, they devote most of their great talent and energy to the platform. It is only occasionally, between engagements and during rest periods, that they find the time and stimulation to compose.

Their creative periods are invariably attended by enormous success. They continue among the best sellers in the classical field, Kreisler, most notably for his "Caprice Viennois, "Leibesfreud," "The Old Refrain" and Rachmaninoff for his Preludes and Concertos.

It is by these compositions that their names will endure down the ages, just as Paderewski will be chiefly remembered for his Minuet.

◆

It is nothing new for an actor in pictures to sit down at a piano and play a melody that is soundless. It is something else again for a whole group of actors to do it. To achieve authenticity, convince any stray musicians looking at them on the screen that they were actually playing, the orchestra appearing in "Alexander's Ragtime Band," and consisting of Tyrone Power, violin; Don Ameche, piano; Jack Haley, drums; Chick Chandler, slip horn and Wally Vernon, piccolo and saxophone, had to study music, learn to play their instruments and rehearse just like regular bandmen.

The group took lessons for three months, and while their playing was not on the final sound track, they could have made Irving Berlin's music, had it been necessary

---

THIS CLIPPING FROM
BANGOR, ME.
NEWS
OCT 2 - 1939

Symphony Ticket Sale Announced

First Concert Last of November; Solo Artists

The Bangor symphony orchestra, as has already been briefly announced, is conducting the advance sale of season tickets for its annual concert series. Following the policy inaugurated with the establishment of evening rather than afternoon programs, the concerts will again be four in number. Soloists will also be presented, as in the last two seasons.

The soloists presented last season were among the highlights of a generally brilliant musical year in Bangor. The opening of the symphony series, with Emily Roosevelt as soloist, and the closing event with Mary Hayes Hayford as the soloist, were memorable concerts.

The first concert will be given probably the third week in November, the exact date at present depending upon the booking of solo talent.

A recent survey of the symphony orchestras in the United States reveals a phenomenal growth of public interest in symphonic music. Orchestras have in the past decade increased at staggering figures, and Bangor should take a just pride in the fact that our own orchestra was one of the earliest organized. It is believed that the Bangor symphony may be the oldest in continuous service of all the minor symphony orchestras. When it was founded in 1896 there were but three permanent symphony orchestras in this country, those of New York, Boston, and Chicago. Now not only have all the great cities permanent orchestras, but the smaller cities to a size even smaller than Bangor are rapidly realizing the importance of this musical phase as a civic and cultural asset.

33

THIS CLIPPING FROM
COLUMBUS, MISS.
Commercial Dispatch

OCT 2 - 1939

MUSIC PROFS HAD ENJOYABLE TIME

Professors Spent Summer Traveling, Studying or Attending Concerts

Six members of the music faculty of Mississippi State College for Women have resumed their positions after interesting vacations to all parts of the country. Miss *Poindexter, who has been absent* some time on account of illness, is cordially greeted by faculty and students again, and Robert N. Lee of Iowa becomes a new member of the piano department.

Theodore Russell, head of the department ,and Mrs. Russell enjoyed a trip to New York during the past summer at which time Mr. Russell selected seven new Steinway Grand pianos which are now being used in the Music Hall. Both Mr. and Mrs. Russell were taken through the Steinway factory by Henry Steinway. From there Mr. and Mrs. Russell went to Stockbridge, Massachusetts where they attended the Berkshire Symphonic Festival at the Tanglewood Estate which was formerly the home of Nathaniel Hawthorne. The estate was given to the Boston Symphony Orchestra with the understanding that concerts would be given there each summer. These concerts are directed by Serg Koussevitsky, one of the foremost conductors of the world today. There are 125 musicians in the orchestra.

Miss Elizabeth Adams, assistant professor of music, studied at the New England Conservatory of Music coached by Miss Gladys Childs, during the summer months. Miss Adams whose home is in Holliston, Massachusetts was the week-end guest of Mrs. Frank James, well-known philanthropist, of Newport where she gave a musical program. The assisting artist on the program was Count Henri di Teberge, a violinist of note.

Miss Evelyn Hohf, instructor of music, spent an interesting summer attending several college commencements. Among those she attended were Yankton, South Dakota; American Conservatory of Music in Chicago; and the Western Reserve in Cleveland where her sister received her Master's degree in music this summer. Miss Hohf also visited the Black Hills in South Dakota where the four presidents, Washington, Jefferson, Lincoln and Theodore Roosevelt, are being carved.

Miss Eta Atwell, assistant professor of music, attended the San Francisco World's Fair this summer. Particularly of interest to Miss Atwell was the distinguished School for Music in El Paso, Texas where she attended recitals given by the students of the school. In addition to the Fair, Miss Atwell enjoyed the San Francisco museums. Her return trip included stops in Utah and Colorado.

Adolph Weiser, assistant professor of music, studied this summer at the Chicago Musical College under Rudolph Ganz who is the head of the Musical College. Mr. Weiser took a class in piano, and a class in problems of interpretation and teaching, both taught by Dr. Ganz.

Dr. Ganz is considered one of the greatest living concert pianists, and once visited our campus as conductor of the Saint Louis Symphony Orchestra.

Mr. Weiser won the scholarship by playing in competition with twenty-five or thirty people which enabled him to take this work in chicago. He studied composition with Dr. Noetle who does all the arranging of orchestra for Chicago Symphony Orchestra.

Mr. Weiser wrote nine new chorus numbers which he submitted for publication. Two have been definitely accepted while the others are under consideration. All of these numbers are for men and women's glee clubs and some for mixed choruses.

Robert N. Lee, of Estherville, Iowa joins the music faculty as assistant professor in the piano department. He received his B. M. and M. M. degrees from Oberlin College in Ohio, where he was a pupil of both David Moyer and Frank Shaw. He was formerly a student at the American Conservatory in Chicago, and has done considerable composing.

THIS CLIPPING FROM
OAKLAND, CAL.
TRIBUNE

OCT 1 - 1939

Symphony Finished

Nikolai Lopatnikoff has finished his second symphony and expects to have it performed by the Boston Symphony Orchestra.

THIS CLIPPING FROM
ATHENS, GA.
BANNER HERALD

OCT 2 - 1939

University Music Department Prepared For Largest Enrollment In Its History

With the opening of the University of Georgia 1939 fall quarter session, faculty members of the art and music departments are prepared to offer to the largest student enrollment in history highly specialized training in the subjects whic hthese departments embrace. Hugh Hodgson, director of the Division of Fine Arts and head of the department of music, strongly advocates the doctrine that teachers should remain students.

Mr. Hodgson, in addition to travels in the Bermudas with Mrs. Hodgson, attended series "B" of the sixth annual Berkshire Symphonic Festival at Tanglewood, Mass. The Boston Symphony Orchestra with Serge Kousevitzky conducting offered concerts which Mr. Hodgson describes as "modern but conventional." He also herad chamber music programs featuring the Gordon and South Mountain String Quartets, and visiting historic points in New England, became acquainted with personalities prominent in the field of the arts and letters as well as musicians.

Lamar Dodd, head of the art department, after completing his usual heavy teaching routine for the first term of summer school, spent some time in New York studying not only the paintings of the old masters, but also the trends in contemporary painting. Copperhill, Tennessee, a small mining community abounding in interesting painting material, is the scene of Mr. Dodd's canvas which has won recognition at the World's Fair.

Bauer Pupil

After the first term of summer school, Michael McDowell toured to New York where he studied with Harold Bauer, internationally known pianist. He also attended some of the Berkshire Festival concerts.

Miss Annie Mae Holliday, popular painting teacher, spent the first part of the summer in New York City working with Robert Phillipp at the Art Students' League. She visited the museums, galleries, and other points of interest, including the World's Fair exhibits and Radio City. In New York, Miss Holliday met up with Miss Laura Blackshear, her niece, Laura Rogers, and Minnie Cutler, a former art student at the University.

James Couper Wright, visiting associate professor of art, who received the greater part of his art training in his native Scotland and who has travelled extensively in Europe, has been teaching design at Occidental College, San Diego, California, for the past year. This summer, in addition to his college routine, he taught watercolor for the San Diego Art Society and at the same time studied design under Norman Edwards.

Kimble Returns

Miss Lucile Kimble is back with the music department after a year's study in Rome, Italy, at the Santa Cecilia Conservatory. She brings with her the inspiration derived from Alfredo Casella, her teacher, as well as contacts made with other musicians, and being in a center that was constantly alive with the best literature from the fields of symphonic, operatic and instrumental music.

Travelling to points of interest that have connection with her teaching field, Miss Mildred Ledford, associate professor of art, visited Williamsburg, Virginia. There Miss Ledford studied the colonial architecture and furnishings, especially those of the governor's palace that were so beautifully preserved by John D. Rockefeller. Later, in New York City, Miss Ledford was attracted by the fair exhibits of design, textiles, pottery, glass and furniture, and in Asheville by the Biltmore, a splendid reprodutcion of a French chateau with all its rich rugs and art objects. -

Vacationing at Highlands,, N. C., Miss Jennie Belle Smith, assistant prfoessor of Public School Music, attended the Education Conference September 18-22.

Alan Kuzmicki, student assistant in the art department, spent the season at Ohio State University stulying ceramics, sculpture, and design in preparation for the courses in pottery that the department again offers after the lapse of a year. While at Ohio he also studied art education for further preparation in teaching at the University Demonstration school.

Reuben Gambrell, graduate assistant, completed work on the designs for the University commemorative plate, soon be issued, and somehow found time to do preliminary drawings for a Federal Mural Competition while continuing work on his master's requirements here and at the same tim eassisted Mr. Dodd and Miss Dick, the latter a guest teacher for the summer session.

A glimpse at the files of Miss Nolee May Dunaway, secretary to Mr. Hodgson, and Miss Sarah Hill, secretary to Mr. Dodd, attest the growth of these two departments.

Interesting exhibitions, the annual music festival, a concert series, the presentation of an oratorio and opera are included among plans for the year.

Begins Thursday

The most popular event of the year, the Music Appreciation Hour, begins Thursday at eight o'clock in the University chapel. A piano recital given by Hugh Hodgson will include the following musical selections:

Sarabande, Ramea-M c Dowell; Moonlight Sonata, Adagio sostenuto, Allegretto, Presto agiato, Beethoven; Polonaise in C sharp minor, Nocturne in C sharp minor, Madurka in F sharp minor, Revolutionary Etude, Chopin; Petrarch's Sonnet No. 123, Liszt; Concert Etude, Liszt; Perpetual Motion, Tocatta, Poulenc; Polka Dots, Hodgson.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Evening Public Ledger

OCT 2 - 1939

Josef Hofmann

JOSEF HOFMANN ILL ON WEST COAST

Pianist Who Gave Up Home Here to Aid Son Undergoes Operation

Josef Hofmann, famous pianist, who gave up his Merion home recently to go into exile on a Pacific isle for the sake of his son's health, is ill himself in a Los Angeles hospital.

All his Eastern concerts have been postponed until at least January 1, it was announced today in New York by his manager, F. C. Schang, who verified reports of Dr. Hofmann's illness.

Schang said the Polish - born pianist underwent an operation for an abscess on the lower back. He did not know just when the operation was performed, but said he received a letter from Dr. Hofmann's physician last Friday, saying that it would take at least two weeks for the incision to heal.

The physician also said that the pianist would need at least a month's rest.

Boston Date Canceled

The operation forced the cancellation of Dr. Hofmann's appearance with the Boston Symphony Orchestra, scheduled for late this month, and of a New York recital set for November 12.

"Dr. Hofmann probably will start his concert tour in the Northwest some time after the middle of November," Schang said.

Last June Dr. Hofmann gave a "farewell" concert at Robin Hood Dell. He and his family then went to a small, unnamed island off the southern coast of California, in the hope that the climate and dust-free air there would help his son, Edward Bok Hofmann, 8, to overcome a sinus condition and susceptibility to colds.

As a boy of 11, Hofmann made his professional debut on the Academy of Music stage fifty years ago. Since then he has been closely identified with music in Philadelphia.

In 1924 he was named director of the Curtis Institute. Eleven years later he gave up active instruction, but continued as director until last year.

Made Hobby of Inventions

Although Dr. Hofmann devoted most of his time to playing and composing, he found enough time to follow other hobbies, including inventions.

He is the holder of more than sixty patents. When he was a boy he developed extensions so that his legs could manipulate piano pedals. At 14 he invented a pair of folding roller skates. Other inventions include three automobiles, several boats, a screw-legged piano stool that won't slip, noiseless oil burners and numerous smaller gadgets.

THIS CLIPPING FROM
HUNTINGTON, W. VA.
HERALD-DISPATCH

OCT 2 - 1939

Q. When will the Boston Symphony Orchestra concerts begin? E. H.

A. The 59th season of the Boston Symphony Orchestra will open in Boston on Friday afternoon, October 13th. There will be two pre-season concerts in Carnegie Hall, New York City, on October 5 and 7 as part of the festival to be given by the American Society of Composers.

33

THIS CLIPPING FROM
COLUMBUS, MISS.
Commercial Dispatch

OCT 2 - 1939

MUSIC PROFS HAD ENJOYABLE TIME

Professors Spent Summer Traveling, Studying or Attending Concerts

Six members of the music faculty of Mississippi State College for Women have resumed their positions after interesting vacations to all parts of the country. Miss Poindexter, who has been absent some time on account of illness, is cordially greeted by faculty and students again, and Robert N. Lee of Iowa becomes a new member of the piano department.

Theodore Russell, head of the department ,and Mrs. Russell enjoyed a trip to New York during the past summer at which time Mr. Russell selected seven new Steinway Grand pianos which are now being used in the Music Hall. Both Mr. and Mrs. Russell were taken through the Steinway factory by Henry Steinway. From there Mr. and Mrs. Russell went to Stockbridge, Massachusetts where they attended the Berkshire Symphonic Festival at the Tanglewood Estate which was formerly the home of Nathaniel Hawthorne. The estate was given to the Boston Symphony Orchestra with the understanding that concerts would be given there each summer. These concerts are directed by Serg Koussevitsky, one of the foremost conductors of the world today. There are 125 musicians in the orchestra.

Miss Elizabeth Adams, assistant professor of music, studied at the New England Conservatory of Music coached by Miss Gladys Childs, during the summer months. Miss Adams whose home is in Holliston, Massachusetts was the week-end guest of Mrs. Frank James, well-known philanthropist, of Newport where she gave a musical program. The assisting artist on the program was Count Henri di Teberge, a violinist of note.

Miss Evelyn Hohf, instructor of music, spent an interesting summer attending several college commencements. Among those she attended were Yankton, South Dakota; American Conservatory of Music in Chicago; and the Western Reserve in Cleveland where her sister received her Master's degree in music this summer. Miss Hohf also visited the Black Hills in South Dakota where the four presidents, Washington, Jefferson, Lincoln and Theodore Roosevelt, are being carved.

Miss Eta Atwell, assistant professor of music, attended the San Francisco World's Fair this summer. Particularly of interest to Miss Atwell was the distinguished School for Music in El Paso, Texas where she attended recitals given by the students of the school. In addition to the Fair, Miss Atwell enjoyed the San Francisco museums. Her return trip included stops in Utah and Colorado.

Adolph Weiser, assistant professor of music, studied this summer at the Chicago Musical College under Rudolph Ganz who is the head of the Musical College. Mr. Weiser took a class in piano, and a class in problems of interpretation and teaching, both taught by Dr. Ganz.

Dr. Ganz is considered one of the greatest living concert pianists, and once visited our campus as conductor of the Saint Louis Symphony Orchestra.

Mr. Weiser won the scholarship by playing in competition with twenty-five or thirty people which enabled him to take this work in chicago. He studied composition with Dr. Noetle who does all the arranging of orchestra for Chicago Symphony Orchestra.

Mr. Weiser wrote nine new chorus numbers which he submitted for publication. Two have been definitely accepted while the others are under consideration. All of these numbers are for men and women's glee clubs and some for mixed choruses.

Robert N. Lee, of Estherville, Iowa joins the music faculty as assistant professor in the piano department. He received his B. M. and M. M. degrees from Oberlin College in Ohio, where he was a pupil of both David Moyer and Frank Shaw. He was formerly a student at the American Conservatory in Chicago, and has done considerable composing.

THIS CLIPPING FROM
OAKLAND, CAL.
TRIBUNE

OCT 1 - 1939

Symphony Finished

Nikolai Lopatnikoff has finished his second symphony and expects to have it performed by the Boston Symphony Orchestra.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Evening Public Ledger

OCT 2 - 1939

Josef Hofmann

JOSEF HOFMANN ILL ON WEST COAST

Pianist Who Gave Up Home Here to Aid Son Undergoes Operation

Josef Hofmann, famous pianist, who gave up his Merion home recently to go into exile on a Pacific isle for the sake of his son's health, is ill himself in a Los Angeles hospital.

All his Eastern concerts have been postponed until at least January 1, it was announced today in New York by his manager, F. C. Schang, who verified reports of Dr. Hofmann's illness.

Schang said the Polish - born pianist underwent an operation for an abscess on the lower back. He did not know just when the operation was performed, but said he received a letter from Dr. Hofmann's physician last Friday, saying that it would take at least two weeks for the incision to heal.

The physician also said that the pianist would need at least a month's rest.

Boston Date Canceled

The operation forced the cancellation of Dr. Hofmann's appearance with the Boston Symphony Orchestra, scheduled for late this month, and of a New York recital set for November 12.

"Dr. Hofmann probably will start his concert tour in the Northwest some time after the middle of November," Schang said.

Last June Dr. Hofmann gave a "farewell" concert at Robin Hood Dell. He and his family then went to a small, unnamed island off the southern coast of California, in the hope that the climate and dust-free air there would help his son, Edward Bok Hofmann, 8, to overcome a sinus condition and susceptibility to colds.

As a boy of 11, Hofmann made his professional debut on the Academy of Music stage fifty years ago. Since then he has been closely identified with music in Philadelphia.

In 1924 he was named director of the Curtis Institute. Eleven years later he gave up active instruction, but continued as director until last year.

Made Hobby of Inventions

Although Dr. Hofmann devoted most of his time to playing and composing, he found enough time to follow other hobbies, including inventions.

He is the holder of more than sixty patents. When he was a boy he developed extensions so that his legs could manipulate piano pedals. At 14 he invented a pair of folding roller skates. Other inventions include three automobiles, several boats, a screw-legged piano stool that won't slip, noiseless oil burners and numerous smaller gadgets.

THIS CLIPPING FROM
ATHENS, GA.
BANNER HERALD

OCT 2 - 1939

University Music Department Prepared For Largest Enrollment In Its History

With the opening of the University of Georgia 1939 fall quarter session, faculty members of the art and music departments are prepared to offer to the largest student enrollment in history highly specialized training in the subjects whic hthese departments embrace. Hugh Hodgson, director of the Division of Fine Arts and head of the department of music, strongly advocates the doctrine that teachers should remain students.

Mr. Hodgson, in addition to travels in the Bermudas with Mrs. Hodgson, attended series "B" of the sixth annual Berkshire Symphonic Festival at Tanglewood, Mass. The Boston Symphony Orchestra with Serge Koussevitzky conducting offered concerts which Mr. Hodgson describes as "modern but conventional." He also herad chamber music programs featuring the Gordon and South Mountain String Quartets, and visiting historic points in New England, became acquainted with personalities prominent in the field of the arts and letters as well as musicians.

Lamar Dodd, head of the art department, after completing his usual heavy teaching routine for the first term of summer school, spent some time in New York studying not only the paintings of the old masters, but also the trends in contemporary painting. Copperhill, Tennessee, a small mining community abounding in interesting painting material, is the scene of Mr. Dodd's canvas which has won recognition at the World's Fair.

Bauer Pupil

After the first term of summer school, Michael McDowell toured to New York where he studied with Harold Bauer, internationally known pianist. He also attended some of the Berkshire Festival concerts.

Miss Annie Mae Holliday, popular painting teacher, spent the first part of the summer in New York City working with Robert Phillipp at the Art Students' League. She visited the museums, galleries, and other points of interest, including the World's Fair exhibits and Radio City. In New York, Miss Holliday met up with Miss Laura Blackshear, her niece, Laura Rogers, and Minnie Cutler, a former art student at the University.

James Couper Wright, visiting associate professor of art, who received the greater part of his art training in his native Scotland and who has travelled extensively in Europe, has been teaching design at Occidental College, San Diego, California, for the past year. This summer, in addition to his college routine, he taught watercolor for the San Diego Art Society and at the same time studied design under Norman Edwards.

Kimble Returns

Miss Lucile Kimble is back with the music department after a year's study in Rome, Italy, at the Santa Cecilia Conservatory. She brings with her the inspiration derived from Alfredo Casella, her teacher, as well as contacts made with other musicians, and being in a center that was constantly alive with the best literature from the fields of symphonic, operatic and instrumental music.

Travelling to points of interest that have connection with her teaching field, Miss Mildred Ledford, associate professor of art, visited Williamsburg, Virginia. There Miss Ledford studied the colonial architecture and furnishings, especially those of the governor's palace that were so beautifully preserved by John D. Rockefeller. Later, in New York City, Miss Ledford was attracted by the fair exhibits of design, textiles, pottery, glass and furniture, and in Asheville by the Biltmore, a splendid reprodutcion of a French chateau with all its rich rugs and art objects.

Vacationing at Highlands,, N. C., Miss Jennie Belle Smith, assistant prfoessor of Public School Music, attended the Education Conference September 18-22.

Alan Kuzmicki, student assistant in the art department, spent the season at Ohio State University stulying ceramics, sculpture, and design in preparation for the courses in pottery that the department again offers after the lapse of a year. While at Ohio he also studied art education for further preparation in teaching at the University Demonstration school.

Reuben Gambrell, graduate assistant, completed work on the designs for the University commemorative plate, soon be issued, and somehow found time to do preliminary drawings for a Federal Mural Competition while continuing work on his master's requirements here and at the same tim eassisted Mr. Dodd and Miss Dick, the latter a guest teacher for the summer session.

A glimpse at the files of Miss Nolee May Dunaway, secretary to Mr. Hodgson, and Miss Sarah Hill, secretary to Mr. Dodd, attest the growth of these two departments.

Interesting exhibitions, the annual music festival, a concert series, the presentation of an oratorio and opera are included among plans for the year.

Begins Thursday

The most popular event of the year, the Music Appreciation Hour, begins Thursday at eight o'clock in the University chapel. A piano recital given by Hugh Hodgson will include the following musical selections:

Sarabande, Ramea-M c Dowell; Moonlight Sonata; Adagio sostenuto, Allegretto, Presto agiato, Beethoven; Polonaise in C sharp minor, Nocturne in C sharp minor, Madurka in F sharp minor, Revolutionary Etude, Chopin; Petrarch's Sonnet No. 123, Liszt; Concert Etude, Liszt; Perpetual Motion, Tocatta, Poulenc; Polka Dots, Hodgson.

THIS CLIPPING FROM
HUNTINGTON, W. VA.
HERALD-DISPATCH

OCT 2 - 1939

Q. When will the Boston Symphony Orchestra concerts begin? L. H.

A. The 59th season of the Boston Symphony Orchestra will open in Boston on Friday afternoon, October 13th. There will be two pre-season concerts in Carnegie Hall, New York City, on October 5 and 7 as part of the festival to be given by the American Society of Composers.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

OCT 3 - 1939

Music and The Drama

BOSTON SYMPHONY ANNOUNCES PLANS

The Boston Symphony Orchestra has announced interesting features for its 59th season which will open in Symphony Hall, Boston, on Friday afternoon, October 13th. This will be the 16th successive year of the famous orchestra under the direction of its illustrious conductor, Serge Koussevitzky. The Boston season will consist of the usual 24 pairs of Friday afternoon and Saturday evening concerts, and 6 pairs of Monday evening and Tuesday afternoon concerts in Symphony Hall. There are to be concerts as usual in other cities of New England, New York and the west.

There will be two pre-season concerts in Carnegie Hall, New York, when on October 5 and 7 the Orchestra, under its regular conductor, presents two programmes entirely of American music, old and new, as part of the festival to be given by the American Society of Composers.

The choice of Boston's orchestra and conductor to present the music of this country is consistent with the keen interest Koussevitzky has always taken in American musical trends. A remark once made by H. T. Parker, late critic of the Boston Transcript, is now equally applicable: "Dr. Koussevitzky holds American composers to the highest standards, gives them also the same consideration and opportunity as he follows with Europeans. There is no more to be asked; no more to be done. It is the way of a just, open, wisely fostering mind. Various epitaphs are written for men when they finish their work, withdraw and die. Dr. Koussevitzky will deserve one of the choicest and rarest: Friend and Encourager of Youth. And to no neglect of the preceding, semi-established, but still ripening, generation."

The classical repertory will of course have the largest place upon Dr. Koussevitzky's programme. He intends a larger repetition than usual of the music of Bach and Mozart. Bach's Mass in B minor will be performed at a special concert in April. The season will end with a Tchaikovsky Festival, in commemoration of the hundredth anniversary of the birth of the Russian composer. There will be a concert performance of the opera "Pique-Dame," in addition to orchestral works. Announced revivals are Mahler's "Song of the Earth," Debussy's "Martyrdom of Saint Sebastian," and Stravinsky's "Oedipus Rex," to be conducted by the composer. A new symphony of Stravinsky will also be introduced. Serge Prokofieff has been invited to play a piano concerto of his own.

Soloists engaged for the Friday and Saturday series include the pianists Josef Hofmann, Rudolf Serkin, Walter Gieseking, and Jan Smeterlin; the violinists Jascha Heifetz, and Joseph Szigeti; 'cellist Emanuel Feuermann; and the celebrated saxophone virtuoso Sigurd Rascher.

OSTON TRAVELER, TUESDAY, OCTOBER 3, 1939

FREE CONCERTS BY SYMPHONY

The definitive programs are now announced, which Dr. Serge Koussevitzky has assembled for two special pre-season concerts of American compositions to be presented by the Boston Symphony Orchestra in Symphony Hall., this week as a tribute to the American symphonic composer. This music will be offered free to the public tomorrow evening and Friday afternoon.

Selecting works for these programs primarily from the point of view of balance and contrast, Dr. Koussevitzky has contrived also to give a broad view of American musical history in point of time and geographical distribution.

Of the older generation, the late Arthur Foote and Henry Hadley and the living John Alden Carpenter will be represented. Among the younger generation, the names range from Deems Taylor and Howard Hanson to Randall Thompson, Roy Harris and his pupil, William Schuman. Of particular interest in this category is the revival of the Piano Concerto in F of the late George Gershwin.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 3 - 1939

WORDS About Music — And Musicians

Four soloists and three orchestras will be featured in the Smith College concert course for the year 1939-40, to be given in John M. Greene Hall in Northampton.

The course will open with a concert by Marian Anderson, contralto, followed by the Rochester Philharmonic Orchestra, conducted by Joseph Iturbi; Adolf Busch, violinist, and Rudolf Serkin, pianist; the Cleveland Orchestra, under the direction of Artur Rodzinski; Alexander Brailowsky, pianist, and the Boston Symphony Orchestra, conducted by Serge Kussevitzky.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram

OCT 3 - 1939

Dr. Serge Koussevitzky, who was told 15 years ago, when he assumed conductorship of the Boston Symphony orchestra, that American concert-goers disliked American compositions, today has proof that his faith in this country's composers was justified. With two full programs of American compositions, he will play to 5000 music lovers tomorrow night and Friday afternoon—and 5000 applications could not be filled.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

OCT 3 - 1939

NORTH ADAMS MAN NAMED MEMBER OF BOSTON SYMPHONY

North Adams, Oct. 3—Pasquale Cardillo, son of Mr. and Mrs. Anthony Cardillo of 102 Francis street, this city, and a former North Adams Transcript pressroom boy, has been chosen as a full time member of the Boston Symphony orchestra. During the orchestra's Berkshire Symphonic festival concerts at Lenox he was a substitute member of the famous organization.

Mr. Cardillo, who is but 21 years old, is only 14 weeks out of the New England Conservatory of Music. He was selected for the symphony by Dr. Serge Koussevitsky, the conductor. At 21, Cardillo will be one of the youngest members of the orchestra, known as one of the finest in the world.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

OCT 3 - 1939

Big Demand Reported For Boston Concerts

Boston, Oct. 3.—(AP)—Evidence of public enthusiasm for the serious musical work on American composers was seen today by officials of the Boston Symphony Orchestra in an overwhelming demand for seats for two free concerts to be conducted by the world-famous organization as a tribute to the American composer.

The management announced today that thus far, applications for seats at the two concerts, tomorrow and Friday, had exceeded the capacity of the hall by 5,000.

The orchestra's ussian-born conductor, Serge Koussevitzky, for 15 years has insisted upon giving place on his symphonic programs to American composers. Similar tributes are being conducted by musical organiaztions in New York this week.

THIS CLIPPING FROM
WATERVILLE, ME.
SENTINEL

OCT 3 - 1939

Q.—When will the Boston Symphony Orchestra concerts begin? L. H.

A.—The 59th season of the Boston Symphony Orchestra will open in Boston on Friday afternoon, October 13th. There will be two preseason concerts in Carnegie Hall, New York City, on October 5 and 7 as part of the festival to be given by the American Society of Composers.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

OCT 3 - 1939

NORTH ADAMS MAN NAMED MEMBER OF BOSTON SYMPHONY

North Adams, Oct. 3—Pasquale Cardillo, son of Mr and Mrs Anthony Cardillo of 102 Francis street, this city, and a former North Adams Transcript pressroom boy, has been chosen as a full time member of the Boston Symphony orchestra. During the orchestra's Berkshire Symphonic festival concerts at Lenox he was a substitute member of the famous organization.

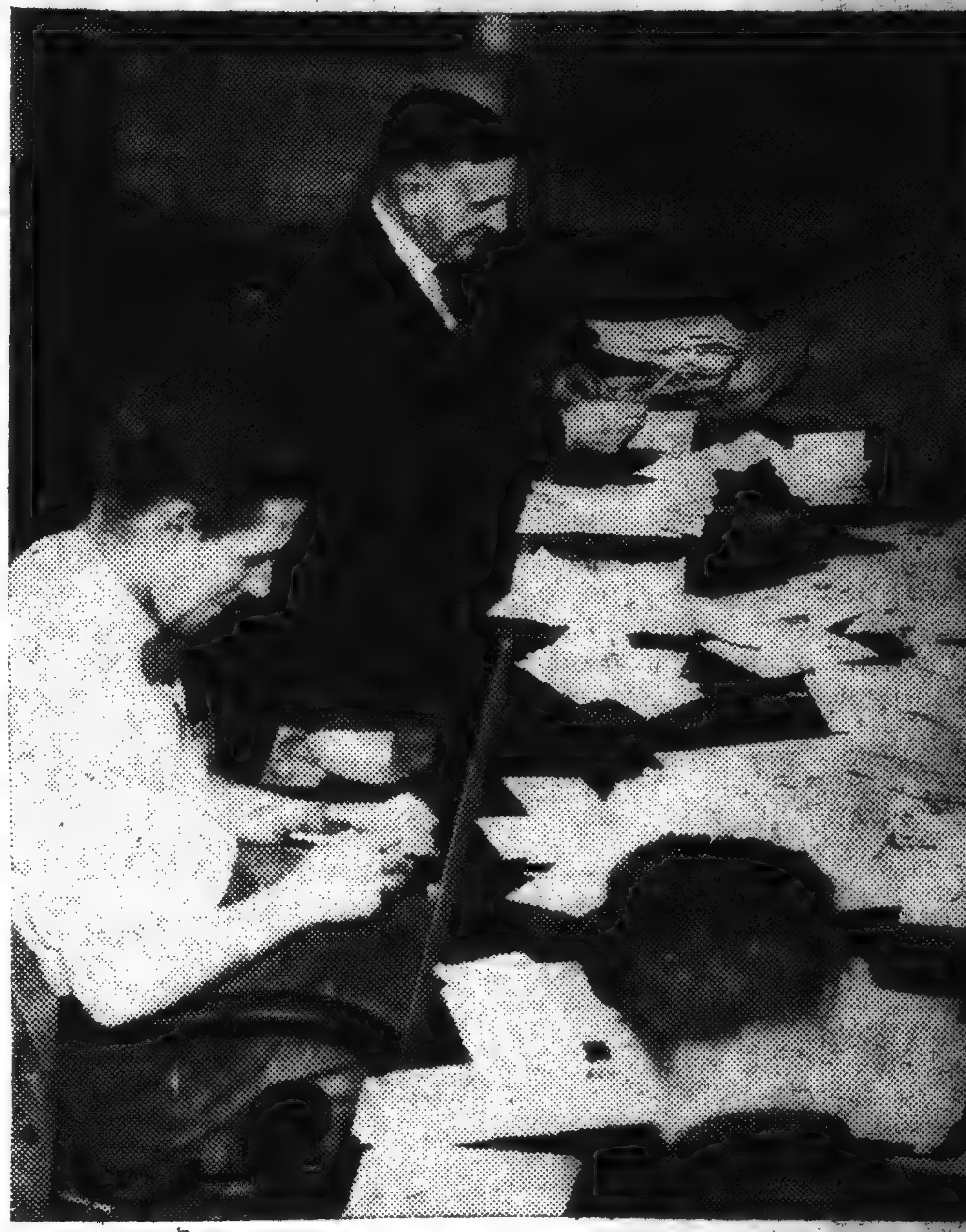
Mr Cardillo, who is but 21 years old, is only 14 weeks out of the New England Conservatory of Music. He was selected for the Symphony by Dr Serge Koussevitzky, the conductor. At 21, Cardillo will be one of the youngest members of the orchestra, known as one of the finest in the world. On entering Drury high school Cardillo became a member of the clarinet section of the band as a freshman and played for four years. Frequently he took the baton ordinarily in the hands of James M. Chambers, supervisor of music, to conduct the band at rehearsals and in concerts.

Encouraged by Prof Chambers, the young man enroled in the conservatory after his graduation from Drury in 1935. After school hours Cardillo worked in the Traanscript pressroom and during vacations throughout his high school course. Today he began his work with the famous orchestra in rehearsals preparing for the coming season which will open at Symphony hall in Boston, the night of the 13th.

With part of his earnings at Lenox in August, Pasquale bought a fine meerschaum pipe for his father, who gave him his first music lessons 10 years ago. The elder Cardillo put the pipe away, saying, "Pasty, I'll not smoke it until you are really a full member of the Boston Symphony." Saturday night he smoked it, years sooner than he or his son thought he might.

OCTOBER 3, 1939 C 34 Page Five

N. E. Love of Good Music Exhausts Symphony Staff



(Photo by Nilsson)

Symphony Hall employees tackle a few of the letters from all over New England written by lovers of American symphonic music who hope to attend the free concerts to be given tomorrow evening and Friday afternoon by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky.

Western Union Boy Is First in Ticket Rush For Two Free Concerts by Boston's Orchestra

Exhausted Symphony Hall employees have mailed out the last available sets of tickets for the free concerts of American symphonic music to be given tomorrow evening and Friday afternoon by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky.

Those who appealed too late or neglected to enclose a stamped envelope will receive a special souvenir program containing program notes by John N. Burk, Symphony annotator, and portraits of the nine American composers whose works will be played at the two concerts.

First of the thousands from all over New England to apply for tickets to the festival was a Western Union messenger boy who presented his own handwritten telegram at the box office. When the great mail rush began appeals came from doctors, lawyers, chemists, the local police department, the Lowell Boy Scout Council, the Federal Reserve Bank, and most of the New England conservatories, music schools and colleges that have courses in music.

The constantly increasing mail disclosed lovers of American symphonic music in a Cambridge firm specializing in hand-split cedar shingles, a chemical company in Everett, a Cliftondale shoe factory, and the Grid Flat Slab Corporation, on Dudley street.

In order to avoid confusion, it was decided to have all seats reserved for the two concerts. For the first time, the familiar Friday afternoon "rush seat" crowd will not have to gather on the Huntington avenue steps several hours before concert time. They will probably come anyway, from force of habit.

According to George E. Judd, manager of the Boston Symphony Orchestra, the general tenor of the letters of requests was: "I would like to hear both concerts, but if I may have only one set of tickets, my preference is for . . ."

"The people who come to Symphony are nice people," says Mr. Judd.

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD

OCT 3 - 1939

Josef Hofmann Seriously Ill, Eastern Concerts Delayed

Josef Hofmann, famous pianist who went into voluntary exile with his family in June on an island off the Pacific coast in an effort to rebuild his son's health, is seriously ill in a Los Angeles hospital.

The noted Polish-born Philadelphia musician's condition became known when F. C. Schang, his New York manager, announced yesterday that he had been forced to cancel an Eastern concert tour until January 1, at least.

Abscess Operation.

Schang said the musician underwent an operation for an abscess on his back. He did not know when it had been performed, he said, but had received a letter from the pianist's physician saying it would take at least two weeks to heal, and that the patient would need at least a month's rest.

An appearance with the Boston Symphony Orchestra late this month and a New York recital November 12 were among the engagements canceled.

Hofmann probably will resume playing sometime late in November in the Northwest, Schang said.

Went to Unnamed Island.

Last June Hofmann gave a farewell concert at Robin Hood Dell before leaving for an unnamed island off the California coast in an effort to build up the resistance of his son, Edward Bok Hofmann, 8, to colds and a sinus condition.

He was director of the Curtis Institute until last year, actively instructing there from 1924 to 1935. He made his debut as a pianist on the Academy of Music stage 50 years ago.

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD
OCT 3 - 1939

'A Hundred Men and a—'

By EDWIN H. SCHLOSS

Oscar Levant, the well-known keyboard wit, Broadway orchestra leader and musical savant of radio's "Information Please" program, recently lifted the curtain which shields the private lives of the New York Philharmonic, the Boston Symphony and Philadelphia Orchestras from the public eye and showed us those august institutions in the boudoir with their hair down.

The boudoir of the symphony orchestra is, of course, the rehearsal platform. There, according to the shrewd and impish Mr. Levant, not only are beautiful programs born and temperaments ventilated, but reputations are made, lost, strayed or stolen.

Not Made in Heaven

In an article in the October number of Harper's magazine, "Music in Aspic," Levant says: [illegible] the relationship of conductor and orchestra much depends on the first meeting. As a human equation it has much the same atmosphere as the meeting of the principals in a prearranged Hungarian wedding, with the bride and bridegroom thoroughly aware that they are fated to make common cause whether they are enamoured of each other or not. These are not marriages made in heaven; they are made mostly in the office of Impresario Arthur Judson."

Though Levant does not explicitly say so, his Hungarian wedding analogy is carried further by his later observations about the "post-marital" relations of conductor and players. "Contrary to the general opinion," he says, "a good orchestra can do more to ruin a conductor than it can to make him." This, however, applies to guest conductors or transient podium tenants rather than to the more firmly enthroned monarchs of the baton.

Utter Control Rare

"Essentially," he says, "the question is one of domination. . . . Utter control of a performance . . . is a rare talent among musicians, possessed among conductors now active in America only by Koussevitzky, Stokowski and Toscanini.

"But 'authority,' 'beat' and 'knowledge of scores' aside . . . actual control of an orchestra comes when the conductor has in his inside pocket a contract for next season; in other words, the right to hire and fire." Mr. Levant says the attitude of the average orchestra-player toward any new conductor may be epitomized as 'a hundred men and a louse'." On the other side, the attitude of the new conductor, he says, may vary as widely as the divergent literary tempers of Dale Carnegie's "How to Win Friends and Influence People" and Adolf Hitler's "Mein Kampf."

"When Stokowski spent his memorable and brief guest engagement with the (New York) Philharmonic some years ago," Levant recalls, "he certainly did not leave his authority, beat and knowledge of scores in the green room with his topcoat. But no one will forget the playing of the Philharmonic which led Stokowski to describe the two weeks as 'one of the unhappiest experiences of my life'."

Banished for Smile

The trouble, according to Levant, was precipitated by the New York orchestra's mistaken sense of loyalty to Toscanini plus their resistance to a display of some of our own maestro's imperial hauteur. He says:

"When one of the bass players had the effrontery to smile during a Stokowskian monologue he was summarily banished from the rehearsal. Expecting contrition, Stokowski was astounded to hear him say: 'Thank you—I haven't had a Thursday evening off all winter'."

"This witticism evoked a giggle from a rear desk 'cellist, who promptly was directed to join his colleague in exile."

"Plainly," surmises Mr. Levant, "neither of these occurrences would have happened in Philadelphia, where Stokowski exacts his 'hundred percent co-operation,' not merely by will power, his beautiful hands and exquisite gestures, but more pertinently through the knowledge that dismissal from a rehearsal is not for a day or week but for all time."

When Willem Mengelberg first exercised his exciting personality on the men of the Philharmonic early in the 1920's their eager acceptance, Levant says, finally rose to blind idolatry. Yet when a dark cloud in the form of Arturo Toscanini appeared on the horizon and it became apparent a new boss was coming in, Mengelberg was "gleefully sabotaged."

Still 'Slave Driver'

Toscanini, in turn, passed through the same cycle of question, resentment and endearment. And though the great Arturo stands today the unquestioned maestro of maestros among all musicians, he is still known among the boys as "the slave driver."

Levant's article contributes to the Toscanini legend with several instances of the maestro's incredible memory—his correction of Ernest Schelling in a rehearsal when Schelling made a trifling deviation in one of his own (Schelling's) piano concertos; his astounding ability to remember passages for the third flute and fourth horn however deeply embedded in the score.

As is well known, Toscanini's approach to an orchestra is more in the spirit of Hitler than Dale Carnegie, though his approach to a score is with the art of a poet, with the authority of a god.

Toscanini at rehearsal may be crisp and taciturn. But he also may rave and swear in gutter Italian, break his baton, weep, go down on his knees, or throw a music stand at an errant trombonist. Offenders sometimes are pulverized with a torrent of abuse, but an exceptionally well-played solo will bring the happy performer a beaming smile or even in extreme moments a kiss on both cheeks.

Stokowski Was Ready

Mr. Levant concludes his little back-stage excursion among the maestros and their minions with a story about Stokowski which this paper has been unable to verify among orchestra players—perhaps for obvious reasons.

The story is that one spring the Philadelphia orchestra men were mystified at Stokowski's insistence on repeated rehearsals of the "Blue Danube," which was not programmed for the rest of the season. The mystery, Levant says, was cleared up some months later when Stokowski, seated in the audience at a concert in Robin Hood Dell, was summoned to the stage and asked to conduct.

"Stokowski resisted," according to Levant, "with gestures of unassuming modesty, listened to the applause, and finally indicated to the audience that he was powerless to deny its wish. He mounted the stage then and led an 'impromptu' performance of—'The Blue Danube'."

TOSCANINI
Was he responsible . . .

STOKOWSKI
. . . for his "unhappiest experience"?

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
OCT 3 - 1939

AT FESTIVAL TONIGHT

Simon Barer, sensational Russian pianist, is shown practicing this morning for his Worcester debut at the second concert of the 80th Worcester Music Festival tonight at 8.15 in the Auditorium.

Famous Russian Pianist Festival Artist Tonight

Simon Barer to Play Concerto in E Flat Major by Liszt—Last Night's Opening Concert Starring Helen Jepson Marked Success

Opening an American tour of 35 appearances with tonight's Worcester Music Festival concert, Simon Barer, one of the world's leading pianists, will play the difficult and brilliant Concerto in E Flat Major by Franz Liszt, accompanied by the orchestra. It was the playing of this piece which won Mr. Barer the Rubinstein prize, highest award at Petrograd Conservatory of Music, just 20 years ago. He is now 42.

Besides the E Flat Concerto, which demands the flawless technique for which the Russian musician has received acclaim in Europe and more recently in South America, Mr. Barer will play piano solos from the fantasy "Don Juan."

Just returned from a series of concerts in Brazil, where he was, as he points out, "clever enough to go instead of Europe this Summer," Mr. Barer will play with the St. Louis Symphony Orchestra in November, with the Boston Symphony in December and in January with the New York Philharmonic.

To Become Citizen

A native of Russia, he left that country in 1929 and has lived in Sweden, Paris and Berlin. His enthusiastic reception by New York critics two seasons ago and his admiration for the United States has led him to make application for citizenship in this country.

"Song of the Fates," by Johannes Brahms, opening number on tonight's program, is classed with best of the composer's productions. It affords the orchestra an opportunity for a wide range of effects. The English translation of Goethe's words is the work of John F. Kyes, Jr., of Worcester.

The orchestra will play Fountains of Rome, by Ottorino Respighi, who died in Rome in 1936. In this piece the composer has expressed the visions brought to him on contemplation of four Roman fountains.

"Songs of Conquest," by Harl McDonald. expressing the spirit of the pioneer and his will to dominate the New World, will be sung by the Festival chorus. The composer, at present director of music at University of Pennsylvania, describes the musical style as "neo-primitive," combining the spirit of primitive music with modern.

The final number on the program will be Polka and Fugue from the opera "Schwanda the Bag-piper," an orchestral piece by Jaromir Weinberger. The opera from which the polka and fugue are taken is a comedy based on Czech folk music and lore.

Successful Opening

Last night's opening concert, starring Helen Jepson, soprano, Robert Weede, baritone, the Festival chorus and orchestra, was a traditionally colorful event and attracted the largest first night audience in many years. Enthusiastic applause brought back Miss Jepson for three encores in addition to the scheduled arias in the second half of the program.

Worcester's own Festival chorus of 450 voices was highly complimented by Director Albert Stoessel, who considers this year's group the best chorus he has conducted in his 15 seasons with the Festival. Mr. Stoessel praised the orchestra, ninety-five per cent of whose members have played many times in the Festival orchestra.

Hamilton B. Wood, president of Worcester County Musical Association, stated the opening night was very satisfactory from the standpoint of attendance.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

OCT 3 - 1939

Walter, Molinari, Defauw Will Conduct NBC Symphony

Performance of a new symphony by the well-known American composer Roy Harris; guest appearances by Bruno Walter, Bernardino Molinari and Desire Defauw, and a series of sixteen chamber music broadcasts in addition to the orchestra's Beethoven Festival, are outstanding events of the winter schedule announced for Arturo Toscanini and the NBC Symphony Orchestra.

Toscanini's opening broadcast, on Saturday, Oct. 14, from 9 to 10:30 p.m. over the NBC Blue Network, will feature works of Schubert, Strauss, Haydn and Respighi.

The Harris composition, a symphony in one movement, is the poser's third in this form. It will be given its initial radio performance on Toscanini's second broadcast, Saturday, Oct. 21. The symphony has been played in concert only twice before, both times by Serge Koussevitzky and the Boston Symphony.

Toscanini's first series of concerts **will conclude on Dec. 2, with a performance of Beethoven's Ninth Symphony, probably to be heard from Carnegie Hall during the regular NBC Symphony Hour. He will be followed by Desire Defauw, Belgian conductor, making his first appearance in America, who will conduct the concerts of Dec. 9 to 30; Bernardino Molinari, to be heard Jan. 6 to Feb. 3, and Bruno** Walter, guest conductor on the concerts of Feb. 10 to March 9.

On March 16, Toscanini will return for his second concert series, which will continue until May 4. His concluding concert of this series will feature Vladimir Horowitz, world-famous pianist, as soloist in Rachmaninov's Third Concerto.

A series of chamber music broadcasts, supplementing the Beethoven Festival planned by the NBC Symphony for the concerts of Oct. 28 to Dec. 2, will feature performance of all of Beethoven's string quartets in alternate weekly broadcasts by the American Art Quartet and the Primrose String Quartet, beginning Sunday, Oct. 8, from 9:30 to 10 p.m., Central standard time, over the NBC Red Network.

The two quartets, formed from the string section of the NBC Symphony, are headed by Carlton Cooley and William Primrose, the men who share the first viola desk in the Symphony.. Other members of the Primrose Quartet are Oscar Schumsky and Josef Gingold, violins, and Harvey Shapiro, cello. The American Art Quartet includes, besides Cooley, Max Hollander and Paul Winter, violins, and Carl Stern, cello.

The program for Toscanini's opening concert, Oct. 14, follows:

Symphony in B Minor, Unfinished..Schubert
Don Juan ....Strauss
Symphony No. 99, in E-Flat Major...Haydn
Passacaglia and Fugue in C Minor......
.... Bach-Respighi

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

OCT 3 - 1939

N. Y. Hears Festival Of American Music

A giant free festival of American music, including performers ranging from the New York Philharmonic Symphony Orchestra to Benny Goodman and other prominent swing band leaders, is being given as a gift to the American public by the American Society of Composers, Authors and Publishers at Carnegie Hall in New York City this week. Seven nighttime concerts and a children's matinee will include the greatest names in American musical composition, appearing both in person and through their works

Programs range from a jitterbug evening featuring the bands of Paul Whiteman, Benny Goodman, Fred Waring and Glenn Miller, to two symphonic evenings of all-American music to be rendered by the New York Philharmonic Symphony Society under distinguished conductors, with Albert Spalding, violinist, and Abram Chasins, pianist, as soloists. All participating artists are being paid their full rates, but the members of the ASCAP are giving the concerts free to the American public.

During the week the Boston Symphony Orchestra under Dr. Serge Koussevitsky will give two free concerts in tribute to American composers at Symphony Hall, Boston.

Gene Buck, president of the ASCAP, said: "Twenty-five years ago, a small group of composers, authors and publishers was led by the late great Victor Herbert in the foundation of ASCAP. In the quarter of a century which has elapsed since then, our society has grown to a position unequalled in the history of the world for the protection, advancement and encouragement of creative musical artists. The public has, of course, had a great part in this. The music loving public has supported us directly and indirectly, and this support has made possible the great growth of American music, both classical and popular. It is in recognition of this that ASCAP wants now to give to the American public, without cost, this series of concerts in which the best in American music, past and present, will be played and sung for the benefit of thousands of music lovers."

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH

OCT 3 - 1939

Swift, Swiss Movement

Editor of The Times-Dispatch:

Sir,—Following the thought of your editorial in this morning's Times-Dispatch about the orchestra of Hastings, England, banning Wagner music, a searchlight backwards would focus on the practice of the Metropolitan Opera House the two years we were in the World War.

The irony of being deprived of their rare beauty is that some of Wagner's most exquisite works were created while he was a political exile from Germany. The bitterness toward him from his own German people magnifies and gives full value to the magnanimity of soul and colossal courage of Franz Liszt in introducing and conducting Wagner's works at Bayreuth during this critical time.

"Keep Art Out of It," would also have saved the spectacle which occurred upon our declaring war with Germany when Dr. Muck, the conductor of the Boston Symphony Orchestra, was adamant in refusing to open his concerts with "The Star Spangled Banner" upon the ground that it did not qualify musically to merit a place on the program.

When they called him pro-German, the situation became serious and Dr. Muck claimed Swiss citizenship. The incomparable James Huneker delightfully diagnosed it by saying: "Dr. Muck is a German conductor with Swiss movements."

F. L. R.

Richmond.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

OCT 4 - 1939

Boston Concert Seats All Taken

Popularity of Serious American Works Indicated

BOSTON, Oct. 3 (AP)—Evidence of public enthusiasm for the serious musical work of American composers was seen today by officials of the Boston Symphony Orchestra in an overwhelming demand for seats for two free concerts to be conducted by the world-famous organization as a tribute to the American composer.

The management announced today that thus far applications for seats at the two concerts, tomorrow and Friday, had exceeded the capacity of the hall by 5000.

The orchestra's Russian-born conductor, Serge Koussevitzky, for 15 years has insisted upon giving place on his symphonic programs to American composers. Similar tributes are being conducted by musical organizations in New York this week.

THIS CLIPPING FROM
BIRMINGHAM, ALA.
NEWS

OCT 4 - 1939

TOSCANINI TO PLAY BEETHOVEN MUSIC

Melody Festival Over WSGN; Fred Allen, Burns-Allen Back On Air Waves

BY TURNER JORDAN
Radio Editor, The Birmingham News

ARTURO TOSCANINI, considered the greatest figure in contemporary music, has programmed a musical event of first magnitude for his third season as conductor of the NBC Symphony Orchestra which begins over the network, including WSGN, Saturday, Oct. 14.

This column twice has scheduled Toscanini's return for this coming Saturday, but the event is definitely down for Oct. 14.

A Beethoven Festival, six weeks in duration, beginning Oct. 28, which will include performances of all Beethoven's nine symphonies, as well as other major orchestral works, is the musical innovation planned for the hour and a half concerts over WSGN-NBC.

The festival, six all-Beethoven concerts concluding with an elaborate presentation of Beethoven's loftiest musical achievement, the Ninth Symphony, by the orchestra, massed chorus, and soloists, will terminate the first series of concerts to be performed by the NBC Symphony Orchestra under Toscanini's direction. After a short leave of absence, he will return to NBC for a second series of weekly concerts which are to be heard later in the season.

The maestro spent August conducting at the International Music Festival in Lucerne, Switzerland, then boarded the United States liner Manhattan for America.

Performance of a new symphony by the well-known American composer, Roy Harris; guest appearances by Bruno Walter, Bernardino Molinari and Desire Defauw, and a series of 16 chamber music boadcasts in addition to the ochestra's Beethoven Festival, are outstanding events of the Winter schedule announced for Toscanini and the NBC Symphony Orchestra.

Toscanini's opening broadcast, Saturday, Oct. 14, from 9 to 10:30 p.m. over WSGN-NBC, will feature works of Schubert, Strauss, Haydn and Respighi.

The Harris composition, a symphony in one movement, is the composer's third in this form. It will be given its initial radio performance on Toscanini's second broadcast, Saturday, Oct. 21. The symphony has been played in concert only twice before, both times by Serge Koussevitzky and the Boston Symphony.

Toscanini's first series of concerts will conclude Dec. 2, with a performance of Beethoven's Ninth Symphony, probably to be heard from Carnegie Hall during the regular NBC Symphony hour. He will be followed by Desire Defauw, Belgian conductor, making his first appearance in America, who will conduct the concerts of Dec. 9 to 30; Bernardino Molinari, to be heard Jan. 6 to Feb. 3, and Bruno Walter, guest conductor on the concerts of Feb. 10 to March 9.

On March 16, Toscanini will return for his second concert series, which will continue until May 4. His concluding concert of this series will feature Vladimir Horowitz, world-famous pianist, as soloist in Rachmaninoff's Third Concerto.

The program for Toscanini's opening concert, Oct. 14, follows:

Symphony in B Minor, "Unfinished" (Schubert); Don Juan (Strauss); Symphony No. 99, in E-Flat Major (Haydn); Passacaglia and Fugue in C Minor (Bach-Respighi).

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

OCT 4 - 1939

SymphonyMay PresentFamous El Salon Mexico This Season

A local premiere of Aaron Copland's striking El Salon Mexico, the most popular orchestral composition since Ravel's Bolero, is contemplated by Jacques Singer, Dallas Symphony conductor, according to word sent by him from New York to Herbert Carpenter, orchestra manager. This work, created by the talented New York composer out of tunes and ryhthms heard in Mexico City honky-tonks, has been sensationally presented and later recorded by that old jazz combination known as the Boston Symphony Orchestra with Sergei Koussevitzky conducting.

Other modern American works under consideration are an Overture on an American Tune by Douglas Moore, Robert Sanders Barn Dance, possibly a first performance anywhere of the Song of the Nightingale by Bernard Rogers, the Third Symphony by Roy Harris, with whom Mr. Singer has visited at his home in Montclair, N.J.; a Negro Folk Symphony by William L. Dawson.

Relatively modern European novelties now being studied are La Calinda and the Two Acquarelles by the late Frederick Delius and Under the Spreading Chestnut Tree by the Czech composer, Jaromir Weinberger, whose Polka and Fugue from the opera Schwanda have been played successfully in Dallas.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

OCT 4 - 1939

HANSON TO BE BOSTON GUEST

Dr. Howard Hanson, director of Eastman School of Music, left Rochester last night for Boston to be guest tonight of the Boston Symphony Orchestra when it will play Dr. Hanson's "Romantic" Symphony. This was commissioned by the Boston Symphony for performance in 1930, the orchestra's 50th anniversary year, and was performed for the first time in that year in Boston, Dr. Serge Koussevitsky conducting.

In a letter written by Dr. Koussevitsky to Dr. Hanson, the Boston conductor states that later in the season he will play Dr. Hanson's third symphony in Boston and asks that he be permitted also to give the work its New York premiere in a concert by the Bostonians in that city during the same week. Dr. Koussevitski also says that he plans to give all three of Dr. Hanson's symphonies in series form in Boston.

The "Romantic," Dr. Hanson's second symphony, was played in a series of American music programs performed in Europe with Dr. Herman Scherchen conducting and called by him in Musical America, "probably the most significant work of those played." It is familiar to Rochester hearers, but the third symphony has yet to be given a public performance in this city.

Saturday Dr. Hanson will conduct a performance of his tone poem, "Pan and the Priest," in Carnegie Hall by the New York Philharmonic Orchestra at the final concert of this week's Festival of American Music.

Record Oct 4-1939.

American Music at Symphony

First of two free concerts by the Boston Symphony Orchestra, with all-American programs, will be given at Symphony Hall tonight. Dr. Koussevitzky's program includes Arthur Foote's E major suite for strings, the "Angelus" movement from Henry Hadley's third symphony, John Alden Carpenter's "Skyscrapers" ballet music, Deems Taylor's "Through a Looking Glass" suite and Howard Hanson's "Romantic" symphony.

THIS CLIPPING FROM
JACKSONVILLE, ILL.
JOURNAL 36

OCT 4 - 1939

Concert Series For 1939-40 Announced

Musicians To Feature Programs To Be Presented In City

Joseph C. Clelland, director of the MacMurray College Conservatory, has announced the MacMurray College-Community Concert series for 1939-40. This series will again be presented in the Jacksonville high school auditorium and will include four outstanding concerts. Each of the four artists on the program are internationally famous.

Henry Jackson, a young Californian with an outstanding reputation as a brilliant pianist, will open the series with a concert on Friday evening, October 27, at 8:15. Mr. Jackson, who won an ovation with the symphony in Chicago this summer, has also been soloist with a number of the leading symphony orchestras on the continent.

Hertha Glatz, contralto, and Franz Rupp, pianist, will give a song recital the evening of November 17. In Hertha Glatz the musical world has an artist with the rare gift of being equally excellent in the fields of concert, oratorio and opera. Miss Glatz was born in Vienna and studied there at the State Academy of Music. At the age of 18 she made her debut in opera. She has been guest artist at all of the important festivals in Europe. In this country Miss Glatz is at present a member of the San Francisco, Chicago, and St. Louis operas. Many Jacksonville people will remember her as the leading contralto of the opera series given in St. Louis last spring.

The world's outstanding cellist, Emmanuel Feuerman, will give a recital in Jacksonville Tuesday evening, Jan. 9. Mr. Feuerman will appear this year as soloist with the New York Philharmonic Orchestra, the Boston Symphony, the Cleveland Symphony, as well as with a number of other orchestras. The Chicago American on Jan. 25, 1939, writes about Mr. Feuerman's playing. "This performance has never been excelled in the history of cello playing." Olin Downes of the New York Times writes, "A sheer joy to the ear and understanding."

Arthur Rubenstein, world famous pianist, will conclude the series Friday evening, March 8. Mr. Rubenstein was born in Lodz, Poland. This city has been very much in the news of the recent war days. Rubenstein made his first public appearance at the age of seven in Warsaw, Poland. With the exception of his childhood teacher, Breithaupt, Rubenstein is largely self-taught. One Chicago paper writes, "Not only the greatest pianist but one of the greatest interpretative artists. Rubenstein is monumental."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

OCT 4 - 1939

CONSERVATORY ADDS BEDROSSIAN TO STAFF

Aram Bedrossian, Springfield flautist, has joined the faculty of the Springfield Conservatory of Music. Mr. Bedrossian is a graduate of Classical High and has studied flute with Paul Seiheneichen of New York and George Laurent, first flautist of the Boston Symphony Orchestra.

He has been a member of the Springfield Federal Orchestra and has been heard with numerous ensemble groups. He studied interpretation with the late Aurelio Giorni and harmony and composition with Charles Mackey. He is an active member of the Junior Extension of the Tuesday Morning Music Club and has been teaching for the past four years.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

OCT 3 - 1939

Walter, Molinari, Defauw Will Conduct NBC Symphony

Performance of a new symphony by the well-known American composer Roy Harris; guest appearances by Bruno Walter, Bernardino Molinari and Desire Defauw, and a series of sixteen chamber music broadcasts in addition to the orchestra's Beethoven Festival, are outstanding events of the winter schedule announced for Arturo Toscanini and the NBC Symphony Orchestra.

Toscanini's opening broadcast, on Saturday, Oct. 14, from 9 to 10:30 p.m. over the NBC Blue Network, will feature works of Schubert, Strauss, Haydn and Respighi.

The Harris composition, a symphony in one movement, is the poser's third in this form. It will be given its initial radio performance on Toscanini's second broadcast, Saturday, Oct. 21. The symphony has been played in concert only twice before, both times by Serge Koussevitzky and the Boston Symphony.

Toscanini's first series of concerts will conclude on Dec. 2, with a performance of Beethoven's Ninth Symphony, probably to be heard from Carnegie Hall during the regular NBC Symphony Hour. He will be followed by Desire Defauw, Belgian conductor, making his first appearance in America, who will conduct the concerts of Dec. 9 to 30; Bernardino Molinari, to be heard Jan. 6 to Feb. 3, and Bruno Walter, guest conductor on the concerts of Feb. 10 to March 9.

On March 16, Toscanini will return for his second concert series, which will continue until May 4. His concluding concert of this series will feature Vladimir Horowitz, world-famous pianist, as soloist in Rachmaninov's Third Concerto.

A series of chamber music broadcasts, supplementing the Beethoven Festival planned by the NBC Symphony for the concerts of Oct. 28 to Dec. 2, will feature performance of all of Beethoven's string quartets in alternate weekly broadcasts by the American Art Quartet and the Primrose String Quartet, beginning Sunday, Oct. 8, from 9:30 to 10 p.m., Central standard time, over the NBC Red Network.

The two quartets, formed from the string section of the NBC Symphony, are headed by Carlton Cooley and William Primrose, the men who share the first viola desk in the Symphony.. Other members of the Primrose Quartet are Oscar Schumsky and Josef Gingold, violins, and Harvey Shapiro, cello. The American Art Quartet includes, besides Cooley, Max Hollander and Paul Winter, violins, and Carl Stern, cello.

The program for Toscanini's opening concert, Oct. 14, follows:

Symphony in B Minor, Unfinished..Schubert
Don Juan ....Strauss
Symphony No. 99, in E-Flat Major...Haydn
Passacaglia and Fugue in C Minor......
.... Bach-Respighi

THIS CLIPPING FROM
MONTREAL, CAN.
GAZETTE

OCT 3 - 1939

N. Y. Hears Festival Of American Music

A giant free festival of American music, including performers ranging from the New York Philharmonic Symphony Orchestra to Benny Goodman and other prominent swing band leaders, is being given as a gift to the American public by the American Society of Composers, Authors and Publishers at Carnegie Hall in New York City this week. Seven nighttime concerts and a children's matinee will include the greatest names in American musical composition, appearing both in person and through their works.

Programs range from a jitterbug evening featuring the bands of Paul Whiteman, Benny Goodman, Fred Waring and Glenn Miller, to two symphonic evenings of all-American music to be rendered by the New York Philharmonic Symphony Society under distinguished conductors, with Albert Spalding, violinist, and Abram Chasins, pianist, as soloists. All participating artists are being paid their full rates, but the members of the ASCAP are giving the concerts free to the American public.

During the week the Boston Symphony Orchestra under Dr. Serge Koussevitzky will give two free concerts in tribute to American composers at Symphony Hall, Boston.

Gene Buck, president of the ASCAP, said: "Twenty-five years ago, a small group of composers, authors and publishers was led by the late great Victor Herbert in the foundation of ASCAP. In the quarter of a century which has elapsed since then, our society has grown to a position unequalled in the history of the world for the protection, advancement and encouragement of creative musical artists. The public has, of course, had a great part in this. The music loving public has supported us directly and indirectly, and this support has made possible the great growth of American music, both classical and popular. It is in recognition of this that ASCAP wants now to give to the American public, without cost, this series of concerts in which the best in American music, past and present, will be played and sung for the benefit of thousands of music lovers."

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH

OCT 3 - 1939

Swift, Swiss Movement

Editor of The Times-Dispatch:

Sir,—Following the thought of your editorial in this morning's Times-Dispatch about the orchestra of Hastings, England, banning Wagner music, a searchlight backwards would focus on the practice of the Metropolitan Opera House the two years we were in the World War.

The irony of being deprived of their rare beauty is that some of Wagner's most exquisite works were created while he was a political exile from Germany. The bitterness toward him from his own German people magnifies and gives full value to the magnanimity of soul and colossal courage of Franz Liszt in introducing and conducting Wagner's works at Bayreuth during this critical time.

"Keep Art Out of It," would also have saved the spectacle which occurred upon our declaring war with Germany when Dr. Muck, the conductor of the Boston Symphony Orchestra, was adamant in refusing to open his concerts with "The Star Spangled Banner" upon the ground that it did not qualify musically to merit a place on the program.

When they called him pro-German, the situation became serious and Dr. Muck claimed Swiss citizenship. The incomparable James Huneker delightfully diagnosed it by saying: "Dr. Muck is a German conductor with Swiss movements."

F. L. R.

Richmond.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

OCT 4 - 1939

Boston Concert Seats All Taken

Popularity of Serious American Works Indicated

BOSTON, Oct. 3 (AP)—Evidence of public enthusiasm for the serious musical work of American composers was seen today by officials of the Boston Symphony Orchestra in an overwhelming demand for seats for two free concerts to be conducted by the world-famous organization as a tribute to the American composer.

The management announced today that thus far applications for seats at the two concerts, tomorrow and Friday, had exceeded the capacity of the hall by 5000.

The orchestra's Russian-born conductor, Serge Koussevitzky, for 15 years has insisted upon giving place on his symphonic programs to American composers. Similar tributes are being conducted by musical organizations in New York this week.

THIS CLIPPING FROM
BIRMINGHAM, ALA.
NEWS

OCT 4 - 1939

TOSCANINI TO PLAY BEETHOVEN MUSIC

Melody Festival Over WSGN; Fred Allen, Burns-Allen Back On Air Waves

BY TURNER JORDAN
Radio Editor, The Birmingham News

ARTURO TOSCANINI, considered the greatest figure in contemporary music, has programmed a musical event of first magnitude for his third season as conductor of the NBC Symphony Orchestra which begins over the network, including WSGN, Saturday, Oct. 14.

This column twice has scheduled Toscanini's return for this coming Saturday, but the event is definitely down for Oct. 14.

A Beethoven Festival, six weeks in duration, beginning Oct. 28, which will include performances of all Beethoven's nine symphonies, as well as other major orchestral works, is the musical innovation planned for the hour and a half concerts over WSGN-NBC.

The festival, six all-Beethoven concerts concluding with an elaborate presentation of Beethoven's loftiest musical achievement, the Ninth Symphony, by the orchestra, massed chorus, and soloists, will terminate the first series of concerts to be performed by the NBC Symphony Orchestra under Toscanini's direction. After a short leave of absence, he will return to NBC for a second series of weekly concerts which are to be heard later in the season.

The maestro spent August conducting at the International Music Festival in Lucerne, Switzerland, then boarded the United States liner Manhattan for America.

Performance of a new symphony by the well-known American composer, Roy Harris; guest appearances by Bruno Walter, Bernardino Molinari and Desire Defauw, and a series of 16 chamber music boadcasts in addition to the ochestra's Beethoven Festival, are outstanding events of the Winter schedule announced for Toscanini and the NBC Symphony Orchestra.

Toscanini's opening broadcast, Saturday, Oct. 14, from 9 to 10:30 p.m. over WSGN-NBC, will feature works of Schubert, Strauss, Haydn and Respighi.

The Harris composition, a symphony in one movement, is the composer's third in this form. It will be given its initial radio performance on Toscanini's second broadcast, Saturday, Oct. 21. The symphony has been played in concert only twice before, both times by Serge Koussevitzky and the Boston Symphony.

Toscanini's first series of concerts will conclude Dec. 2, with a performance of Beethoven's Ninth Symphony, probably to be heard from Carnegie Hall during the regular NBC Symphony hour. He will be followed by Desire Defauw, Belgian conductor, making his first appearance in America, who will conduct the concerts of Dec. 9 to 30; Bernardino Molinari, to be heard Jan. 6 to Feb. 3, and Bruno Walter, guest conductor on the concerts of Feb. 10 to March 9.

On March 16, Toscanini will return for his second concert series, which will continue until May 4. His concluding concert of this series will feature Vladimir Horowitz, world-famous pianist, as soloist in Rachmaninoff's Third Concerto.

The program for Toscanini's opening concert, Oct. 14, follows:

Symphony in B Minor, "Unfinished" (Schubert); Don Juan (Strauss); Symphony No. 99, in E-Flat Major (Haydn); Passacaglia and Fugue in C Minor (Bach-Respighi).

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

OCT 4 - 1939

Symphony May Present Famous El Salon Mexico This Season

A local premiere of Aaron Copland's striking El Salon Mexico, the most popular orchestral composition since Ravel's Bolero, is contemplated by Jacques Singer, Dallas Symphony conductor, according to word sent by him from New York to Herbert Carpenter, orchestra manager. This work, created by the talented New York composer out of tunes and ryhthms heard in Mexico City honky-tonks, has been sensationally presented and later recorded by that old jazz combination known as the Boston Symphony Orchestra with Sergei Koussevitzky conducting.

Other modern American works under consideration are an Overture on an American Tune by Douglas Moore, Robert Sanders Barn Dance, possibly a first performance anywhere of the Song of the Nightingale by Bernard Rogers, the Third Symphony by Roy Harris, with whom Mr. Singer has visited at his home in Montclair, N.J.; a Negro Folk Symphony by William L. Dawson.

Relatively modern European novelties now being studied are La Calinda and the Two Acquarelles by the late Frederick Delius and Under the Spreading Chestnut Tree by the Czech composer, Jaromir Weinberger, whose Polka and Fugue from the opera Schwanda have been played successfully in Dallas.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

OCT 4 - 1939

HANSON TO BE BOSTON GUEST

Dr. Howard Hanson, director of Eastman School of Music, left Rochester last night for Boston to be guest tonight of the Boston Symphony Orchestra when it will play Dr. Hanson's "Romantic" Symphony. This was commissioned by the Boston Symphony for performance in 1930, the orchestra's 50th anniversary year, and was performed for the first time in that year in Boston, Dr. Serge Koussevitzky conducting.

In a letter written by Dr. Koussevitsky to Dr. Hanson, the Boston conductor states that later in the season he will play Dr. Hanson's third symphony in Boston and asks that he be permitted also to give the work its New York premiere in a concert by the Bostonians in that city during the same week. Dr. Koussevitski also says that he plans to give all three of Dr. Hanson's symphonies in series form in Boston.

The "Romantic," Dr. Hanson's second symphony, was played in a series of American music programs performed in Europe with Dr. Herman Scherchen conducting and called by him in Musical America, "probably the most significant work of those played." It is familiar to Rochester hearers, but the third symphony has yet to be given a public performance in this city.

Saturday Dr. Hanson will conduct a performance of his tone poem, "Pan and the Priest," in Carnegie Hall by the New York Philharmonic Orchestra at the final concert of this week's Festival of American Music.

Record Oct 4-1939.

American Music at Symphony

First of two free concerts by the Boston Symphony Orchestra, with all-American programs, will be given at Symphony Hall tonight. Dr. Koussevitzky's program includes Arthur Foote's E major suite for strings, the "Angelus" movement from Henry Hadley's third symphony, John Alden Carpenter's "Skyscrapers" ballet music, Deems Taylor's "Through a Looking Glass" suite and Howard Hanson's "Romantic" symphony.

THIS CLIPPING FROM
JACKSONVILLE, ILL.
JOURNAL
36

OCT 4 - 1939

Concert Series For 1939-40 Announced

Musicians To Feature Programs To Be Presented In City

Joseph C. Clelland, director of the MacMurray College Conservatory, has announced the MacMurray College-Community Concert series for 1939-40. This series will again be presented in the Jacksonville high school auditorium and will include four outstanding concerts. Each of the four artists on the program are internationally famous.

Henry Jackson, a young Californian with an outstanding reputation as a brilliant pianist, will open the series with a concert on Friday evening, October 27, at 8:15. Mr. Jackson, who won an ovation with the symphony in Chicago this summer, has also been soloist with a number of the leading symphony orchestras on the continent.

Hertha Glatz, contralto, and Franz Rupp, pianist, will give a song recital the evening of November 17. In Hertha Glatz the musical world has an artist with the rare gift of being equally excellent in the fields of concert, oratorio and opera. Miss Glatz was born in Vienna and studied there at the State Academy of Music. At the age of 18 she made her debut in opera. She has been guest artist at all of the important festivals in Europe. In this country Miss Glatz is at present a member of the San Francisco, Chicago, and St. Louis operas. Many Jacksonville people will remember her as the leading contralto of the opera series given in St. Louis last spring.

The world's outstanding cellist, Emmanuel Feuerman, will give a recital in Jacksonville Tuesday evening, Jan. 9. Mr. Feuerman will appear this year as soloist with the New York Philharmonic Orchestra, the Boston Symphony, the Cleveland Symphony, as well as with a number of other orchestras. The Chicago American on Jan. 25, 1939, writes about Mr. Feuerman's playing. "This performance has never been excelled in the history of cello playing." Olin Downes of the New York Times writes, "A sheer joy to the ear and understanding."

Arthur Rubenstein, world famous pianist, will conclude the series Friday evening, March 8. Mr. Rubenstein was born in Lodz, Poland. This city has been very much in the news of the recent war days. Rubenstein made his first public appearance at the age of seven in Warsaw, Poland. With the exception of his childhood teacher, Breithaupt, Rubenstein is largely self-taught. One Chicago paper writes, "Not only the greatest pianist but one of the greatest interpretative artists. Rubenstein is monumental."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

OCT 4 - 1939

CONSERVATORY ADDS BEDROSSIAN TO STAFF

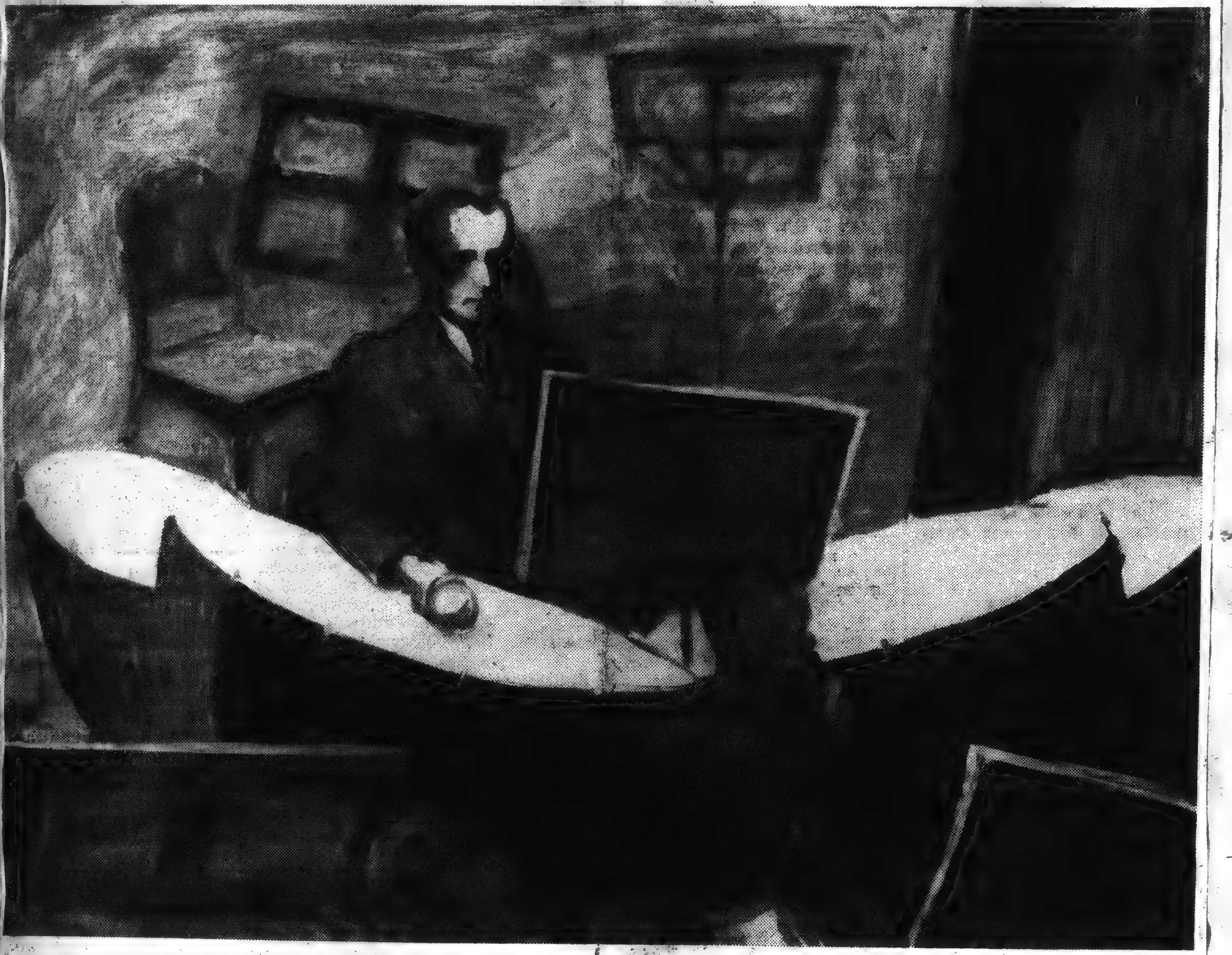
Aram Bedrossian, Springfield flautist, has joined the faculty of the Springfield Conservatory of Music. Mr. Bedrossian is a graduate of Classical High and has studied flute with Paul Seiheneichen of New York and George Laurent, first flautist of the Boston Symphony Orchestra.

He has been a member of the Springfield Federal Orchestra and has been heard with numerous ensemble groups. He studied interpretation with the late Aurelio Giorni and harmony and composition with Charles Mackey. He is an active member of the Junior Extension of the Tuesday Morning Music Club and has been teaching for the past four years.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, OCTOBER 5, 1939

The Young Folks' Page

A Thursday Page



The Drummer in the Symphony Orchestra Awaits His Entrance

Here is a portrait of the drummer of the Boston Symphony Orchestra watching his music intently as he awaits the moment of his entrance. This portrait was painted by Donald C. Greason, of Rockport, Massachusetts, who worked industriously for a whole season in the auditorium of the Symphony Hall, in Boston, making sketches of the symphony orchestra. In this portrait, he has tried to portray the drums and music stands, the chair and the drummer himself, with full broad brush strokes that manage to represent clearly this important member of a large symphony orchestra.

A large orchestra makes fine decoration with the players seated around the conductor. Mr. Greason did dozens and dozens of quick sketches as he watched the players and the conductor rehearsing. He is a very serious and conscientious artist. He made portraits of separate players performing on the fiddle, or French horn, or bassoon, or oboe, or cello; he made pictures of groups of players in the violin section, or woodwind section, or basses. And finally, after innumerable studies were made, he undertook a full complete portrait of the orchestra.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
OCT 5 - 1939

Music

American Composers Honored at Concert Given by Boston Symphony Orchestra.—Unusual Audience Fills Hall, Applauds John Alden Carpenter and Dr. Howard Hanson, Who Are Present

By G. Y. Loveridge

Boston, Oct. 4.—The American composer was heard tonight in Symphony Hall (and for miles around, one sometimes suspected). The program was American from beginning to end, a splendid gesture by Dr. Serge Koussevitzky and the Boston Symphony Orchestra in honor of native talent. Another program of similar content and purpose will be given on Friday afternoon.

The composers represented were Deems Taylor, John Alden Carpenter and Dr. Howard Hanson and the late Arthur Foote and Henry Hadley. Mr. Carpenter and Dr. Hanson appeared on the stage after their works had been played. They were applauded with great warmth, as were Dr. Koussevitzky, the orchestra, and Dorothy Maynor, soprano, and Leonard Franklin, tenor, who were soloists in "Skyscrapers."

The audience filled the hall, but it was not the customary Boston Symphony audience. Apparently the American composer is not yet able to draw the tail-coat and dinner-jacket trade. Or perhaps the fact that the concert was free had a bearing on the absence of listeners in uniform.

Nevertheless, the American composer was heard, as he deserves to be, in the full glory of a peerless orchestra and with strict attention from hundreds of his countrymen. He proved that he has a sinewy grasp of orchestral resources—and also that he is ready to use them all at once, if necessary.

None of the music was much more than 30 years of age, and some of it was only eight. To most of it the orchestra had given first performance. The suite of E major, Op. 63, for string orchestra, by Foote, a work of widely recognized excellence several times played by the Bostonians, was first. The classic vein of the composition and the superb quality of string tone put the listener at ease and made him think, perhaps, that these Americans were not so outrageous, after all.

The "Dedication," "Garden of Live Flowers" and "Looking-Glass Insects" from Mr. Taylor's "Through the Looking-Glass" suite were equally pleasing, in their different way. They have charm, humor and descriptive eloquence.

From the symphony No. 3, in B minor, Op. 60, by Hadley, Dr. Koussevitzky chose the second movement, the "Angelus." Its peaceful, thoughtful mood was poetically conveyed. Attacks were not unfailingly precise, however.

The first genuinely hearty acknowledgement of the American scene in the music itself came with Mr. Carpenter's "Skyscrapers," a robust, jazzy, noisy, bouncing, wholly uninhibited little package. Everybody liked it. Mr. Carpenter is a businessman, and perhaps that is the kind of businessman this country needs more of.

Dr. Hanson's Symphony No. 2, the "Romantic," ended the program in lively and interesting fashion. It was written for the orchestra's 50th anniversary season and was first played, with the composer conducting, on Nov. 28, 1930.

Tonight's concert and Friday's were to have been given in New York as part of the 25th anniversary celebration of the American Society of Composers, Authors and Publishers. However, the New York unionists refused to take part if the non-union Boston orchestra was permitted to play. So the Boston orchestra stayed home, fortunately for many of us to honor the American composer by itself.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 5 - 1939

MUSIC

Boston Symphony Offers Works Composed By Americans

By G. Y. Loveridge

Boston, Oct. 4.—The American composer was heard tonight in Symphony Hall (and for miles around, one sometimes suspected). The program was American from beginning to end, a splendid gesture by Dr. Serge Koussevitzky and the Boston Symphony Orchestra in honor of native talent. Another program of similar content and purpose will be given on Friday afternoon.

The composers represented were Deems Taylor, John Alden Carpenter and Dr. Howard Hanson and the late Arthur Foote and Henry Hadley. Mr. Carpenter and Dr. Hanson appeared on the stage after their works had been played. They were applauded with great warmth, as were Dr. Koussevitzky and the orchestra.

The audience filled the hall, but it was not the customary Boston Symphony audience. Apparently the American composer is not yet able to draw the tail-coat and dinner-jacket trade. Or perhaps the fact that the concert was free had a bearing on the absence of listeners in uniform.

Nevertheless, the American composer was heard, as he deserves to be, in the full glory of a peerless orchestra and with strict attention from hundreds of his countrymen. He proved that he has a sinewy grasp of orchestral resources—and also that he is ready to use them all at once, if necessary.

None of the music was much more than 30 years of age, and some of it was only eight. To most of it the orchestra had given first performance. The suite of E major, Op. 63, for string orchestra, by Foote, a work of widely recognized excellence several times played by the Bostonians, was first. The classic vein of the composition and the superb quality of string tone put the listener at ease and made him think, perhaps, that these Americans were not so outrageous, after all.

The "Dedication," "Garden of Live Flowers" and "Looking-Glass Insects" from Mr. Taylor's "Through the Looking-Glass" suite were equally pleasing, in their different way. They have charm, humor and descriptive eloquence.

From the symphony No. 3, in B minor, Op. 60, by Hadley, Dr. Koussevitzky chose the second movement, the "Angelus." Its peaceful, thoughtful mood was poetically conveyed. Attacks were not unfailingly precise, however.

The first genuinely hearty acknowledgement of the American scene in the music itself came with Mr. Carpenter's "Skyscrapers," a robust, jazzy, noisy, bouncing, wholly uninhibited little package. Everybody liked it. Mr. Carpenter is a businessman, and perhaps that is the kind of businessman this country needs more of.

Dr. Hanson's Symphony No. 2, the "Romantic," ended the program in lively and interesting fashion. It was written for the orchestra's 50th anniversary season and was first played, with the composer conducting, on Nov. 28, 1930.

Tonight's concert and Friday's were to have been given in New York as part of the 25th anniversary celebration of the American Society of Composers, Authors and Publishers. However, the New York unionists refused to take part if the non-union Boston orchestra was permitted to play. So the Boston orchestra stayed home, fortunately for many of us, to honor the American composer by itself.

Dr. Koussevitzky Salutes the Composers of American Music

American Composers, Heard at Symphony Hall

Anticipating by nine days the normal opening of their 1939-1940 season, Dr. Koussevitzky and the Boston Symphony Orchestra last night gave the first two special concerts "in honor of the American composer." It was a generous gesture, especially so since the concerts were offered free to the interested musical public. If among the nine composers represented one missed (and who did not?) some names indubitably worthy of inclusion in the scheme, it could hardly have been otherwise, as becomes apparent when one glances at the list of 123 compositions by 46 American composers performed by this conductor and orchestra during the last 15 seasons. This record is all the more honorable in that it was achieved in face of the frequent resistance of an audience of which an important part preferred the repetition of established "classics" and disliked the unfamiliar.

* * *

Last night's program did not, for the most part, illustrate the most recent trends in American composition. Neither did it (to our relief) include any of those composers who imagined, during a dreary period of our home-grown music, that a truly American school of composition must be built upon aboriginal themes. What American music is—except music written as well as they know how by Americans—is still (fortunately) unsure; one can be very sure, however, that it is not necessarily permeated with folk music—Indian, Negro, or Tin-Pan-Alley.

The variety of moods and styles represented last night ranged widely. There were Arthur Foote's quiet and slightly sentimental grace, and the solid and tasteful scholarship that produced the splendid if ultimately Mendelssohnian fugue which ends his Suite in E major for strings, Opus 63. There was, at the other end of the scale of moods and perhaps of values, too, the essentially inarticulate romantic gesturings—in a frenzy of trumpet fanfares—of Howard Hanson's explicitly "Romantic" symphony—his second.

* * *

Between were excerpts from Deems Taylor's brilliantly and imaginatively scored suite "Through the Looking-Glass," witty music and inventive tone-painting by an unpretentiously intelligent critic and musician. The late Henry Hadley was represented, by the sentimentally illustrative movement entitled "Angelus" from his third symphony.

The only link with the more dissonant moderns was furnished by John Alden Carpenter's ballet music "Skyscrapers," which uses and apotheosizes the jazz idiom with a verve, a skill, and (most important) a motivation in the visual ballet that excused abundantly what in many other composers has been affectation or merely a desperate sterility. Mr. Carpenter and Mr. Hanson were both present to share in the applause of a very large and interesting audience.

S. S.

THE CHRISTIAN SCIENCE MONITOR

Apeda; Wide World

American Composers for Symphony Concerts

Top: (left to right) John Alden Carpenter, William Schuman, Deems Taylor.

Below: (left) Randall Thompson, (right) Roy Harris.

Their music is being played in the special pair of concerts arranged by Dr. Koussevitzky for last evening and tomorrow night.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News

OCT 5 - 1939

BOSTON SYMPHONY GIVES FREE CONCERT

Boston—(AP)—The non-union Boston Symphony Orchestra, which was unable to participate in the music festival of the American Society of Composers, Authors and Publishers in New York this week, because of a union protest, staged a festival of its own last night to honor "the American composer."

A capacity audience of 2,631—admitted free to a Boston symphony concert for the first time in the orchestra's 59-year history—turned out, and approximately 12,000 more applications for seats were turned down, officials said.

Composers John Alden Carpenter and Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., heard their own works, "Skyscrapers" and "Symphony No. 2," respectively, performed by Dr. Serge Koussevitzky.

THIS CLIPPING FROM
BURLINGTON, VT.
FREE PRESS

OCT 5 - 1939

Non-Union Orchestra Stages Own Festival

BOSTON, Oct. 4. (AP)—The non-union Boston Symphony Orchestra, which was unable to participate in the music festival of the American Society of Composers, Authors and Publishers in New York this week, because of a union protest, staged a festival of its own tonight to honor "the American composer."

A capacity audience of 2,631—admitted free to a Boston symphony concert for the first time in the orchestra's 59-year history—turned out, and approximately 12,000 more applications for seats were turned down, officials said.

Composers John Alden Carpenter and Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., heard their own works, "Skyscrapers" and "Symphony No. 2," respectively, performed by Dr. Serge Koussevitzky. Other composers represented on the program were Deems Taylor, and Arthur Foote and Henry Hadley, both deceased.

The concert also was marked by the symphony concert debut of Dorothy Maynor, negro soprano from Virginia, who was "discovered" by Dr. Koussevitzky at the Berkshire festival this summer and hailed as a "coming American Flagstad."

THIS CLIPPING FROM
LEWISTON, ME.
SUN

OCT 5 - 1939

Music and The Drama

BOSTON SYMPHONY, BARRED FROM MUSIC FESTIVAL IN NEW YORK, STAGES ITS OWN

BOSTON, Oct. 4-AP-The non-union Boston Symphony Orchestra, which was unable to participate in the music festival of the American Society of Composers, Authors and Publishers in New York this week, because of a union protest, staged a festival of its own tonight to honor "The American Composer."

A capacity audience of 2,631—admitted free to a Boston Symphony concert for the first time in the orchestra's 59-year history—turned out, and approximately 12,000 more applications for seats were turned down, officials said.

Composers John Alden Carpenter and Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., heard their own works, "Skyscrapers" and "Symphon No. 2," respectively, performed by Dr. Serge Koussevitzky. Other composers represented on the program were Deems Taylor, and Arthur Foote and Henry Hadley, both deceased.

The concert also was marked by the symphony concert debut of Dorothy Maynor, Negro soprano from Virginia, who was "discovered" by Dr. Koussevitzky at the Berkshire festival this summer and hailed as a "coming American Flagstad."

Miss Maynor and Leonard Franklin, Negro tenor protege of Roland Hayes, sang the solo parts in Carpenter's ballet of American life, "Skyscrapers," and won a rousing reception.

The two-day festival of American music—stressing the less frequently played works of native composers—will end Friday afternoon, when compositions of George Gershwin, William Schuman, Roy Harris and Randall Thompson will be heard.

BIRMINGHAM, MICH.
WEEKLY ECCENTRIC

OCT 5 - 1939

Ten Choral Union Concerts Planned For Current Year

Schedule of the concerts to be presented this season as part of the musical activities of the University Musical society was announced this week bv Charles A. Sink, president of the music school of the U. of M.

As in past years, 10 concerts will be presented on the Choral Union concert season, ranging from late October to the first of March.

A galaxy of musical artists is being arranged for the current concert season including Sergei Rachmaninoff, pianist; Fritz Kreisler, violinist; Alexander Kipnis, bass, the New York Philharmonic Symphony Orchestra with John Barbirolli, conductor, Jussi Bjoerling, tenor; the Boston Symphony orchestra with Serge Koussevitzky, conductor; Kirsten Flagstad, soprano; Robert Virovai, violinist; Bartlett and Robertson, duo pianists, and Arthur Rubinstein, pianist.

The first of these concerts, which will be a piano recital by Rachmaninoff, will be held Tuesday evening, Oct. 24, at 8:30 at Hill Auditorium. Rachmaninoff's majestic personality has colored three fields of music, as pianist, composer and conductor. An exile from Russia, he spends his winters in the United States and his summers in Switzerland and in other European countries.

Globe Oct 5 1939

MUSIC

SYMPHONY HALL

American Composers Concert

The first of the Boston Symphony Orchestra's pair of free "special concerts in honor of the American composer" drew a full house at Symphony Hall last night. Dr. Serge Koussevitzky, the orchestra and the two composers present—John Alden Carpenter and Howard Hanson—received the plaudits of an audience whose interest and enthusiasm were as spontaneous as they were hearty. A curious fact about this audience was the balance between youth and middle age. Evidently there are many over 50 for whom modern music has no terrors. That is a sign of America's coming musically of age.

The programs of these two preseason concerts are devoted entirely to work by American composers, a goodly number of whom are members of the American Society of Composers, Authors and Publishers. As Dr. Koussevitzky would doubtless be the first to agree, they could not possibly be representative of this country's music as a whole, because American music is a large-sized proposition today. But they do furnish an interesting cross-section.

Last night's gathering heard pieces by three living composers and two who are dead — excerpts from "Through the Looking Glass," by Deems Taylor; John Alden Carpenter's "Skyscrapers"; the "Romantic" Symphony, by Howard Hanson; the late Arthur Foote's E major Suite, Op. 63, and the "Angelus" movement from the Third Symphony by the late Henry Hadley.

There may still be some who would rush to the nearest cocktail lounge at the mention of American music. That is not to their credit. What American music needs is more performances and plenty of free discussion. All of it may not be good, but time and repetition contrive a sifting process that leaves behind compositions of durable nature.

Dr. Koussevitzky and the Boston Symphony have done their share in furthering the cause over the past 15 seasons. A list in the program book gave 121 pieces by 46 composers, surely an impressive number.

American music is no longer the artistic step-child it once was. If the strict definition means music of a flavor, style and technic that could have been written nowhere else in the world, then many workers would be left outside the fold. One hundred years from now the definition may hold true. Today we are not yet sufficiently old and developed for that. But American composers have gone far in assimilating from European inheritance the things they can use. An American school is slowly but surely emerging.

The proof? Mr. Foote's Suite, as original and as nearly American a music as can be found, yet not of the modern jazzy type to be found in Mr. Carpenter's "Skyscrapers." The Symphony of Howard Hanson and the excerpts from Mr. Taylor's fanciful suite owe their technical derivation to European models. And yet there are passages—not to be fully described in few words—that show their creators to be American in temperament and mentality. The least American of all last night's list is probably the Hadley movement, in fact it is almost purely European.

American music has changed a good deal in 15 years and is constantly evolving. It was after the first performance of Antheil's noisy "Ballet Mechanique," I think, that a newspaper editorial smirked: "Someday we shall write a symphony for flutes and pile drivers." Those days, thank Heaven! are over. The year 1929 drew a heavy double-bar across American music just as it placed a period to an American economic phase. Nowadays the native composer has not the same faith in jazzy New York as the spring from which all American life and art must bubble up. "Skyscrapers" and the Americana it represents now seem quite dated, a relic of a period dead and gone.

The second concert will be given at 2:30 tomorrow. C. W. D.

Herald Oct 5 1939

MUSIC

AMERICAN SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The first of two special, preseason concerts by the Boston Symphony Orchestra in honor of the American composer was given last night in Symphony hall. Serge Koussevitsky conducted. Assisting in one number were Dorothy Maynor, soprano, and Leonard Franklin, tenor. The progrem was a follows:

Arthur Foote
Suite in E major for strings op. 63
Deems Taylor
Excerpts from the Siute "Through the Looking Glass"
Henry Hadley
"Angelus," andante, from the Symphony No. 3 in B minor op. 60
John Alden Carpenter
"Skyscrapers," a ballet of American life
Howard Hanson
Symphony No. 2, "Romantic"

These two concerts of music by American composers constitute a timely and generous gesture on the part of the Boston Symphony and its management to a distinguished cause. It is not as though haste had been made to moke up for lost time, for few conductors have been as industrious as Dr. Koussevitzky in behalf of American music.

It is interesting, too, that there has been so spirited a response on the part of the public to these concerts. In part this is due to the chance to hear first class orchestral playing free of charge. But manifestly people are not going out of their way to listen to music for which they have only contempt.

The music chosen for the first concert represented a fairly conventional and derivative kind of American music.

Arthur Foot's Suite is good honest music, unpretentious and ably put together. It asked to and could be accepted on its own merits. Henry Hadley's "Angelus" might almost be described in the reverse of these terms. It was really too mawkish for the program that in any case leaned too far in that direction. Mr. Taylor's Suite has charm and skill to recommend it. Mr. Carpenter's "Skyscrapers" may be obvious, intentionally so; it is also an effective evocation of various feelings common to this country. It was in one part of this work that Miss Maynor and Mr. Franklin capably sang with the orchestra. Mr. Carpenter was in the audience and came forward to acknowledge the aplanse.

Mr. Hanson's Romantic Symphony—by which title he spiked the critical guns—would be more effective restatements of the thematic material and long for a change. Within the emotional limits which he bravely confessed Mr. Hanson succeeded in creating a very fair romantic symphony. It may in the future turn out to be merely prejudice that makes us regard it as a clever copy of a museum piece. Mr. Hanson also came forward at the end of the concert. Proof of the good will that has gone into these concerts was to be had in the excellent orchestral playing and Dr. Koussevitzky's sympathetic interpretations.

THIS CLIPPING FROM
GREEN BAY, WIS.
PRESS-GAZETTE

OCT 5 - 1939

Templeton to Play Dec. 3

Although the current radio program of Alec Templeton, concert pianist, is devoted primarily to improvisations and impersonations his program at his appearance here Sunday, Dec. 3, will for the great part be made up of numbers by masters.

Mr. Templeton's concert is the second scheduled program of the Green Bay Concert league for the season. Memberships in the league are now being sold in the annual campaign which will continue for another week. All workers and chairmen will meet for a 6:30 dinner Monday evening in the Columbus club to hear reports. Reservations for it must be made by 5 o'clock Saturday afternoon with Mrs. Ellis Peterson, Adams 1128. Workers are also requested to turn in their money by the same hour Saturday at the Columbus club headquarters.

Born In Wales

The blind pianist, who has appeared on many national radio programs during the past season including the Ford Sunday evening hour and Kraft Music hall, will make a coast to coast concert tour this season and during that time will make appearances with the Boston, Detroit and San Francisco symphony orchestras.

He was born sightless on July 4, 1910, of Scottish parents on a farm near Cardiff, Wales, and at the age of 2 played the piano, imitating the notes of a nearby church bell. From then he received many musical honors and at 17 was awarded the performer's diploma at the Royal Academy of Music in London where he was a student. He later entered the Royal College of Music where he remained for five years, winning scholarships for piano and composition. After completing a tour of France, Holland and Germany he was asked by Jack Hylton, dance band conductor, to come to the United States and has since remained here.

Classic Program Here

The program which he will play at his concert to be given here is as follows, the first three parts being made up of classical numbers by famous composers and the fourth group of his own compositions, improvisations and a few impressions.

Part 1

Chromatic Fantasy and Fugue, D minor	J. S. Bach
Chorale Prelude	J. S. Bach
"Jesu, Joy of Man's Desiring" (Arr. Myra Hess)	

Part 2

Sonata, C minor, Pathetique	Beethoven
Grave—Allegro Adagio cantabile Rondo	

Part 3

Prelude, E flat major ..	Rachmaninoff
La Cathedrale Engloutie (Engulfed Cathedral))	Debussy
Nocturne, D flat	Chopin
Scherzo, B flat minor	Chopin

Intermission

Part 4

Sonatina Ballade; Mendelssohn Mows 'em Down; Improvisations and Impressions; Idyll Caprice	Alec Templeton

---

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

OCT 5 - 1939

NEGRO SOPRANO "DISCOVERED" AT FESTIVAL SINGS

Miss Maynor, Heard by Koussevitzky in Berkshires, on Boston Program

BOSTON, Oct. 4 (AP) — The non-union Boston Symphony Orchestra, which was unable to participate in the music festival of the American Society of Composers, Authors and Publishers in New York this week, because of a union protest, staged a festival of its own tonight to honor "the American composer."

Admitted Free

A capacity audience of 2631—admitted free to a Boston Symphony concert for the first time in the Orchestra's 59-year history—turned out, and approximately 12,000 more applications for seats were turned down, officials said.

Composers John Alden Carpenter and Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., heard their own works, "Skyscrapers" and "Symphony No. 2," respectively, performed by Dr. Serge Koussevitzky. Other composers represented on the program were Deems Taylor, and Arthur Foote and Henry Hadley, both deceased.

Makes Her Debut

The concert also was marked by the symphony concert debut of Dorothy Maynor, Negro soprano from Virginia, who was "discovered" by Dr. Koussevitzky at the Berkshire Festival this summer and hailed as a "coming American Flagstad."

Miss Maynor and Leonard Franklin, Negro tenor protege of Roland Hayes, sang the solo parts in Carpenter's ballet of American life, "Skyscrapers," and won a rousing reception.

The two-day festival of American music—stressing the less frequently played works of native composers—will end Friday afternoon, when compositions of George Gershwin, William Schuman, Roy Harris and Randall Thompson will be heard.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

OCT 5 - 1939

More Than 10,000 Turned Away for Boston Concerts

Dorothy Maynor, Heard by Dr. Koussevitzky at Berkshire Festival, Participates in Opening Program

BOSTON. — The Boston Symphony Orchestra, unable to participate in the music festival of the American Society of Composers, Authors and Publishers in New York this week because of a Union protest, opened its own festival at Symphony Hall last night to honor American composers. More than 10,000 applications for seats for the two-day event have been turned down for lack of accommodations according to the orchestra's management.

Capacity Crowd

At last night's concert, a capacity audience of 2631—admitted free to a Boston Symphony concert for the first time in the orchestra's 59-year history, turned out.

Composers John Alden Carpenter and Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., heard their own works, "Skyscrapers" and "Symphony No. 2," respectively, performed by Dr. Serge Koussevitzky. Other composers represented on the program were Deems Taylor, and Arthur Foote and Henry Hadley, both deceased.

Makes Her Debut

The concert also was marked by the symphony concert debut of Dorothy Maynor, Negro soprano from Virginia, who was "discovered" by Dr. Koussevitzky at the Berkshire Festival this summer and hailed as a "coming American Flagstad."

Miss Maynor and Leonard Franklin, Negro tenor protege of Roland Hayes, sang the solo parts in Carpenter's ballet of American life, "Skyscrapers," and won a rousing reception.

The two-day festival of American music—stressing the less frequently played works of native composers— will end tomorrow afternoon, when compositions of George Gershwin, William Schuman, Roy Harris and Randall Thompson will be heard.

THIS CLIPPING FROM
ROSINDALE, MASS.
Weekly Parkway
Transcript

OCT 5 - 1939

W. R. Man Co-Inventor of New Type of Violin Mute

Harry Van Ham of 29 Woodbrier road, West Roxbury, director of the Mountain View House concert ensemble at Whitefield, N. H., and talented violinist, is also out to make a name for himself as co-inventor of a new musical accessory, the "Presto" mute for violin and viola. This gadget, different from any in use to date, is hailed by leading symphony orchestra musicians as revolutionary and superior to other kinds, and the claim is made that possession of the new device will very shortly be a "must" with up-to-date violinists.

A mute, Mr. Van Ham states, can greatly soften the tone of violin or viola, performers often finding in their scores portions to be played softly and quietly. In the past, mutes were a separate item, carried in the pocket, and more often forgotten, lost or dropped, while making the muting process was embarrassingly slow, or impossible in the time available. With the new "Presto" mute, a single second is sufficient, either to mute or unmute the instrument, as it is an integral part of the violin or viola.

Mr. Van Ham has formed and is head of the Acoustical Research Company of Boston, which manufactures the new accessory from colorful plastics, leather, felt, and a clamping screw, attractive yet inconspicuous on any violin. Its operation is simple. It clamps lightly on the two middle strings back of the bridge, requiring but a flick of the thumb to slide it against the bridge. The contact of the fabric side of the mute immediately softens the tone, a similar brief movement sliding it out of operation toward the tailpiece, ready for the next moment of need.

Invention of the "Presto" came after a year of collaboration by Mr. Van Ham with Georges Fourel, noted violinist and member of the Boston Symphony. They tried out a variety of substances to find the ones with the desired acoustical properties and balance. Success crowned their efforts, and experimental use by members of the Mountain View String Ensemble, as well as members of the Boston, Curtis, Pittsburgh, and San Diego Symphonies, has encouraged the two men in the belief that they have something both practical and necessary to be shared with others in their profession.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

OCT 5 - 1939

'A Stone Refused By the Builders

Boston Symphony Delights By Its First Festival of American Composers

The loss to New York's musical public was proven last night in Symphony Hall, Boston, a happy gain for those who were fortunate holders of tickets for the first of two programs by the resident orchestra under Dr. Serge Koussevitzky, played as a tribute to the American composer.

Or, employing another aphorism, the ill wind of New York's union rules blew definitely good for Boston. Its treasured orchestra with its conductor of 15 years' tenure stayed at home and gave Boston an unexpected free public festival of its own, already prepared for that of the American Society of Composers, Authors and Publishers.

At 8:15, there was a long double line in the Huntington Avenue lobby, representing some of the 5,000 disappointed who hoped for a chance at returned seats.

The quality of the audience was interesting to study. Few of the life long subscribers of advanced age were noted. Most of the greater Boston composers, teachers and conductors were present and a large representation of serious advanced students.

It was a program felicitously ordered—opening delicately and gracefully with the suite for string orchestra of Arthur Foote, long honored as a Boston musician; following with excerpts from Deems Taylor's "Through the Looking Glass" suite wherein the flowers chattered volubly with definitely varied minds of their own while the fantastic insects were direct of objective; then taking up one movement, the "Angelus," from Henry Hadley's Symphony No. 3—an andante tranquillo inspired by distant church bells of an Italian town—wherein the composer seemed to dream warmly and with a refinement of means into a lingering sunset.

Rising gradations in tonal strength led to John Alden Carpenter's exhilarating "Skyscrapers." Dr. Koussevitzky gave this "Ballet of American Life" a performance of appreciative vigor. Here was the American scene in a series of sound pictures of ever-changing rhythms, culminating in some glorious jazz. First sung with orchestra by Dorothy Maynor, soprano (who sang at a Stockbridge rehearsal last Summer), and Leonard Franklin, tenor, the theme was taken up excitingly by orchestra alone. The two Negro voices led magnificently as they stood back among the players. If all jazz were Carpenter jazz and played with the Koussevitian relish!

Still the program rose in strength, culminating in Howard Hanson's "Romantic" Symphony No. 2. Its full, rich texture was given a presentation of lustre and clarity, of power and tenuous beauty, the climax in fanfare approach finely warmed by an orchestration using drums discreetly and pausing when sufficient was effectively said. Dr. Hanson has given American music something very much alive, with an atmosphere of growth in his expression of our composite life.

The audience rose at Dr. Koussevitzky's entrance—a usual tribute at his first appearance of the season, but last night felt also as a taken of appreciation for the generously offered, differing programs for Wednesday evening and next Friday afternoon.

Mr. Carpenter was brought out before the orchestra by the conductor and likewise the tall, distinguished Dr. Hanson after his symphony.

A. C. R.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

OCT 6 - 1939

BOSTON SYMPHONY GIVES FREE CONCERT

BOSTON, Oct. 5—The non-union Boston Symphony Orchestra, which was unable to participate in the music festival of the American Society of Composers, Authors and Publishers in New York this week because of a union protest, staged a festival of its own last night to honor "the American composer."

A capacity audience of 2,631—admitted free to a Boston symphony concert for the first time in the orchestra's 59-year history—turned out.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 6 - 1939

MUSIC

American Composers Are Guests of Trustees of Boston Symphony

Boston, Oct. 5.—A dinner in honor of American composers was given in the Harvard Club tonight by trustees of the Boston Symphony Orchestra. Ernest B. Dane, president and treasurer, was toastmaster.

The composers attending were Aaron Copland, George Foote, Dr. Howard Hanson, director of the Eastman School of Music; Roy Harris; Walter Piston, William Howard Schuman, and Randall Thompson, head of the Curtis Institute.

Dr. Serge Koussevitzky, conductor of the orchestra, complimented the composers and expressed his faith in the musical progress of the country. Several of the composers acknowledged their indebtedness and that of American music in general to Dr. Koussevitzky.

Plans were outlined for the music academy at the Berkshire Festival, courses to be provided for both the general student and the advanced.

Richard Burgin, concertmaster and assistant conductor of the orchestra; George E. Judd, manager; John N. Burk, who writes historical and descriptive notes for the programs, and several New England music critics attended.

The orchestra gave a concert last night with an all-American program and will give another tomorrow afternoon.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

OCT 6 - 1939

Boston Symphony Appears Before Capacity Audience

Gives First of Two Concerts of American Music Under Baton of Dr. Koussevitzky Preceding Season

Symphony Hall in Boston was filled to capacity Wednesday for the first of two concerts of American music by the Boston Symphony Orchestra under the baton of Dr. Koussevitzky, offered free to the people of New England as a prelude to the regular season, which begins next week.

The box office had been snowed under with applications for tickets. The hall could have been filled five times over. Several hundred who had not been able to secure the coveted pasteboards waited patiently in line in the foyer on the chance that there might be a few vacant seats and a few were lucky enough to gain admission. There was the impression that it was not only the prospect of a free concert that caused the rush. Dr. Koussevitzky was presenting for the first time in the memory of this reviewer a full program of symphonic music by American composers. Always he has been generous in bringing such compositions to the fore in the course of a season. But the announcement of two programs devoted entirely to American works was proof, if any other were needed, that we have come of age musically. So that one believes that the chance to hear American music at its best was the magnet which accounted for the large attendance.

Young People Attend.

The audience, naturally was different from that which attends the reuglar concerts. There were many eager young people present not above giving expression sotto voce to an "Oh Gee!" when the orchestra made a stroke of exceptional virtuosity. But there was no mistaking general enthusiasm over the music. It was a jolly evening into which Dr. Koussevitzky and the men of orchestra joined with more than ordinary abandon. That was seen in the zest with which the conductor entered into tre jazz motives of John Alden Carpenter's American ballet "Skyscrapers," proving that he could throw himself into such music as whole-heartedly as he does in compositions by Beethoven or Sibelius. The modern American idiom does not elude him. Interest in this number was added by the singing in one of the episides by two young Negro musicians, Dorothy Maynor, soprano, and Leonard Franklin, tenor. Miss Maynor is the singer who was introduced informally by Dr. Koussevitzky at the Berkshire festival, when he noticed possibilities that might make her another Marion Anderson. Her really fine and ample voice rang out vibrantly above Mr. Carpenter's rather strident orchestration. The tenor's share in the episode was less prominent. He is a Boston man and a pupil of Roland Hayes. Mr. Carpenter, the composer, was brought to the platform again and again after a superb performance of his characteristically American work.

New Trend.

So also was Howard Hansan after a sparkling performance of his Symphony No. 2, the "Romantic" written for the 50th anniversary of the Boston Symphony Orchestra. It is romanticism in modern garb, so to speak, suggesting a trend which the composer feels we are likely to develop here as a substitute for the current neoclassicism.

In quieter vein the beautiful "Angelus" from Henry Hadley's Third Symphony caught the fancy of the audience. For merriment and humor in the fantastic and imaginative style the excerpts from "Through the Looking-Glass" by Deems Taylor were hugely enjoyed. Because of seniority Arthur Foote's Suite for String Orchestra was fittingly given first place on the program, the piquant pizzicato movement, played in crisp and airy virtuosity, making an evident appeal.

It would be unfortunate, musically, if we stressed nationalism ordinarily to the exclusion of the fine music of other lands. But as was demonstrated on this occasion, American music has its merits. Would it be temerity on the part of this listener to suggest to the eminent conductor of the Boston Symphony the possibility of including a pair of such programs yearly in the regular season%

S. R. F.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

OCT 6 - 1939

All-American Music Program Given by The Boston Symphony

Symphony Hall in Boston was filled to capacity Wednesday for the first of two concerts of American music by the Boston Symphony Orchestra under the baton of Dr. Koussevitzky, offered free to the people of New England as a prelude to the regular season, which begins next week.

The box office had been snowed under with applications for tickets. The hall could have been filled five times over. Several hundred who had not been able to secure the coveted pasteboards waited patiently in line in the foyer on the chance that there might be a few vacant seats and a few were lucky enough to gain admission. There was the impression that it was not only the prospect of a free concert that caused the rush. Dr. Koussevitzky was presenting for the first time in the memory of this reviewer a full program of symphonic music by American composers. Always he has been generous in bringing such compositions to the fore in the course of a season. But the announcement of two programs devoted entirely to American works was proof, if any other were needed, that we have come of age musically. So that one believes that the chance to hear American music at its best was the magnet which accounted for the large attendance.

The audience, naturally was different from that which attends the reuglar concerts. There were many eager young people present not above giving expression sotto voce to an "Oh Gee!" when the orchestra made a stroke of exceptional virtuosity. But there was no mistaking general enthusiasm over the music. It was a jolly evening into which Dr. Koussevitzky and the men of orchestra joined with more than ordinary abandon. That was seen in the zest with which the conductor entered into tre jazz motives of John Alden Carpenter's American ballet "Skyscrapers," proving that he could throw himself into such music as whole-heartedly as he does in compositions by Beethoven or Sibelius. The modern American idiom does not elude him. Interest in this number was added by the singing in one of the episides by two young Negro musicians, Dorothy Maynor, soprano, and Leonard Franklin, tenor. Miss Maynor is the singer who was introduced informally by Dr. Koussevitzky at the Berkshire festival, when he noticed possibilities that might make her another Marion Anderson. Her really fine and ample voice rang out vibrantly above Mr. Carpenter's rather strident orchestration. The tenor's share in the episode was less prominent. He is a Boston man and a pupil of Roland Hayes. Mr. Carpenter, the composer, was brought to the platform again and again after a superb performance of his characteristically American work.

So also was Howard Hansan after a sparkling performance of his Symphony No. 2, the "Romantic" written for the 50th anniversary of the Boston Symphony Orchestra. It is romanticism in modern garb, so to speak, suggesting a trend which the composer feels we are likely to develop here as a substitute for the current neoclassicism.

In quieter vein the beautiful "Angelus" from Henry Hadley's Third Symphony caught the fancy of the audience. For merriment and humor in the fantastic and imaginative style the excerpts from "Through the Looking-Glass" by Deems Taylor were hugely enjoyed. Because of seniority Arthur Foote's Suite for String Orchestra was fittingly given first place on the program, the piquant pizzicato movement, played in crisp and airy virtuosity, making an evident appeal.

It would be unfortunate, musically, if we stressed nationalism ordinarily to the exclusion of the fine music of other lands. But as was demonstrated on this occasion, American music has its merits. Would it be temerity on the part of this listener to suggest to the eminent conductor of the Boston Symphony the possibility of including a pair of such programs yearly in the regular season%

S. R. F.

41

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

OCT 6 - 1939

Festival Hears Philharmonic Play U.S. Music

Spalding Performs Jacobi Violin Concerto; Program Led by 3 Conductors

By Francis D. Perkins

Continuing the interesting survey of different aspects of American music which it is providing in its present free festival series in Carnegie Hall, the American Society of Composers, Authors and Publishers presented the Philharmonic-Symphony Orchestra under the direction of three American conductors and with Albert Spalding as the soloist in Frederick Jacobi's violin concerto. Alexander Smallens conducted Henry Hadley's overture, "In Bohemia," and Louis Gruenberg's "The Enchanted Isle" at the beginning of the program, and returned to the podium for the concerto. Macklin Marrow conducted Ernest Bloch's two early tone poems, "Winter" and "Spring," and Howard Barlow conducted the Legend, Love Song and Village Festival from Edward MacDowell's Indian Suite.

The program might have been announced as one of romantic American music, according to the prevailing atmosphere of much of the music, and did not concern itself with composers born after the turn of the century, but these will probably have their turn in the Philharmonic's second festival concert tomorrow night. Except for Mr. Jacobi's concerto, none of the works presented were new, but American symphonic music is as well served by a reinspection of previously played compositions, such as this, as by a search for novelties. Mr. Spalding has played the concerto before this in Chicago, but it has not previously been heard here, at least in one of the major concert halls.

The form, in three movements, without a pause between the first and second, is orthodox. The writing for the violin is generally very grateful, and the orchestral scoring skilful; there is considerable imagination realized in a liberal supply of appealing melody which sometimes shows nineteenth century trans-Atlantic influences. As drawbacks, a certain discursiveness and a lack of variety in themes and emotional atmosphere were to be noticed. Mr. Spalding was warmly applauded after a skillful and sympathetic performance.

"In Bohemia" is one of the late Dr. Hadley's most frequently played works, and, although its Germanic influences are apparent, it merits much respect for its form, its ideas and its vitality. "The Enchanted Isle" played by the Boston Symphony in 1929 and by [illegible]ilharmonic-Symphony in 1930, is a complete revision made by Mr. Gruenberg in 1927 from a tone poem composed twelve years before. The orchestral idiom, which is occasionally influenced by impressionistic methods has richness and color, and the imaginative implications of the title are borne out in the music itself But the objective of the work is partly defeated by its length; some of the impression is lost through diffuseness. The Bloch poems also seemed somewhat over-extended. while marked by sensitiveness and charm, and, composed early in Mr. Bloch's career, hardly characterize his music as represented in his major works.

There was warm applause for the conductors, and especially for Mr. Marrow after his interpretation of the Bloch tone poems. The orchestra, considering that it has not yet begun its regular season, was in laudable form. The festival continues tonight with two free concerts of swing and jazz, one in Carnegie Hall and the other at the 71st Regiment Armory.

THIS CLIPPING FROM
WALTHAM, MASS.
NEWS TRIBUNE

OCT 6 - 1939

Miss Edith Stearns Renders Piano Solos At Methuen Concert

By Walter F. Starbuck

Waltham was represented, both in performance and in attendance, at a concert given last evening under the auspices of the Skinner Association in the Skinner Organ Hall at Methuen.

This ornate hall, beautiful in its architecture, stands in the centre of the town, next the Skinner organ factory, and was built by the late Edward F. Searles to house the "Great Organ" that was erected in Boston Music Hall in 1863.

The "Great Organ"

This organ figured in four of the five numbers on last evening's program, and was an inspiration to behold and to hear. It was the two hundredth instrument built by E. F. Walcker and Company of Ludwigsburg, Wurtemburg, and was begun in 1857 and finished in 1863, at a cost of about $70,000, having four manuals, a pedal board of 30 keys, and a total of 5474 pipes.

After the introduction of the concerts by the Boston Symphony Orchestra into the Music Hall, the organ occupied too much space upon the stage, and was accordingly taken down in 1884. In 1897 it was sold to a representative of Mr. Searles for $1500, as old metal and lumber, but Mr. Searles, as time went on, employed Mr. Skinner's company to set it up again and restore it with an improved console having an electric action. He has given to this country what should become a mecca for all organists.

Its Wood Carving

The case of the "Great Instrument" abounds in rich wood-carvings, most conspicuous of which are two colossal caryatids, each in front of a domed pipe-tower, his mighty arms crossed above his head, with swelling veins almost ready to burst in the effort, as the anguish of heavy labor depicts upon his face, of bearing up the grand cornice on which the tower rests. There is a fine portrait bust of Bach and there are elaborate bas-reliefs of musical instruments, ancient and modern. In the upper portion of the case, each of two life-size figures, a woman and a man, rests one of its hands upon a harp of golden strings.

Solos by Edith Stearns

The central number of last evening's program was a group of three piano solos by Miss Edith Stearns, of 110 Dale street, Waltham. She imparted appropriate liquid tone to Debussy's "Reflections in the Water," then played the Nocturne in C minor, not commonly heard, by Chopin, conspicuous for its warmth and the virtuosity of its many measures of rapid octaves in both hands. The intricacies of the Brahms Rhapsody in G minor were performed with contrasted tonal-coloring.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

OCT 6 - 1939

BERKSHIRE FESTIVAL SIGNS 1800 MEMBERS

Stockbridge, Oct. 6—Eighteen hundred music lovers from many states in the Union have already become members of the Berkshire Symphonic festival in anticipation of the concerts to be given at Tanglewood next summer by Serge Koussevitzky and the Boston Symphony orchestra. The deadline on memberships is November 1.

Many of the members are persons who attended this year's concerts and wish to take advantage of the membership privileges. These privileges include tickets to all the concerts at a substantially reduced cost, preference in seat locations in the music shed and attendance at a rehearsal of the orchestra with Dr Koussevitzky. Under the membership plan it is possible to attend concerts at a cost averaging less than a dollar per concert.

One hundred and eleven boxes have been sold for the 1940 season and the festival trustees expect all of them to be reserved long before the first concert next August.

At the annual meeting of the festival trustees, Miss Gertrude Robinson Smith of New York and Stockbridge was reelected president; Norval H. Busey, Jr., of New York and Lee, vice-president; Henry W. Dwight of Stockbridge, treasurer, and George W. Edman of Pittsfield, clerk.

There will be another meeting of the trustees the 17th at which time a decision may be made as to whether the 1940 season will consist of two or three weeks of concerts.

Persons wishing memberships are requested to write to the Berkshire Symphonic festival office at Stockbridge, before November 1. After that date subscription prices will prevail.

THIS CLIPPING FROM
NORWALK, CONN.
HOUR

OCT 7 - 1939

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

OCT 6 - 1939

Five Concerts On Schedule Of Orchestra

Local Symphony Under Barzin Begins Season Oct. 24 at Bushnell; Programs Announced

Five concerts at the Bushnell Memorial instead of four, more lower priced seats and many new and interesting works are the outstanding features of the Hartford Symphony Orchestra's second season under the baton of Leon Barzin, it was announced by the Symphony Society of Connecticut, sponsoring group, on Thursday.

The orchestra, which has been in rehearsal for some time, opens its year on Tuesday evening, October 24, with Frank Sheridan, well known American pianist, as soloist. Mr. Sheridan will play the Fifth Beethoven Concerto for Piano and Orchestra, called "The Emperor." The composition has not been heard here for many seasons. The program will also include Mozart's Symphony No. 39 in E Flat, Brahm's Variations on a Theme by Haydn, and Jean Rivier's Symphony No. 3 in G Major for Strings, the most recent work of the French composer who took the place of the late Albert Roussel in the famous "Five." This will be the first American performance of the Rivier work.

The succeeding concert dates in the series will be November 14, December 19, January 23 and February 13. At the November concert, Ruth Posselt, young American violinist, will play a new concerto and in the second half, under the assistand conductor, George Heck, Miss Posselt and Mr. Barzin will combine forces in the performance of the Mozart Concertante for Violin and Viola. Ruth Posselt was presented to Boston audiences by Dr. Serge Koussevitsky a year or two ago [illegible] season she was featured by him as soloist with the Boston Symphony Orchestra in New York. Her playing was acclaimed by critics as sensational. Mr. Barzin, in addition to being a conductor, is a virtuoso artist of that rarely-heard solo instrument, the viola, and his playing of the Mozart work with Miss Posselt is of unusual interest.

Will Play New Symphony.

By an overwhelmingly popular demand, the third program will be entirely orchestral. Many new compositions as well as classics which Hartford has rarely if ever had an opportunity to hear, will be presented during the remainder of the season. Among them will be the world premiere of a new symphony by the distinguished Belgian composer, Francois De Bourgnignon. This extraordinary work, a full-length symphony, was written in memory of the late King Albert of Belgium. The first movement is a funeral march for brass only, the second a scherzo for woodwind only, the third an adagio for strings and the finale a fugue for the full orchestra based upon the themes of the first three. The score is captioned simply "Puzzle."

Through the cooperation of the Hartford Oratorio Society the first performance of a new Requiem by Guy Ropartz for orchestra, chorus and soloists will be given in February. The composer sent the score to Barzin last summer inviting him to conduct its initial performance.

Concerts in Other Towns.

Conducting the Society's policy of bringing the best in orchestral music to other towns which do not otherwise have it, a number of concerts in nearby localities have also been arranged, including Meriden, Danbury, Norwich, etc. The trustees feel that they cannot expect financial support from these localities unless the orchestra can do its part in furnishing concerts.

Seats for the Hartford concerts are on sale at the office of the Symphony Society of Connecticut, Room 215, Essex Building, 15 Lewis Street, Hartford. At this time only seats for the entire series are available.

THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

OCT 6 - 1939

THe Boston Symphony orchestra and Serge Koussevitzky, its conductor, will open an Academy of Music at "Tanglewood" in July, 1940, offering advanced instruction to a limited number of students qualified by ability and training, and a general session for a larger school. The term will last six weeks, culminating in the Berkshire Symphonic festival.

HERBERT JANSSEN, Metropolitan opera baritone, will give his first American concert recital on Dec. 17 at Town hall. He has been heard here only in opera to date.

THIS CLIPPING FROM

DEDHAM, MASS.
TRANSCRIPT
10/6/39

Hot Notes

by Frank H. Clarke, Jr.

Dr. Koussevitsky and Jazz

"Doctor Serge Koussevitsky not only listens frequently to jazz on the radio and enjoys it, but he believes it to be of greater importance to American composition than even Gypsy tunes have been to Hungarian serious music.

"And in listening to jazz, he often enjoys the performance more than the music itself. He told of being taken to a New York nightclub by the American composer, Aaron Copeland, and his amazement at the dexterity, phantasy and musical temperament of the seven Negros who improvised their swing music.

"After ten minutes, Koussevitzky said he could stand no more. Not because the music bored him. On the contrary, the terrific nervous stimulus of the jazz rhythms and the staggering vitality of the whole performance were almost too much to bear. Copeland, who was just as enthusiastic, told Koussevitzky he should listen not for ten minutes, but for two hours."

The above quotation from an article by Edward Downes in the Boston Transcript, I give to you in case there are still any doubters reading this column. If you're still not convinced of the merits of jazz, argue it out with Doctor Koussevitzky.

But the fact is that Koussevitzky, being a great musician, is very near the core of jazz when he says it has "staggering vitality." He could not have picked two better words to describe it. For in my opinion, it is this very vitality which makes jazz great, and different from any other music.

A NEW KING

I dropped in on Woody Herman at the Flamingo a few nights ago, and I was impressed. The Basic rhythm section has seemed to me to be without doubt the best section in the world, but now that I've heard the Herman Rhythm men, I think the Count has competition. To get an idea of what it's like, listen to Woody's recording of "Shiek of Araby," but better still, go hear it in person. I should like to go on record right now as predicting that Woody will occupy the mythical throne vacated by Goodman last winter, and for which there have been many pretenders. This is going to happen in the next six months, too. And here are my reasons for believing so. First, the band is technically perfect. Then, it contains a bunch of fine soloists. Finally, and most important, the band plays swing, sweet, and blues, with the same excellence, and no matter what it's playing, it's always easy to listen to. Go hear them.

WHO'S WHO RECORD

I found a really unusual record for you last week. It's Adrian Rollini's, of vibraharp fame, only this time he's performing on his first love, the bass sax. The titles are, "Sugar" and "Riverboat Shuffle." If you're not impressed yet, here's the personnel who played in the band: Bunny Berigan and Manny Klein, trumpets; Benny Goodman, clarinet; Jack Teagarden, trombone; Arthur Rollini, tenor sax; Adrian Rollini, bass sax; Fulton McGrath, piano; George Van Epps, guitar. Arthur Bernstein, bass; and Stan King, drums. Reads like Who's Who, no? The result is rather soft, but very good swing, with plenty of solos by every one. The amazing part is that it's on Decca 265, and won't cost you much.

OLD DISCS

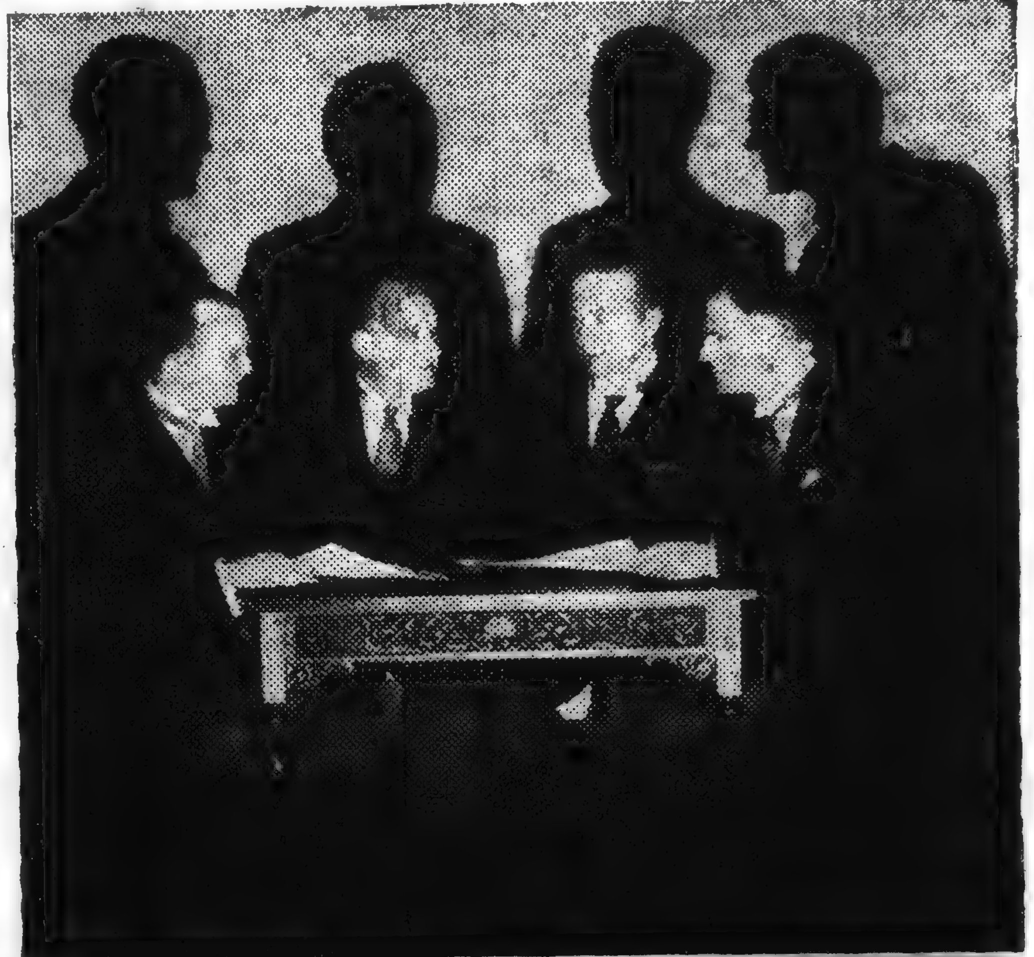
Probably you've wondered where you could get hold of some of the old, out-of-print rocords by Red Nichols, Ben Pollack, Bix Biederbecke, and others of the history-making pioneers. Well, I know just the place you're looking for. It's in Boston, and if you'll drop me a line in care of the Transcript office, I'll see that every serious record collector is put on the mailing list. You can't lose much.

Once in a while I find myself getting sentimental about the wonderful sweet music which is no more. Ray Noble used to be able to play the perfect ballad. The Hudson-Delange combo was good in that respect, too. Now the two leading sweet bands are supposed to be T. Dorsey and Casa Loma. But listen to Terry Allen singing "My Love for You" and "You're So Desirable" with Red Norvo's orchestra. It's mighty fine. And you should see that Allen man, girls. Six feet, blonde and handsome! Ah - - -

THIS CLIPPING FROM
BLACKWELL, OKLA.
JOURNAL

OCT 6 - 1939

Some of Talent From Whom City Concert Series Artists Would be Picked



Members of the Blackwell Cooperative Concert association will have an opportunity to hear a varied program in the three concerts proposed to be brought here during the winter months, and among those discussed by the executive committee are shown above.

The artists are among a large number from which selection of the city series is to be made.

Above, at the right, are members of an all-American ensemble, the Ionian Singers, who will bring to their listeners their own arrangement of the best male quartette music, particularly some of the masterpieces of the past, which have nearly been forgotten.

Below, right, is the Coolidge Stringed quartette, the members having appeared as soloists for the Boston Symphony and Philadelphia orchestras. The name of the quartette is from the Elizabeth Sprague Coolidge foundation in the library of Congress in Washington, where the artists played 35 concerts the past season. They played at both the San Francisco and New York fairs.

At top, center, is Gaspar Cassado, Spanish cellist and composer, who has performed with leading symphonies in Europe and as soloist with the New York Philharmonic and Chicago orchestras. He is considered the leading cellist in the concert field today.

Top, left, is Muriel Dickson, formerly star with the Doly-Carte in London, foremost exponent of the Gilbert and Sullivan operas, who was with the Metropolitan opera the past season. She has sung with the Cincinnati Zoo opera and St. Louis municipal operas.

Below, center, is Ida Krehm, young pianist who was winner of the national Federal Music club award in 1937, and winner of the Schubert Memorial and Naumburg awards, the three foremost in this country today. She has been soloist with the Philadelphia orchestra.

Below, left, is John Carter, tenor, member of the Metropolitan opera, who is well known as soloist on the Chase and Sanborn radio hour, featuring Charley McCarthy, for 26 weeks. Three weeks ago, he sang to 120,000 in Soldier's field in Chicago, and in March, was heard three times over the Kellogg hour.

Three programs that will be presented at Ponca City, at which city memberships would be honored for admission, were announced Friday by Mrs. Earle Heckman.

Lucy Monroe, soprano sang on the American Album of Familiar Music program for two years and was the first concert star in television; a piano duo composed of Ethel Bartlett and Rae Robertson, Australian artists known as "The Lunts of the Keyboard"; and Lisa Parnova, dancer, who was formerly with the Fokine ballet and was premiere ballerina with the Cologne opera, are the three concerts selected.

The three programs here would be different from the Ponca City entertainment, as a means of giving maximum variety to local members, Eugene Alden, representative of the Columbia Concert corporation, said Friday.

Dates of the programs in Ponca City, Arkansas City and Wellington, would be printed on the backs of the city membership cards as a means of information to holders of the cards here.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

OCT 6 - 1939

Classical

By MILTON WIDDER

THE last word for a Brahms concerto recording in the violin department is the featured release this month by Victor. It is the re-creation of this masterful work by one of the greatest violinists of the present age, Jascha Heifetz, with the Boston Symphony Orchestra as the accompanying group under the direction of Serge Koussevitzky.

Even the recording company acknowledges that this is the "last word," for they foresee no new recording of this work for many years to come.

The Heifetz technique, known the world over for its perfection, is ever present in this recording. The delicacy and clarity of his bowing is unsurpassable and the surfaces and the mechanics of recordings reach a new height with the release.

Naturally the Koussevitzky accompaniment is as perfect as the soloist's performance to make it all in all one of the true highlights of the recording year. (Album 581, $9)

Sir Thomas Beecham and the London Philharmonic are presented once more this month in a two-record album by the Columbia Masterworks division, playing the very popular and scintillating music from Bizet's "Carmen." (Album X-144, $3.50)

In the album are recorded the prelude; the "Aragonaise"; the "Danse Boheme" and the very popular "Trobador" tune.

Undoubtedly this will prove a popular release for its subject is one of the outstanding operatic favorites of this generation. Sir Thomas and his men give their all for the lilting compositions, taking the fiery music in their full sweep.

What's New in Town Oct 6-13 1939

MUSIC

NOTES AND COMMENTS

SYMPHONY SEASON OPENING

The Boston Symphony Orchestra will open its 59th season in Symphony Hall next Friday afternoon and Saturday evening. Serge Koussevitzky will then begin his 16th year as the Orchestra's conductor. The program will begin with Beethoven's Third Symphony, the "Eroica," and also include Vincent d'Indy's "Istar" Variations, and Debussy's three orchestral sketches, "La Mer."

CONCERT NOTES

The first of the two concerts in honor of "The American Composer", on last Wednesday, October fourth, was enthusiastically received by a capacity audience. Dr. Koussevitsky was of course welcomed joyfully, as were the two composers who were present to hear their works played, John Alden Carpenter and Howard Hanson.

The program opened with Arthur Foote's Suite in E major for String Orchestra, Op. 63, in three movements, a brief prelude of flowing melodic character; Pizzicato and Adagietto; and a briefly moving Fugue.

Three excerpts of Deems Taylor's suite, "Through the Looking-Glass" followed. The suite, based on Lewis Carroll's famous story, is very pleasant music.

"Angelus," the second movement from Henry Hadley's Symphony No. 3 in B minor, was wildly applauded. It is a rather heavily sentimental work, in sharp contrast to John Alden Carpenter's "Skyscrapers," which followed on the program. "Skyscrapers" was first produced as a ballet at the Metropolitan Opera House in 1926. Dr. Koussevitsky introduced the music as an orchestral suite in 1927.

The program closed with Howard Hanson's Symphony No. 2, "Romantic". Mr. Hanson says of it—"My aim in this symphony has been to create a work young in spirit, romantic in temperament, and simple and direct in expression." He succeeded admirably, for the symphony is indisputably romance brought up to modern tempo.

SPAULDING

The shorter series of Monday evening and Tuesday afternoon concerts will begin October 30 and 31. Three soloists of importance are announced to appear in the course of the season. They are Simon Barer and Webster Aitken, pianists who have been highly successful both in Europe and America, and each of whom is to make his debut in Boston at these concerts. Albert Spalding, the distinguished violinist, will appear for the first time in this series. The final pair of concerts will be devoted to the music of Tchaikovsky, becoming a part of the Festival in commemoration of the hundredth anniversary of the composer's birth.

KREISLER

Aaron Richmond's concert series starts with Fritz Kreisler's only Boston appearance on Tuesday evening, October 18, in Symphony Hall. Kreisler will bring with him his own new arrangement of Tchaikovsky's Concerto for Violin, which he performed with great success last spring with the London Philharmonic Orchestra.

LEHMANN

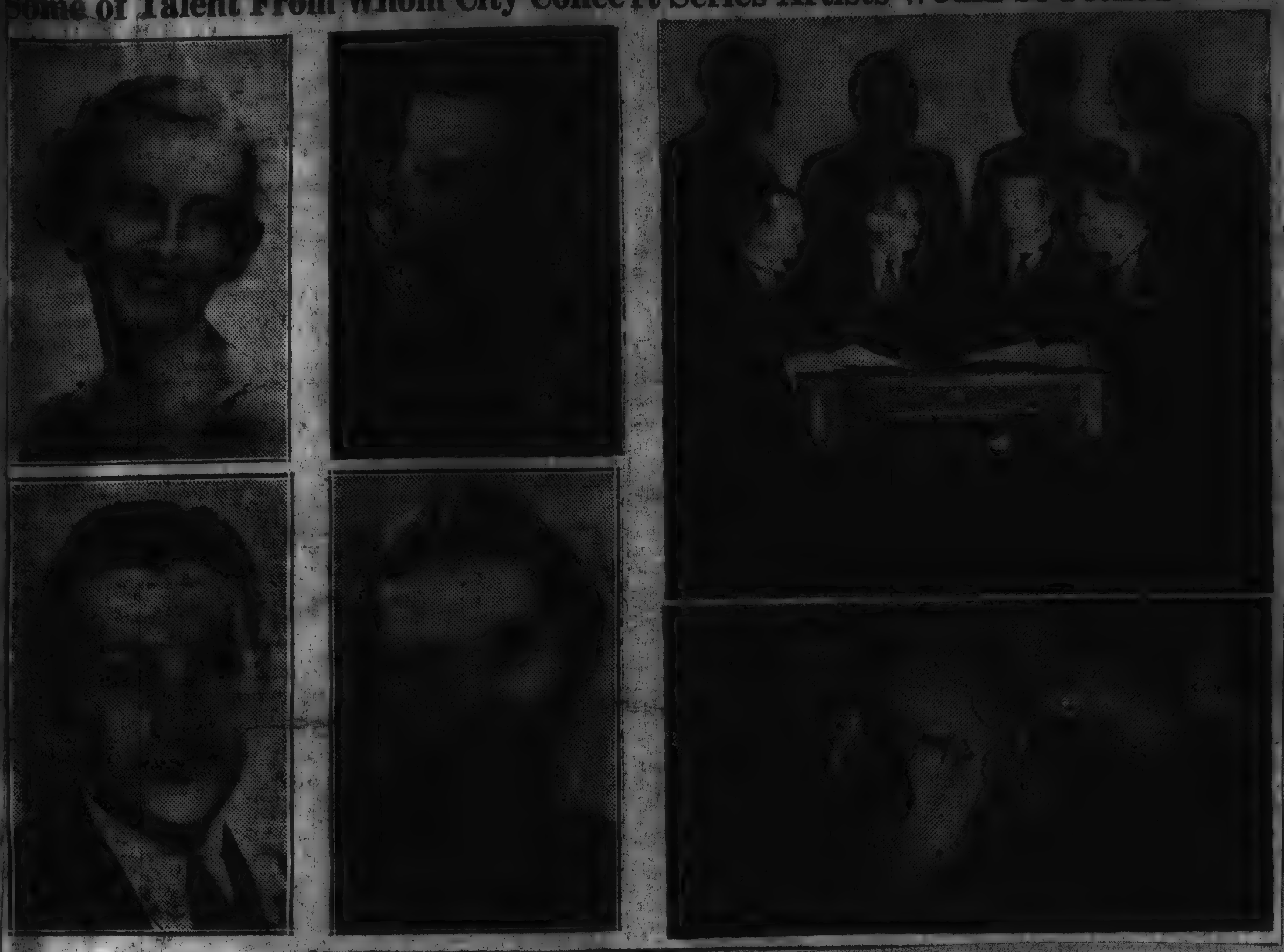
Lotte Lehmann will be the opening event of Aaron Richmond's vocal celebrity series. Her recital takes place Sunday afternoon, October 29, at Symphony Hall.

42

THIS CLIPPING FROM
BLACKWELL, OKLA.
JOURNAL

OCT 6 - 1939

Some of Talent From Whom City Concert Series Artists Would be Picked



Members of the Blackwell Cooperative Concert association will have an opportunity to hear a varied program in the three concerts proposed to be brought here during the winter months, and among those discussed by the executive committee are shown above.

The artists are among a large number from which selection of the city series is to be made.

Above, at the right, are members of an all-American ensemble, the Ionian Singers, who will bring to their listeners their own arrangement of the best male quartette music, particularly some of the masterpieces of the past, which have nearly been forgotten.

Below, right, is the Coolidge Stringed quartette, the members having appeared as soloists for the Boston Symphony and Philadelphia Orchestras. The name of the quartette is from the Elizabeth Sprague Coolidge foundation in the library of Congress in Washington, where the artists played 35 concerts the past season. They played at both the San Francisco and New York fairs.

At top, center, is Gaspar Cassado, Spanish cellist and composer, who has performed with leading symphonies in Europe and as soloist with the New York Philharmonic and Chicago orchestras. He is considered the leading cellist in the concert field today.

Top, left, is Muriel Dickson, formerly star with the Doly-Carte in London, foremost exponent of the Gilbert and Sullivan operas, who was with the Metropolitan opera the past season. She has sung with the Cincinnati Zoo opera and St. Louis municipal operas.

Below, center, is Ida Krehm, young pianist who was winner of the national Federal Music club award in 1937, and winner of the Schubert Memorial and Naumburg awards, the three foremost in this country today. She has been soloist with the Philadelphia orchestra.

Below, left, is John Carter, tenor, member of the Metropolitan opera, who is well known as soloist on the Chase and Sanborn radio hour, featuring Charley McCarthy, for 26 weeks. Three weeks ago, he sang to 120,000 in Soldier's field in Chicago, and in March, was heard three times over the Kellogg hour.

Three programs that will be presented at Ponca City, at which city memberships would be honored for admission, were announced Friday by Mrs. Earle Heckman.

Lucy Monroe, soprano sang on the American Album of Familiar Music program for two years and was the first concert star in television; a piano duo composed of Ethel Bartlett and Rae Robertson, Australian artists known as "The Lunts of the Keyboard"; and Lisa Parnova, dancer, who was formerly with the Fokine ballet and was premiere ballerina with the Cologne opera, are the three concerts selected.

The three programs here would be different from the Ponca City entertainment, as a means of giving maximum variety to local members, Eugene Alden, representative of the Columbia Concert corporation, said Friday.

Dates of the programs in Ponca City, Arkansas City and Wellington, would be printed on the backs of the city membership cards as a means of information to holders of the cards here.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

OCT 6 - 1939

Classical

By MILTON WIDDER

THE last word for a Brahms concerto recording in the violin department is the featured release this month by Victor. It is the re-creation of this masterful work by one of the greatest violinists of the present age, Jascha Heifetz, with the Boston Symphony Orchestra as the accompanying group under the direction of Serge Koussevitzky.

Even the recording company acknowledges that this is the "last word," for they foresee no new recording of this work for many years to come.

The Heifetz technique, known the world over for its perfection, is ever present in this recording. The delicacy and clarity of his bowing is unsurpassable and the surfaces and the mechanics of recordings reach a new height with the release.

Naturally the Koussevitzky accompaniment is as perfect as the soloist's performance to make it all in all one of the true highlights of the recording year. (Album 581, $9)

Sir Thomas Beecham and the London Philharmonic are presented once more this month in a two-record album by the Columbia Masterworks division, playing the very popular and scintillating music from Bizet's "Carmen." (Album X-144, $3.50)

In the album are recorded the prelude; the "Aragonaise"; the "Danse Boheme" and the very popular "Trobador" tune.

Undoubtedly this will prove a popular release for its subject is one of the outstanding operatic favorites of this generation. Sir Thomas and his men give their all for the lilting compositions, taking the fiery music in their full sweep.

What's New in Town Oct 6-13 1939

MUSIC

NOTES AND COMMENTS

SYMPHONY SEASON OPENING

The Boston Symphony Orchestra will open its 59th season in Symphony Hall next Friday afternoon and Saturday evening. Serge Koussevitzky will then begin his 16th year as the Orchestra's conductor. The program will begin with Beethoven's Third Symphony, the "Eroica," and also include Vincent d'Indy's "Istar" Variations, and Debussy's three orchestral sketches, "La Mer."

CONCERT NOTES

The first of the two concerts in honor of "The American Composer", on last Wednesday, October fourth, was enthusiastically received by a capacity audience. Dr. Koussevitsky was of course welcomed joyfully, as were the two composers who were present to hear their works played, John Alden Carpenter and Howard Hanson.

The program opened with Arthur Foote's Suite in E major for String Orchestra, Op. 63, in three movements, a brief prelude of flowing melodic character; Pizzicato and Adagietto; and a briefly moving Fugue.

Three excerpts of Deems Taylor's suite, "Through the Looking-Glass" followed. The suite, based on Lewis Carroll's famous story, is very pleasant music.

"Angelus," the second movement from Henry Hadley's Symphony No. 3 in B minor, was wildly applauded. It is a rather heavily sentimental work, in sharp contrast to John Alden Carpenter's "Skyscrapers," which followed on the program. "Skyscrapers" was first produced as a ballet at the Metropolitan Opera House in 1926. Dr. Koussevitsky introduced the music as an orchestral suite in 1927.

The program closed with Howard Hanson's Symphony No. 2, "Romantic". Mr. Hanson says of it—"My aim in this symphony has been to create a work young in spirit, romantic in temperament, and simple and direct in expression." He succeeded admirably, for the symphony is indisputably romance brought up to modern tempo.

SPAULDING

The shorter series of Monday evening and Tuesday afternoon concerts will begin October 30 and 31. Three soloists of importance are announced to appear in the course of the season. They are Simon Barer and Webster Aitken, pianists who have been highly successful both in Europe and America, and each of whom is to make his debut in Boston at these concerts. Albert Spalding, the distinguished violinist, will appear for the first time in this series. The final pair of concerts will be devoted to the music of Tchaikovsky, becoming a part of the Festival in commemoration of the hundredth anniversary of the composer's birth.

KREISLER

Aaron Richmond's concert series starts with Fritz Kreisler's only Boston appearance on Tuesday evening, October 18, in Symphony Hall. Kreisler will bring with him his own new arrangement of Tchaikovsky's Concerto for Violin, which he performed with great success last spring with the London Philharmonic Orchestra.

LEHMANN

Lotte Lehmann will be the opening event of Aaron Richmond's vocal celebrity series. Her recital takes place Sunday afternoon, October 29, at Symphony Hall.

THIS CLIPPING FROM
RADIO GUIDE
NEW YORK, N. Y.

OCT 6 - 1939

43

Men Behind the Music

This Week: TAYLOR, FASSETT, ZACHARY

ONE started out to be a preacher. Another had strong urges to become an instructor of philosophy. And the last thought teaching English and dramatics was his chosen career. Not one is a professional musician. To their mutual surprise, all three landed at CBS and found themselves in charge of the music department.

They all have impressive titles, to which they pay little attention. Davidson Taylor is Assistant to the Vice-President in charge of Broadcasting. George Zachary is Acting Head of the Music Department. James Fassett is Assistant Head of the Music Department. Among them they have a thorough knowlege of all the problems presented by music on the radio and work together in perfect harmony.

—CBS Photographs

These three men run the CBS music department. George Zachary (right), former teacher, is acting head. Lean, slow-spoken Davidson Taylor (center) and quiet, scholarly James Fassett complete this CBS trio

Oldest in experience is Davidson Taylor—although none of them are old. Taylor and Fassett are in their early thirties, Zachary is twenty-eight. Taylor started life in a small Mississippi town. His father was a Baptist minister. His mother had been a brilliant kindergarten teacher. Both parents wanted their son to be a minister. He obliged to the extent of attending the Southern Baptist Theological Seminary in Louisville. He wasn't there long before he realized that the ministry was not for him. But he stayed on and supplemented his religious training with improvement of his musical talents, consisting of a tenor voice, a bowing acquaintance with the banjo, ukulele, flute and baritone horn, and a great liking for directing choral groups.

Finally, one day a bass-fiddler pal suggested he try out as an announcer at a local radio station. Taylor liked the idea, applied for the job and got it. "How long," he wondered, "has this been going on? And if it's that easy, why not try for a big station?" He did. And was taken on immediately by the most important station in Louisville.

At about the same time, James Fassett, Dartmouth graduate, was discovering that his funds were not sufficient to continue his post-graduate studies in philosophy at Harvard. His musical background included an ability to play the piano and regular attendance at the Boston Symphony concerts, almost obligatory to a native of Massachusetts. He also wanted to be a music critic, and walked into the office of the late Philip Haleone, one of America's most brilliant and acidulous critics.

"Mr. Hale," blurted Fassett. "I want to be a music critic."

"All right," answered Hale, without lifting his head from the article he was writing. "I'll send you some tickets."

Fassett murmured a startled "Thanks." He was half-way out of the door when he turned and said, "But you don't even know my name and address." Hale laughed, looked up and said, "I like your courage." Fassett was hired. The next few years he eked out a living writing criticism, playing in stock, writing radio scripts and taking a flier in the piano-roll business as a salesman. He then became an announcer at NBC's Boston station, announcing the Boston Symphony programs. The Boston Symphony represents, for Bostonians (and some others), the epitome of culture in America. Fassett was fired for the strangest reason on record. He sounded too cultured.

Zachary, a New Yorker, was in the meantime teaching English and dramatics at a high school after graduating from New York University. He was a pretty good amateur violinist, but his chief hobbies were building radio sets and dreaming about radio production.

(Continued on Page 45)

He decided to see if his dreams were practical and applied for a position at CBS. He was taken on as an apprentice and allowed to try out some of his ideas. His chief feeling was that musical programs did not explore a broad enough field. He discovered, however, that radio has certain limitations, and acquired a healthy respect for a budget. Fassett arrived in New York about the same time and became announcer and then producer of the Philharmonic broadcasts. He followed Taylor, who had already been at Columbia for some years. Zachary was made nominal music-department head and Fassett his assistant when Taylor moved up to assist in general broadcasting. But all three continued to work together.

Taylor is tall, lean, slow-spoken, with a homespun sense of humor and an earnest enthusiasm for everything connected with radio. He is one of the best-liked men in radio and one of the easiest and most agreeable to work with. He is married to an Associated Press reporter.

Fassett is the quietest, most reserved of the three. His face is thoughtful, meditative, his manner deliberate. His approach to his work is scholarly and thoroughly conscientious.

Zachary is doing less and less musical work and more dramatic production. Two of his shows were the "Ellery Queen" broadcasts and "Men Against Death." Zachary is dark, wiry.

Accent on youth is a dominant note at CBS. In the case of Taylor, Zachary and Fassett, the results have been entirely successful. They are one of the main reasons why Columbia is a leader in new and daring ways to present music on the radio.

THIS CLIPPING FROM
PLAINSFIELD, N. J.
COURIER-NEWS
OCT 7 - 1939

American Painter Collaborate s With Boston Symphony

Donald C. Greason, for many years a Plainfielder, son of Mr. and Mrs. John R. Greason of 940 Central Ave., and sister of Mrs. James H. Ackerman of Woodland Ave., is gaining ever increasing fame in an unusual field of art. He began the study of drawing and painting at the Art Students League in New York under Bridgman, Dumond, Mora, and Henri. His first exhibitions, in Boston, New York, and in the Addison Gallery were of landscapes, many of them scenes painted in Rockport, Mass., where he now resides with his family.

For the last few years he has devoted much time to a sympathetic study and sensitive interpretation (through pen and wash-drawings and oil paintings) of the conductor and members of the Boston Symphony Orchestra as he has observed them at rehearsals and when playing in concert. He has studied them in many lights and divers moods. The decorative contours of the instruments fascinate him. He claims that in all his work he "aims at order and hopes for beauty."

Dr. Serge Koussevitzky considers Mr. Greason an unofficial member of his orchestral family and the artist's presentations of these 100 men at work gives pleasure to all those who are interested in this group of outstanding musicians, and their magnificent contributions to American culture. The large printed folder announcing the concerts for the Boston Symphony Society's 59th season features on the first page a colored reproduction of one of Mr. Greason's oils showing Dr. Koussevitzky rehearsing his instrumentalists.

The Addison Gallery of American Art is at present sponsoring an exhibition at Phillips Academy, Andover, Mass., of 15 oil paintings and 30 preparatory sketches selected from the 150 or more made by Donald Greason during the last year and which make an important contribution to the records of this historic and contemporary New England organization. This exhibition opened on Sept. 23 and will continue through Oct. 29.

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

OCT 7 - 1939

For example, there is Joseph Szigeti who will play as soloist with the Boston Symphony this winter. Mr. Szigeti, a Hungarian by birth, is a violinist of first importance and yet not a great deal is known concerning him as a most interesting person as well as a sincere and fine musician. Another great personality who will be heard in Boston this fall and who is given a place here is Kreisler. Much has been written of his artistry but here the author dwells on his work as a composer as well. There is Kirsten Flagsted, equally at home as the greatest of Wagnerian sopranos and as an interpreter of lighter music, whose greatest thrill came not from the applause of thousands of opera-goers, but when at a New York flower show they named an amaryllis after her. "I was never quite so touched in my life," she said

---

SECOND OF AMERICAN CONCERTS

Symphony Plays the Works of Schuman, Harris, Thompson

BY WARREN STORY SMITH

The second of the Symphony Orchestra's two free concerts "in honor of the American composer" took place yesterday afternoon. Whereas before we heard the music of some of the elder men and of the post-romantics, yesterday we were given the neo-classicists. The granddaddy of the group was Roy Harris, who was born in 1898, and the baby was William Howard Schuman, who came along in 1910.

HAS A GOOD FUGUE

Defying strict chronology, Dr. Koussevitzky placed Mr. Schuman at the beginning, bringing to its first performance his recently completed "American Festival Overture. Not everyone liked the Symphony of Mr. Schuman, which Dr. Koussevitzky gave us last season, but the new Overture is likely to win a host of friends. It is brilliant, vigorous, high-spirited, compact and contains a crackerjack fugue. Place for it should be found somewhere in the concerts of the regular series.

Mr. Schuman was on hand yesterday afternoon to receive the plaudits of the large audience, as were Roy Harris and sented, respectively, by their Third and Second Symphonies.

Gershwin's Concerts in F

But for his tragically early death, George Gershwin, too, might have been there, either to hear or to play his Piano Concerto in F major. To Abram Chasins fell the congenial task of performing the solo part in his former friend's composition. He acquitted himself bravely. Less consistent in style than the "Rhapsody in Blue," the Concerto was, accordingly, a less successful effort on Mr. Gershwin's part, straddling as it does the dance hall and the concert room. That it contains elements of popularity goes without saying, and there was much applause yesterday, both for the piece itself and for Mr. Chasins.

The Third Symphony of Mr. Harris is an arresting work, but not a completely satisfying one. The various sections of its single movement do not seem too well integrated. Too often music conveys a sense of striving, of wrestling with technical problems. And, as was suggested in these columns when the work was played here last season, the important subject of the fugue leans much too heavily upon a theme from Stravinsky's "Petrouchka."

Thompson's Symphony

Less original than Mr. Harris, that is to say, on this occasion, Mr. Thompson better succeeds in achieving unity of style and in a much longer symphony. In 1932, the year of its first performance, this Symphony, in a way, made history. With all his colleagues trying to outdo each other in complexity, abstruseness and cacophony, Mr. Thompson produced a work that was straightforward, clear and melodious.

There are suggestions here of the "New World" Symphony of Dvorak, while some of the melodic material derives from American folk music of the Stephen Foster and the "Chicken Reel" type. Fortunately, for the effect of the whole, the Scherzo and Finale are the strongest, most convincing of the four movements. Yesterday the broad, sonorous tunefulness of the end brought down the house.

THIS CLIPPING FROM
RADIO GUIDE
NEW YORK, N. Y.

x3

OCT 6 - 1939

Men Behind the Music

This Week: TAYLOR, FASSETT, ZACHARY

ONE started out to be a preacher. Another had strong urges to become an instructor of philosophy. And the last thought teaching English and dramatics was his chosen career. Not one is a professional musician. To their mutual surprise, all three landed at CBS and found themselves in charge of the music department.

They all have impressive titles, to which they pay little attention. Davidson Taylor is Assistant to the Vice-President in charge of Broadcasting. George Zachary is Acting Head of the Music Department. James Fassett is Assistant Head of the Music Department. Among them they have a thorough knowlege of all the problems presented by music on the radio and work together in perfect harmony.

Oldest in experience is Davidson Taylor—although none of them are old. Taylor and Fassett are in their early thirties, Zachary is twenty-eight. Taylor started life in a small Mississippi town. His father was a Baptist minister. His mother had been a brilliant kindergarten teacher. Both parents wanted their son to be a minister. He obliged to the extent of attending the Southern Baptist Theological Seminary in Louisville. He wasn't there long before he realized that the ministry was not for him. But he stayed on and supplemented his religious training with improvement of his musical talents, consisting of a tenor voice, a bowing acquaintance with the banjo, ukulele, flute and baritone horn, and a great liking for directing choral groups.

Finally, one day a bass-fiddler pal suggested he try out as an announcer at a local radio station. Taylor liked the idea, applied for the job and got it. "How long," he wondered, "has this been going on? And if it's that easy, why not try for a big station?" He did. And was taken on immediately by the most important station in Louisville.

At about the same time, James Fassett, Dartmouth graduate, was discovering that his funds were not sufficient to continue his post-graduate studies in philosophy at Harvard. His musical background included an ability to play the piano and regular attendance at the Boston Symphony concerts, almost obligatory to a native of Massachusetts. He also wanted to be a music critic, and walked into the office of the late Philip Haleone, one of America's most brilliant and acidulous critics.

—CBS Photographs

These three men run the CBS music department. George Zachary (right), former teacher, is acting head. Lean, slow-spoken Davidson Taylor (center) and quiet, scholarly James Fassett complete this CBS trio

"Mr. Hale," blurted Fassett. "I want to be a music critic."

"All right," answered Hale, without lifting his head from the article he was writing. "I'll send you some tickets."

Fassett murmured a startled "Thanks." He was half-way out of the door when he turned and said, "But you don't even know my name and address." Hale laughed, looked up and said, "I like your courage." Fassett was hired. The next few years he eked out a living writing criticism, playing in stock, writing radio scripts and taking a flier in the piano-roll business as a salesman. He then became an announcer at NBC's Boston station, announcing the Boston Symphony programs. The Boston Symphony represents, for Bostonians (and some others), the epitome of culture in America. Fassett was fired for the strangest reason on record. He sounded too cultured.

Zachary, a New Yorker, was in the meantime teaching English and dramatics at a high school after graduating from New York University. He was a pretty good amateur violinist, but his chief hobbies were building radio sets and dreaming about radio production.

(Continued on Page 45)

He decided to see if his dreams were practical and applied for a position at CBS. He was taken on as an apprentice and allowed to try out some of his ideas. His chief feeling was that musical programs did not explore a broad enough field. He discovered, however, that radio has certain limitations, and acquired a healthy respect for a budget. Fassett arrived in New York about the same time and became announcer and then producer of the Philharmonic broadcasts. He followed Taylor, who had already been at Columbia for some years. Zachary was made nominal music-department head and Fassett his assistant when Taylor moved up to assist in general broadcasting. But all three continued to work together.

Taylor is tall, lean, slow-spoken, with a homespun sense of humor and an earnest enthusiasm for everything connected with radio. He is one of the best-liked men in radio and one of the easiest and most agreeable to work with. He is married to an Associated Press reporter.

Fassett is the quietest, most reserved of the three. His face is thoughtful, meditative, his manner deliberate. His approach to his work is scholarly and thoroughly conscientious.

Zachary is doing less and less musical work and more dramatic production. Two of his shows were the "Ellery Queen" broadcasts and "Men Against Death." Zachary is dark, wiry.

Accent on youth is a dominant note at CBS. In the case of Taylor, Zachary and Fassett, the results have been entirely successful. They are one of the main reasons why Columbia is a leader in new and daring ways to present music on the radio.

THIS CLIPPING FROM
PLAINSFIELD, N. J.
COURIER-NEWS
OCT 7 - 1939

American Painter Collaborates With Boston Symphony

Donald C. Greason, for many years a Plainfielder, son of Mr. and Mrs. John R. Greason of 940 Central Ave., and sister of Mrs. James H. Ackerman of Woodland Ave., is gaining ever increasing fame in an unusual field of art. He began the study of drawing and painting at the Art Students League in New York under Bridgman, Dumond, Mora, and Henri. His first exhibitions, in Boston, New York, and in the Addison Gallery were of landscapes, many of them scenes painted in Rockport, Mass., where he now resides with his family.

For the last few years he has devoted much time to a sympathetic study and sensitive interpretation (through pen and wash-drawings and oil paintings) of the conductor and members of the Boston Symphony Orchestra as he has observed them at rehearsals and when playing in concert. He has studied them in many lights and divers moods. The decorative contours of the instruments fascinate him. He claims that in all his work he "aims at order and hopes for beauty."

Dr. Serge Koussevitzky considers Mr. Greason an unofficial member of his orchestral family and the artist's presentations of these 100 men at work gives pleasure to all those who are interested in this group of outstanding musicians, and their magnificent contributions to American culture. The large printed folder announcing the concerts for the Boston Symphony Society's 59th season features on the first page a colored reproduction of one of Mr. Greason's oils showing Dr. Koussevitzky rehearsing his instrumentalists.

The Addison Gallery of American Art is at present sponsoring an exhibition at Phillips Academy, Andover, Mass., of 15 oil paintings and 30 preparatory sketches selected from the 150 or more made by Donald Greason during the last year and which make an important contribution to the records of this historic and contemporary New England organization. This exhibition opened on Sept. 22 and will continue through Oct. 29.

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

OCT 7 - 1939

For example, there is Joseph Szigeti who will play as soloist with the Boston Symphony this winter. Mr. Szigeti, a Hungarian by birth, is a violinist of first importance and yet not a great deal is known concerning him as a most interesting person as well as a sincere and fine musician. Another great personality who will be heard in Boston this fall and who is given a place here is Kreisler. Much has been written of his artistry but here the author dwells on his work as a composer as well. There is Kirsten Flagsted, equally at home as the greatest of Wagnerian sopranos and as an interpreter of lighter music, whose greatest thrill came not from the applause of thousands of opera-goers [illegible] York [illegible]

SECOND OF AMERICAN CONCERTS

Symphony Plays the Works of Schuman, Harris, Thompson

BY WARREN STORY SMITH

The second of the Symphony Orchestra's two free concerts "in honor of the American composer" took place yesterday afternoon. Whereas before we heard the music of some of the elder men and of the post-romantics, yesterday we were given the neo-classicists. The granddaddy of the group was Roy Harris, who was born in 1898, and the baby was William Howard Schuman, who came along in 1910.

HAS A GOOD FUGUE

Defying strict chronology, Dr. Koussevitzky placed Mr. Schuman at the beginning, bringing to its first performance his recently completed "American Festival Overture. Not everyone liked the Symphony of Mr. Schuman, which Dr. Koussevitzky gave us last season, but the new Overture is likely to win a host of friends. It is brilliant, vigorous, high-spirited, compact and contains a crackerjack fugue. Place for it should be found somewhere in the concerts of the regular series.

Mr. Schuman was on hand yesterday afternoon to receive the [illegible] large [illegible] sented, respectively, by their Third and Second Symphonies.

Gershwin's Concerto in F

But for his tragically early death, George Gershwin, too, might have been there, either to hear or to play his Piano Concerto in F major. To Abram Chasins fell the congenial task of performing the solo part in his former friend's composition. He acquitted himself bravely. Less consistent in style than the "Rhapsody in Blue," the Concerto was, accordingly, a less successful effort on Mr. Gershwin's part, straddling as it does the dance hall and the concert room. That it contains elements of popularity goes without saying, and there was much applause yesterday, both for the piece itself and for Mr. Chasins.

The Third Symphony of Mr. Harris is an arresting work, but not a completely satisfying one. The various sections of its single movement do not seem too well integrated. Too often music conveys a sense of striving, of wrestling with technical problems. And, as was suggested in these columns when the work was played here last season, the important subject of the fugue leans much too heavily upon a theme from Stravinsky's "Petrouchka."

Thompson's Symphony

Less original than Mr. Harris, that is to say, on this occasion, Mr. Thompson better succeeds in achieving unity of style and in a much longer symphony. In 1932, the year of its first performance, this Symphony, in a way, made history. With all his colleagues trying to outdo each other in complexity, abstruseness and cacophony, Mr. Thompson produced a work that was straightforward, clear and melodious.

There are suggestions here of the "New World" Symphony of Dvorak, while some of the melodic material derives from American folk music of the Stephen Foster and the "Chicken Reel" type. Fortunately, for the effect of the whole, the Scherzo and Finale are the strongest, most convincing of the four movements. Yesterday the broad, sonorous tunefulness of the end brought down the house.

BOSTON GLOBE—SATURDAY, OCTOBER 7, 1939

MUSIC
SYMPHONY HALL
American Composers Concert

A vivid idea of the accomplishments of American composers has been afforded by the Boston Symphony Orchestra's two pre-season concerts devoted to native music. At the second concert yesterday afternoon—like that of Wednesday evening—Symphony Hall was crowded and the audience enjoyed what they heard.

Dr. Serge Koussevitzky conducted the first performance of William Schuman's "American Festival Overture (1939)," the Piano Concerto in F by George Gershwin (Abram Chasins, soloist), Roy Harris' Third Symphony and the Second Symphony by Randall Thompson.

Schuman wrote his Overture expressly for these concerts. Like his Second Symphony, heard here last Winter, the new work shows mental independence and technical aptitude. Schuman knows his own mind and writes accordingly, absorbing from what might be called the main stream of creative art in this country, just so much as he needs for his own purpose. With its constant bustle, interplay of instruments, peppery tone colors and rhythms, the Overture is extremely clever.

The one essential quality that Schuman has not shown in his Symphony or Overture is that of depth. The Overture rushes along on a surface of intellectual preoccupation. Its high spirits seem a bit strained.

If Schuman can muster emotional feeling to match the other aspects of his talent, his future should be unusually promising. He does possess enviable traits of technical ingenuity and a fresh point of view. But no enduring music was ever written that was not, first of all, an expression of something the composer felt in his heart.

The one masterpiece of the program was Mr. Thompson's beautifully constructed E minor Symphony. Here can be clearly discerned a fine balance of intellect, feeling and originality. And there can be no doublt of Mr. Thompson's artistic Americanism. Unless we are quite mistaken, no Europeon could have created the piece.

The melodic, harmonic and rhythmic idioms of jazz have apparently served as a leavening agent. His Symphony is not precisely "jazzy," but some of the best features of jazz are part of its blood and bone. Oddly enough, the introductory theme of the last movement has a fortuitous suggestion of the intermezzo in "Cavalleria Rusticana."

Mr. Thompson's art is an object lesson in good taste and proportion. He expresses himself clearly without waste of effect or energy, and he recognizes the blessed value of brevity. The variety of his rhythms is extraordinary.

Mr. Harris' Third Symphony sounded even better than it had last Winter. A new conclusion, building up a great climax, has been substituted since the first Boston performance. There are fine things in this Symphony; most of it shows a boldly individual hand. Yet one is duty-bound to observe, according to his faith, occasional monotony, a somewhat self-conscious desire for grandeur.

Primarily a gifted song writer, George Gershwin was on alien soil in creating a piano concerto. The requirements of form dammed the typical Gershwin flow of melody. The Concerto has nevertheless survived very well, and certainly gained by the crisply excellent performance of the solo part of Mr. Chasins.

Conductor and orchestra were, as usual, in peerless form from start to finish of the program. Mr. Schuman, Mr. Harris and Mr. Thompson all bowed from the stage. C. W. D.

THIS CLIPPING FROM
METROPOLITAN HOST
NEW YORK, N. Y.

OCT 7 - 1939

Music

Carnegie Hall, 57th & 7th Avenue (CI. 7-7460). American Music Festival sponsored by American Society of Composers, Authors and Publishers. October 7th, 8:30, American Symphonic Music, Boston Symphony Orchestra, Serge Koussevitzky conducting. Oct. 9th, 8:30, Ossy Renardy, violinist. October 10th, 8:30, Havas Kato, violinist. Oct. 12th, 8:45, Philharmonic Symphony. Oct. 13th, 2:30, Philharmonic Symphony. Oct. 15, 2:30, Philharmonic Symphony Orchestra.

MUSIC

By ALEXANDER WILLIAMS

2ND AMERICAN CONCERT

The second pre-season concert of American music was given yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra, Serge Koussevitzky conducting. Abram Chasins, pianist, was the soloist. The program was as follows:

William Schuman
American Festival Overture (1939)
George Gershwin......Piano Concerto in F
Roy Harris .... Symphony No. 3
Randall Thompson
Symphony No. 2 in E minor

If the first of these concerts honoring the American composer represented that animal as romantic and sentimental, the second, with the exception of Gershwin, showed the neo-classical side. That this side has many facets was proved by the wide difference between the sturdy academicism of Mr. Thompson and the more sharply individual idioms of Mr. Schuman and Mr. Harris.

There is probably little use in beating about the bush as far as opinion on these composers goes, out of courtesy to the spirit that has brought about these concerts. To us, then, by far the most interesting, indeed the really valuable, music of the two programs was found in the overture by William Schuman, which had its first performance yesterday, and the Third Symphony of Roy Harris, which was heard and generally approved at the Boston Symphony concerts last season.

Mr. Thompson's symphony was something of a disappointment, for we recall having liked it very much some years ago. It now appears as a very much too conventional work, with a good deal that is merely competent padding. The slow movement, however, is a charming piece of writing.

Mr. Schuman's overture is a robust and exuberant work, which seemed to us the reverse of the qualities he displayed in his short symphony, heard here last season. It is straightforwardly worked out and is both fresh and stimulating to hear. All this sounds as though we were writing to recommend a summer resort, but it is one of the handicaps of musical criticism. Take it that the overture is good.

Mr. Harris's symphony was written about at length last winter; and there is not much to add, except that a second hearing at this time increases one's respect for it. The composer's peculiar program notes, if that is what you call them, are really most helpful. They are in the best sense a guide to the music. There was gratifying applause for all three of these works, and all three composers were present to acknowledge it.

Possibly the late George Gershwin was so popular a figure in American music, that a festival such [illegible] this would be unthinkable without something by his pen. This rather flat and obvious piano concerto, however, fitted singularly badly into the program. We cannot own to any admiration for it, since it is painfully neither good, vulgar jazz nor interesting, refined classic. Mr. Chasins played it with taste and precision, but the performance did not convince us that the concerto belonged here.

We have said little about Dr. Koussevitzky's and the orchestra's role in these concerts, because the occasion has properly belonged to the composers. Yet, without their care in rehearsal and their skill and intelligence in performance, where would that occasion have been? As it is we have had the reassuring spectacle of a public enthusiastic over American music. This is the place where editorials begin on "standing on our own artistic feet" and so forth. For once let the reader write it and draw the conclusion for himself!

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

OCT 7 - 1939

53 Concerts Arranged For B'klyn

By GRENA BENNETT.

Brooklyn musical activities will play an unusually important part in the schedule of metropolitan events this season.

The Brooklyn Institute of Arts and Sciences announces 53 concerts already arranged and many more to come. The season will commence Wednesday evening with a special concert festival at the Academy of Music, the program to compromise performances by a symphony orchestra, a large chorus and a group of ballet dancers. The announcement states that the Boston Orchestra, conducted by Serge Kussevitzky, will perform Nov. 24, Jan. 12, Feb. 15, March 15 and April 5.

Ballets on Schedule

A popular series will be devoted to "Music and the Dance" in which eight concerts and four ballet programs will be given by artists of internatilonal repute. Among the important details in the schedule are the recitals of Lotte Lehmann, Vladimir Horowitz, Emanuel Feuermann, Josef and Rosina Lhevinne, Jascha Heifetz, Lauritz Melchior and programs by the Jooss Ballet, Ted Shawn and his Men Dancers, Bali and Java Dancers with Devi Dja, New Friends of Music, Negro Folk Festival, the Mozart Boys' Choir and a number of specially devised chamber music events.

* * *

A group of singers, some of which are members of the Metropolitan Opera Association, are at present on the way to inaugurate a season of opera in Havana under the management of Giorgio D'Andria. Listed in the cast of 80 principal artists are Anna Roselle, Robert Weede, Lucille Browning, Sydney Rayner, Annunciata Garotto, Jesus Gaviria, Arthur Anderson, Nino Ruisi, Mario Cozzi, Arturo D'Amico, Mario Fiorella, Jovita Fuentes, Fidelia Campigna, Lillian Marchetto, Nina Doriani and Florence Weightman.

* * *

Herbert Janssen, baritone, who made his American debut at the Metropolitan last season, will give his first recital in this country at Town Hall Dec. 17. Mr. Janssen is at present in Switzerland, but will return in time for the event.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

OCT 7 - 1939

Six Other Concerts

THE Cleveland Concert course will open on Nov. 10 with the first appearance here of the Bali Ballet with Devi Dja and her company in native costume, including 30 dancers and native musicians. Their forte is Oriental music and dancing.

A debut, Zino Francescatti, new wonder of the violin world who has been compared by friends to Paganini, Ysaye and Heifetz, will be here on Nov. 24th.

On Dec. 15 the return engagement of the Boston Symphony Orchestra will be featured with Serge Koussevitzky as director.

Walter Gieseking, the sincere and fine pianist who has been one of the featured Columbia recording artists, will be here on Feb. 23.

On Jan. 26 Gregor Piatigorsky, one of Cleveland's favorite solo 'cellists, will appear on a program with Beryl Rubinstein and Arthur Loesser, featured as duo-pianists.

The course will close with another return engagement, that of the famous and exciting Jooss Ballet on March 15. "The Green Table," which is apropos again this year, will be repeated by the company as well as some new numbers.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

OCT 7 - 1939

Boston Symphony Gives Second American Concert

Works of Contemporary Composers Heard in Free Program--Local Reviewer Finds Music Too Modern

The second free concert of American music by the Boston Symphony Orchestra in Symphony hall yesterday afternoon carried the listeners further along the road to the works of contemporary American composers. All of those represented on the program, except the late lamented George Gershwin, were present and were called to the fore after the performance of their respective works. This reviewer took frank enjoyment in the music on Wednesday evening's program, most of it, save the suite by Arthur Foote, of comparatively recent vintage. At times yesterday he felt that he had not quite caught up with the procession. But maybe there is hope for him yet, given a few more years for absorbtion of modern ways with the muse.

Thompson Symphony Best.

Speaking for his own taste in music, there was for him the most satisfaction in the Second Symphony in E minor by Randall Thompson. This definitely was not old hat. But it did seem to suggest a happy compromise between the classic symphonies and the ultra modern. Witness the grateful Largo movement in which there was melodic charm and restraint. That is not to imply that the work lacked vigor and force. It was richly colored instrumentally and well constructed. There was the word of Dr. Koussevitzky for it that it was also extremely difficult. This reviewer is disposed to rate it as the finest American work in this pair of concerts.

Next to it yesterday he would place Roy Harris's Symphony No. 3 in one movement. Though it was in the modern idiom, it had a certain unity and was not without its impressive moments.

Definitely Gershwin.

The Gershwin Concerto in F for piano and orchestra is one of his larger compositions that is less frequently heard. There would be no mistaking the composer: All the Gershwin characteristics were there. But as a vehicle for the solo pianist—in this case Abram Chhasins—it is doubtful that it is going to figure conspicuously in the artistic repertoire. Deft and in the veing as was the pianist's playing, the orchestral score evoked more interest. The snatches of pianism so frequently interrupted by the orchestra lent a choppy effect to the whole, giving a feeling of lack of continuity. To the younger generation such a comment will seem like treason. But one must be honest with oneself, even though forced to admit that music, like time, marches on. The old Abbe Liszt stoutly defended himself against sharp criticism of the use of the triangle in the orchestral score of his Second Piano Concerto in E flat major. In the Gershwin work the blocks and the sandpaper gadgets of the percussion department are heard against the solo piano. Liszt, though daring, did not venture so far.

Up-to-Date Dissonance.

For up-to-date dissonance and acrid stringency, young William Schuman's Festival Overture, composed for these concerts, took the palm. It was the youngest composition on the list. And gave evidence of the fact. Which is not to deny that it showed gleams of originality, a youthful zest, with few inhibitions and some ingenuity in handling the timbres of an orchestra. Its leading motive was a call to play used by the children in New York. It evoked lusty echoes of a rough and tumble festival in which the carnival crowd casts off all restraint. Needless to say, among the instruments listed on the score there were no harps. In fact, those ladylike instruments were missing from the platform throughout the entire program. And that throws a sidelight on its content. S. R.F.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 7 - 1939

MUSIC

Boston Symphony Gives Second Program of American Music

By G. Y. Loveridge

Boston, Oct. 6.—The second of two programs of American music was given by the Boston Symphony Orchestra this afternoon in Symphony Hall. As on Wednesday evening, there was a large audience.

Works by William Schuman, Roy Harris, Randall Thompson and the late George Gershwin were performed. Abram Chasins was soloist in the Bershwin work, the piano concerto in F.

Mr. Thompson's symphony, No. 2, in E minor, seemed to us the finest work on either of the two programs. It has substance, inventiveness, force, charming impudence, gaiety. It is excellently expressed, and its flavor is decidedly American throughout. One feels the sincerity and genuineness of it in every measure. Unlike too much other recent music, it does not try to convince by knocking one down; its persuasiveness is lyric and logical. The composer, Conductor Serge Koussevitzky, and the orchestra received deafening congratulations from the audience. If this symphony could be pried into one of the Providence programs this season, a major benefit would be conferred.

Mr. Schuman's "American Festival Overture" was the first piece played. It is written with unquestionable skill, but it is a rather cold exercise, and very noisy.

The Gershwin concerto was delivered very ably by Mr. Chasins, and the orchestra ventured into jazz with gratifying determination. The concerto, although interesting in many parts, does not sustain the attention consistently.

The third symphony by Mr. Harris—which was first performed by the Boston Symphony, on Feb. 24 of this year—is in one movement. Although it is an impressive demonstration of the composer's control of the orchestra, we did not find it particularly stimulating.

Mr. Schuman and Mr. Harris were liberally rewarded by the enthusiastic listeners.

A reception for the composers represented on the program and for several others was given after the concert.

Florence Waters, professor of music at Trinity College, Hartford, will give an organ recital in All Saints Memorial Church at 8:15 o'clock Monday night, under the auspices of the Rhode Island Chapter of the American Guild of Organists.

Prof. Arlan R. Coolidge, head of the Brown University Music Department, and Prof. Renato Poggioli, head of the Italian Department, will be guests of honor at a reception to be held by the New England Opera Company committee in the Aurora Club on Tuesday night.

Giuseppe Martino-Rossi, New York baritone, formerly of this city, and Mrs. Harriet Eden, a member of the opera company, will sing.

Danilo Sciotti is director of the company. The committee comprises: Judge Luigi De Pasquale, chairman; Mrs. Ada Holding Miller, vice chairman; John F. D'Errico, vice chairman; Charles H. Eden, treasurer; Anthony Cimino, secretary, and Mrs. Minnie C. Carpenter, Judge Stephen J. [illegible] and Nathan Perlman.

44

BOSTON GLOBE—SATURDAY, OCTOBER 7, 1939

MUSIC

SYMPHONY HALL

American Composers Concert

A vivid idea of the accomplishments of American composers has been afforded by the Boston Symphony Orchestra's two pre-season concerts devoted to native music. At the second concert yesterday afternoon—like that of Wednesday evening—Symphony Hall was crowded and the audience enjoyed what they heard.

Dr. Serge Koussevitzky conducted the first performance of William Schuman's "American Festival Overture (1939)," the Piano Concerto in F by George Gershwin (Abram Chasins, soloist), Roy Harris' Third Symphony and the Second Symphony by Randall Thompson.

Schuman wrote his Overture expressly for these concerts. Like his Second Symphony, heard here last Winter, the new work shows mental independence and technical aptitude. Schuman knows his own mind and writes accordingly, absorbing from what might be called the main stream of creative art in this country, just so much as he needs for his own purpose. With its constant bustle, interplay of instruments, peppery tone colors and rhythms, the Overture is extremely clever.

The one essential quality that Schuman has not shown in his Symphony or Overture is that of depth. The Overture rushes along on a surface of intellectual preoccupation. Its high spirits seem a bit strained.

If Schuman can muster emotional feeling to match the other aspects of his talent, his future should be unusually promising. He does possess enviable traits of technical ingenuity and a fresh point of view. But no enduring music was ever written that was not, first of all, an expression of something the composer felt in his heart.

The one masterpiece of the program was Mr. Thompson's beautifully constructed E minor Symphony. Here can be clearly discerned a fine balance of intellect, feeling and originality. And there can be no doublt of Mr. Thompson's artistic Americanism. Unless we are quite mistaken, no Europeon could have created the piece.

The melodic, harmonic and rhythmic idioms of jazz have apparently served as a leavening agent. His Symphony is not precisely "jazzy," but some of the best features of jazz are part of its blood and bone. Oddly enough, the introductory theme of the last movement has a fortuitous suggestion of the intermezzo in "Cavalleria Rusticana."

Mr. Thompson's art is an object lesson in good taste and proportion. He expresses himself clearly without waste of effect or energy, and he recognizes the blessed value of brevity. The variety of his rhythms is extraordinary.

Mr. Harris' Third Symphony sounded even better than it had last Winter. A new conclusion, building up a great climax, has been substituted since the first Boston performance. There are fine things in this Symphony; most of it shows a boldly individual hand. Yet one is duty-bound to observe, according to his faith, occasional monotony, a somewhat self-conscious desire for grandeur.

Primarily a gifted song writer, George Gershwin was on alien soil in creating a piano concerto. The requirements of form dammed the typical Gershwin flow of melody. The Concerto has nevertheless survived very well, and certainly gained by the crisply excellent performance of the solo part of Mr. Chasins.

Conductor and orchestra were, as usual, in peerless form from start to finish of the program. Mr. Schuman, Mr. Harris and Mr. Thompson all bowed from the stage. C. W. D.

THIS CLIPPING FROM
METROPOLITAN HOST
NEW YORK, N. Y.

OCT 7 - 1939

Music

Carnegie Hall, 57th & 7th Avenue (CI. 7-7460). American Music Festival sponsored by American Society of Composers, Authors and Publishers. October 7th, 8:30, American Symphonic Music, Boston Symphony Orchestra, Serge Koussevitzky conducting. Oct. 9th, 8:30, Ossy Renardy, violinist. October 10th, 8:30, Havas Kato, violinist. Oct. 12th, 8:45, Philharmonic Symphony. Oct. 13th, 2:30, Philharmonic Symphony. Oct. 15, 2:30, Philharmonic Symphony Orchestra.

MUSIC

By ALEXANDER WILLIAMS

2ND AMERICAN CONCERT

The second pre-season concert of American music was given yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra, Serge Koussevitzky conducting. Abram Chasins, pianist, was the soloist. The program was as follows:

William Schuman
American Festival Overture (1939)
George Gershwin......Piano Concerto in F
Roy Harris .... Symphony No. 3
Randall Thompson
Symphony No. 2 in E minor

If the first of these concerts honoring the American composer represented that animal as romantic and sentimental, the second, with the exception of Gershwin, showed the neo-classical side. That this side has many facets was proved by the wide difference between the sturdy academicism of Mr. Thompson and the more sharply individual idioms of Mr. Schuman and Mr. Harris.

There is probably little use in beating about the bush as far as opinion on these composers goes, out of courtesy to the spirit that has brought about these concerts. To us, then, by far the most interesting, indeed the really valuable, music of the two programs was found in the overture by William Schuman, which had its first performance yesterday, and the Third Symphony of Roy Harris, which was heard and generally approved at the Boston Symphony concerts last season.

Mr. Thompson's symphony was something of a disappointment, for we recall having liked it very much some years ago. It now appears as a very much too conventional work, with a good deal that is merely competent padding. The slow movement, however, is a charming piece of writing.

Mr. Schuman's overture is a robust and exuberant work, which seemed to us the reverse of the qualities he displayed in his short symphony, heard here last season. It is straightforwardly worked out and is both fresh and stimulating to hear. All this sounds as though we were writing to recommend a summer resort, but it is one of the handicaps of musical criticism. Take it that the overture is good.

Mr. Harris's symphony was written about at length last winter; and there is not much to add, except that a second hearing at this time increases one's respect for it. The composer's peculiar program notes, if that is what you call them, are really most helpful. They are in the best sense a guide to the music. There was gratifying applause for all three of these works, and all three composers were present to acknowledge it.

Possibly the late George Gershwin was so popular a figure in American music, that a festival such as this would be unthinkable without something by his pen. This rather flat and obvious piano concerto, however, fitted singularly badly into the program. We cannot own to any admiration for it, since it is painfully neither good, vulgar jazz nor interesting, refined classic. Mr. Chasins played it with taste and precision, but the performance did not convince us that the concerto belonged here.

We have said little about Dr. Koussevitzky's and the orchestra's role in these concerts, because the occasion has properly belonged to the composers. Yet, without their care in rehearsal and their skill and intelligence in performance, where would that occasion have been? As it is we have had the reassuring spectacle of a public enthusiastic over American music. This is the place where editorials begin on "standing on our own artistic feet" and so forth. For once let the reader write it and draw the conclusion for himself!

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

OCT 7 - 1939

53 Concerts Arranged For B'klyn

By GRENA BENNETT.

Brooklyn musical activities will play an unusually important part in the schedule of metropolitan events this season.

The Brooklyn Institute of Arts and Sciences announces 53 concerts already arranged and many more to come. The season will commence Wednesday evening with a special concert festival at the Academy of Music, the program to compromise performances by a symphony orchestra, a large chorus and a group of ballet dancers. The announcement states that the Boston Orchestra, conducted by Serge Kussevitzky, will perform Nov. 24, Jan. 12, Feb. 15, March 15 and April 5.

Ballets on Schedule

A popular series will be devoted to "Music and the Dance" in which eight concerts and four ballet programs will be given by artists of internatilonal repute. Among the important details in the schedule are the recitals of Lotte Lehmann, Vladimir Horowitz, Emanuel Feuermann, Josef and Rosina Lhevinne, Jascha Heifetz, Lauritz Melchior and programs by the Jooss Ballet, Ted Shawn and his Men Dancers, Bali and Java Dancers with Devi Dja, New Friends of Music, Negro Folk Festival, the Mozart Boys' Choir and a number of specially devised chamber music events.

* * *

A group of singers, some of which are members of the Metropolitan Opera Association, are at present on the way to inaugurate a season of opera in Havana under the management of Giorgio D'Andria. Listed in the cast of 80 principal artists are Anna Roselle, Robert Weede, Lucille Browning, Sydney Rayner, Annunciata Garotto, Jesus Gaviria, Arthur Anderson, Nino Ruisi, Mario Cozzi, Arturo D'Amico, Mario Fiorella, Jovita Fuentes, Fidelia Campigna, Lillian Marchetto, Nina Doriani and Florence Weightman.

* * *

Herbert Janssen, baritone, who made his American debut at the Metropolitan last season, will give his first recital in this country at Town Hall Dec. 17. Mr. Janssen is at present in Switzerland, but will return in time for the event.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

OCT 7 - 1939

Six Other Concerts

THE Cleveland Concert course will open on Nov. 10 with the first appearance here of the Bali Ballet with Devi Dja and her company in native costume, including 30 dancers and native musicians. Their forte is Oriental music and dancing.

A debut, Zino Francescatti, new wonder of the violin world who has been compared by friends to Paganini, Ysaye and Heifetz, will be here on Nov. 24th.

On Dec. 15 the return engagement of the Boston Symphony Orchestra will be featured with Serge Koussevitzky as director.

Walter Gieseking, the sincere and fine pianist who has been one of the featured Columbia recording artists, will be here on Feb. 23.

On Jan. 26 Gregor Piatigorsky, one of Cleveland's favorite solo 'cellists, will appear on a program with Beryl Rubinstein and Arthur Loesser, featured as duo-pianists.

The course will close with another return engagement, that of the famous and exciting Jooss Ballet on March 15. "The Green Table," which is apropos again this year, will be repeated by the company as well as [illegible] new numbers.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

OCT 7 - 1939

Boston Symphony Gives Second American Concert

Works of Contemporary Composers Heard in Free Program—Local Reviewer Finds Music Too Modern

The second free concert of American music by the Boston Symphony Orchestra in Symphony hall yesterday afternoon carried the listeners further along the road to the works of contemporary American composers. All of those represented on the program, except the late lamented George Gershwin, were present and were called to the fore after the performance of their respective works. This reviewer took frank enjoyment in the music on Wednesday evening's program, most of it, save the suite by Arthur Foote, of comparatively recent vintage. At times yesterday he felt that he had not quite caught up with the procession. But maybe there is hope for him yet, given a few more years for absorbtion of modern ways with the muse.

Thompson Symphony Best.

Speaking for his own taste in music, there was for him the most satisfaction in the Second Symphony in E minor by Randall Thompson. This definitely was not old hat. But it did seem to suggest a happy compromise between the classic symphonies and the ultra modern. Witness the grateful Largo movement in which there was melodic charm and restraint. That is not to imply that the work lacked vigor and force. It was richly colored instrumentally and well constructed. There was the word of Dr. Koussevitzky for it that it was also extremely difficult. This reviewer is disposed to rate it as the finest American work in this pair of concerts.

Next to it yesterday he would place Roy Harris's Symphony No. 3 in one movement. Though it was in the modern idiom, it had a certain unity and was not without its impressive moments.

Definitely Gershwin.

The Gershwin Concerto in F for piano and orchestra is one of his larger compositions that is less frequently heard. There would be no mistaking the composer. All the Gershwin characteristics were there. But as a vehicle for the solo pianist—in this case Abram Chhasins—it is doubtful that it is going to figure conspicuously in the artistic repertoire. Deft and in the veing as was the pianist's playing, the orchestral score evoked more interest. The snatches of pianism so frequently interrupted by the orchestra lent a choppy effect to the whole, giving a feeling of lack of continuity. To the younger generation such a comment will seem like treason. But one must be honest with oneself, even though forced to admit that music, like time, marches on. The old Abbe Liszt stoutly defended himself against sharp criticism of the use of the triangle in the orchestral score of his Second Piano Concerto in E flat major. In the Gershwin work the blocks and the sandpaper gadgets of the percussion department are heard against the solo piano. Liszt, though daring, did not venture so far.

Up-to-Date Dissonance.

For up-to-date dissonance and acrid stringency, young William Schuman's Festival Overture, composed for these concerts, took the palm. It was the youngest composition on the list. And gave evidence of the fact. Which is not to deny that it showed gleams of originality, a youthful zest, with few inhibitions and some ingenuity in handling the timbres of an orchestra. Its leading motive was a call to play used by the children in New York. It evoked lusty echoes of a rough and tumble festival in which the carnival crowd casts off all restraint. Needless to say, among the instruments listed on the score there were no harps. In fact, those ladylike instruments were missing from the platform throughout the entire program. And that throws a sidelight on its content. S. R. F.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 7 - 1939

MUSIC

Boston Symphony Gives Second Program of American Music

By G. Y. Loveridge

Boston, Oct. 6.—The second of two programs of American music was given by the Boston Symphony Orchestra this afternoon in Symphony Hall. As on Wednesday evening, there was a large audience.

Works by William Schuman, Roy Harris, Randall Thompson and the late George Gershwin were performed. Abram Chasins was soloist in the Bershwin work, the piano concerto in F.

Mr. Thompson's symphony, No. 2, in E minor, seemed to us the finest work on either of the two programs. It has substance, inventiveness, force, charming impudence, gaiety. It is excellently expressed, and its flavor is decidedly American throughout. One feels the sincerity and genuineness of it in every measure. Unlike too much other recent music, it does not try to convince by knocking one down; its persuasiveness is lyric and logical. The composer, Conductor Serge Koussevitzky, and the orchestra received deafening congratulations from the audience. If this symphony could be pried into one of the Providence programs this season, a major benefit would be conferred.

Mr. Schuman's "American Festival Overture" was the first piece played. It is written with unquestionable skill, but it is a rather cold exercise, and very noisy.

The Gershwin concerto was delivered very ably by Mr. Chasins, and the orchestra ventured into jazz with gratifying determination. The concerto, although interesting in many parts, does not sustain the attention consistently.

The third symphony by Mr. Harris—which was first performed by the Boston Symphony, on Feb. 24 of this year—is in one movement. Although it is an impressive demonstration of the composer's command of the orchestra, we did not find it particularly stimulating.

Mr. Schuman and Mr. Harris were liberally rewarded by the enthusiastic listeners.

A reception for the composers represented on the program and for several others was given after the concert.

Florence Waters, professor of music at Trinity College, Hartford, will give an organ recital [illegible] Saints Memorial Church at [illegible] o'clock Monday night, under the auspices of the Rhode Island Chapter of the American Guild of Organists.

Prof. Arlan R. Coolidge, head of the Brown University Music Department, and Prof. Renato Poggioli, head of the Italian Department, will be guests of honor at a reception to be held by the New England Opera Company committee in the Aurora Club on Tuesday night.

Giuseppe Martino-Rossi, New York baritone, formerly of this city, and Mrs. Harriet Eden, a member of the opera company, will sing.

Danilo Sciotti is director of the company. The committee comprises: Judge Luigi De Pasquale, chairman; Mrs. Ada Holding Miller, vice chairman; John F. D'Errico, vice chairman; Charles H. Eden, treasurer; Anthony Cimino, secretary, and Mrs. Minnie C. Carpenter, Judge Stephen [illegible] Perlman.

45

MUSIC

Contemporaries

Modern American Composers Honored With Boston Symphony Gala Program

By EDWARD DOWNES

The second of two pre-season programs of American music "in honor of the American composer" was presented to a large and enthusiastic audience yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. It included a symphony by Randall Thompson that has worn extremely well, a piano concerto by George Gershwin that has worn not so well, an "American Festival Overture" composed especially for this occasion by William Howard Schuman and Roy Harris' Third Symphony.

Dr. Koussevitzky has a cunning hand in putting a program together and yesterday he must have succeeded in making American serious music palatable, even to its most die-hard opponents.

The popular success of the afternoon was Randall Thompson's Second Symphony in E minor which came last on the program. There was actually cheering and stamping of feet when Mr. Thompson appeared to acknowledge applause and Koussevitzky beamed at the success of the American music which he has so discerningly and effectively sponsored since his arrival among us.

Composed 1930-31, Mr. Thompson's symphony has been frequently repeated since its first performance seven years ago by the Rochester Philharmonic under Howard Hanson. The reason is not far to seek, for it is skillfully constructed and frankly popular in its manner. Its themes are pregnant, the invention is fertile and ideas seem to flow easily.

Many of the melodies have a jaunty American inflection without, however, the slightest suggestion of cheapness. And "popular" here does not mean shallow.

The first movement has a vigorous rhythmic theme that adapts itself extremely well to the form and is at times distantly reminiscent of the technique used in the first movement of Beethoven's C minor Symphony. The second movement is broadly lyric, strongly flavored with "blue" sentiment. The scherzo suits its title, for its close is a witty prank, and the last movement, more monumental in style than any of the three preceding, is a fitting close to the work.

The center of curiosity on the program was the opening number, for Mr. Schuman's Overture was having its first performance anywhere. It is, as its title suggests, a festive composition, and aside from a certain apparent diffuseness of form, an entertaining piece. Its first and principal theme is, according to the composer, the "call to play" of the New York streets, yelled on the syllables, "Wee-Awk-Eee."

This makes an excellent theme for symphonic composition, and it is tossed about in virtuoso fashion by the young composer's orchestra, in which the brasses play a mighty role. The middle section of the overture is a modern fugue first for strings alone, then woods alone and finally both combined. The end brings a restatement and re-emphasis of the principal theme of the overture, and the whole ends most effectively. Almost too effectively—for the score is not quite free of a certain impression of straining for brilliance. This results in what at times seemed somewhat superfluous fuss and noise, but it is quite possible a second hearing would entirely alter this impression.

George Gershwin's Piano Concerto in F, ingratiating as it undoubtedly is, appeared yesterday more interesting than significant. The solo part was played with fleetness and authority by Abram Chasins, who was a boyhood friend of Gershwin. There are enchanting moments in the concerto that could have been written only by Gershwin, but they remain moments, and one came away with the renewed impression that Gershwin's greatest work was done in his glorious musical comedies.

Such programs as the two that Dr. Koussevitzky's men have given us this week are, aside from their purely entertainment value, an excellent thing to bring the worth of our own music to the attention of our own audiences. They are probably excellent also for the morale of the struggling American composers. Dr. Koussevitzky, through his constant preoccupation with American music, is peculiarly fitted to arrange them.

Would it be possible to make such a pair of concerts the prelude to each Boston Symphony Orchestra season? Certainly they would accrue greatly to the prestige of the orchestra and even of our city itself.

Marshaling His Forces

Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
1.2.
2.
p
pp
30
235

SERGE KOUSSEVITZKY

After a brilliant excursion into the field of modern American music, he will open the Boston Symphony season next Friday afternoon with the classic of classics, the Beethoven "Eroica."

Wanted: Unmusical Backers for Symphony

In Symphony Hall next Friday afternoon, the Boston Symphony Orchestra will open its 59th season. Serge Koussevitzky will then begin his 16th year as the orchestra's conductor with Beethoven's Third Symphony, the "Eroica," Vincent d'Indy's "Istar" variations and Debussy's three orchestral sketches, "La Mer."

Does that seem a routine announcement? In any case, it is of the utmost importance that we keep ourselves from regarding it as such. For that announcement means that on Friday next there opens, in our city, the most brilliant season of symphony concerts to be heard in any concert hall in the world today.

The possession of such an orchestra alone would suffice to raise Boston to a position of national and international prominence, if it had no other claim to fame. This in turn makes the Boston Symphony the direct concern of all citizens, whether they have a specific interest in music or not.

Last Thursday, a Transcript editorial discussed the problem of the Symphony's annual deficit of $1000. Up to now a large part of this deficit has been met by the association of Friends of the Boston Symphony Orchestra who, naturally enough, has been composed of music lovers, many of them subscribers to the Symphony concerts. But in these troublous times the base of support of the Symphony needs to be broadened.

The Boston Symphony is a great civic undertaking, as important as our museums, hospitals, libraries, schools and in no better position than these completely to support itself. It contributes as much to the prestige and welfare of the city as do these organizations and should have, therefore, the support of all citizens, even those who have no direct interest in music.

For, to be quite materialistic, a symphony orchestra has not only a cultural, but a financial value to its community. "The experience of Philadelphia," said a vice president of the Philadelphia Orchestra the other day, "is that the two things for which Philadelphia is best known, not only all over America, but all over the world, are the Liberty Bell and the Philadelphia Orchestra. We get untold thousands of dollars of valuable and favorable publicity every day in the year from reading matter and broadcasting in which concerts, records or personalities of the Philadelphia Orchestra are mentioned. We have no way of measuring it, yet we know definitely that thousands of people of the best type mentally and financially are attracted to our town as visitors and residents every year by this unrivalled civic attraction."

If that is true of Philadelphia and its orchestra, it must be true of Boston with its superb body of musicians.

In New York, for instance, the popularity and esteem in which the Boston Symphony is held, is the envy of other orchestras. This department can testify from personal experience to the fame of our Symphony Orchestra all over Europe. Europeans who have been fortunate enough to hear it here, recordings of the Boston Symphony and reports of European musicians who have had professional contacts with our orchestra have fed this fame. But the renown of our orchestra is by no means limited to Europe and America.

A close friend of ours, in Cairo soon after the year 1900, mentioning quite casually to a Egyptian acquaintance that she was from Boston, was greeted by the (to her) amazing reply: "Oh yes, Boston—the city that has the greatest symphony orchestra in the world!"

In the travel diary of his latest American tour, "Etats-Unis '39," Paul Morand writes with astonishment and admiration of American orchestras as being one of the highest manifestations of our culture.

We know that from time immemorial the prestige and attractive power of cities has stood in direct relation to its artistic activities and organizations.

It is unnecessary further to emphasize the services that the Boston Symphony Orchestra with its Berkshire Festival, its "Pop" Concerts, Esplanade Concerts, regular subscription series and out-of-town concerts, is rendering its community locally, nationally and internationally.

The appeal to musical and non-musical citizens to join the Friends of the Boston Symphony Orchestra should meet with a wide response.

EDWARD DOWNES

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

OCT 7 - 1939

Unity Concerts

Kreisler to Launch Montclair Institute's 20th Season

Unity Institute of Montclair will start its 20th concert season October 27 by presenting in Montclair High School the same artist who launched the series. It was October 28, 1920, that Fritz Kreisler, violinist, was heard in Montclair in the first of four concerts under the auspices of Unity Institute founded by the late Rev. Edgar Swan Wiers.

Giovanni Martinelli, tenor of the Metropolitan, will be heard November 17. A joint concert by Kerstin Thorberg, Metropolitan contralto, and Emanuel Feuermann, cellist, will take place January 19, while the season will close March 15, when Anton Rubinstein, Polish pianist, will be heard.

As in previous seasons there will be an extra event. The Boston Symphony under Serge Koussevitzky will play Wednesday, January 10. This orchestra was heard in the same capacity a few seasons ago.

In addition, Unity will sponsor two chamber music recitals Friday mornings, November 10 and December 8, at 10:30 at Montclair Art Museum. Two string ensembles will be heard. The Coolidge String Quartet will play at the first concert and the Griller String Quartet of London will be heard at the second event.

46

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OCT 7 - 1939

Music

Boston Symphony Orchestra Gives Second of Two Programs of American Music in Symphony Hall.—Large Audience Enthusiastic. Composers Attend Reception Held Following Concert.

By G. Y. Loveridge

Boston, Oct. 6.—The second of two programs of American music was given by the Boston Symphony Orchestra this afternoon in Symphony Hall. As on Wednesday evening, there was a large audience.

Works by William Schuman, Roy Harris, Randall Thompson and the late George Gershwin were performed. Abram Chasins was soloist in the Bershwin work, the piano concerto in F.

Mr. Thompson's symphony, No. 2, in E minor, seemed to us the finest work on either of the two programs. It has substance, inventiveness, force, charming impudence, gaiety, It is excellently expressed, and its flavor is decidedly American throughout. One feels the sincerity and genuineness of it in every measure. Unlike too much other recent music, it does not try to convince by knocking one down; its persuasiveness is lyric and logical. The composer, Conductor Serge Koussevitzky, and the orchestra received deafening congratulations from the audience. If this symphony could be pried into one of the Providence programs this season, a major benefit would be conferred.

Mr. Schuman's "American Festival Overture" was the first piece played. It is written with unquestionable skill, but it is a rather cold exercise, and very noisy.

The Gershwin concerto was delivered very ably by Mr. Chasins, and the orchestra ventured into jazz with gratifying determination. The concerto, although interesting in many parts, does not sustain the attention consistently.

The third symphony by Mr. Harris—which was first performed by the Boston Symphony, on Feb. 24 of this year—is in one movement. Although it is an impressive demonstration of the composer's control of the orchestra, we did not find it particularly stimulating.

Mr. Schuman and Mr. Harris were liberally rewarded by the enthusiastic listeners.

A reception for the composers represented on the program and for several others was given after the concert.

Florence Waters, professor of music at Trinity College, Hartford, will give an organ recital in All Saints Memorial Church at 8:15 o'clock Monday night, under the auspices of the Rhode Island Chapter of the American Guild of Organists.

Prof. Arlan R. Coolidge, head of the Brown University Music Department, and Prof. Renato Poggioli, head of the Italian Department, will be guests of honor at a reception to be held by the New England Opera Company committee in the Aurora Club on Tuesday night.

Giuseppe Martino-Rossi, New York baritone, formerly of this city, and Mrs. Harriet Eden, a member of the opera company, will sing.

Danilo Sciotti is director of the company. The committee comprises: Judge Luigi De Pasquale, chairman; Mrs. Ada Holding Miller, vice chairman; John F. D'Errico, vice chairman; Charles H. Eden, treasurer; Anthony Cimino, secretary, and Mrs. Minnie C. Carpenter, Judge Stephen J. Casey and Nathan Perlman.

THIS CLIPPING FROM
NEW KENSINGTON, PA.
DISPATCH

OCT 7 - 1939

Pianists Appearing Here Have Interesting Careers

Luboshutz and Nemenoff Learned Ensemble Playing At Early Age; Met In Paris.

One is not surprised that Pierre Luboshutz and Genia Nemenoff take naturally to the duo form of piano recital which they will present here on Monday, October 16, under the auspices of the of the Civic Music association. Both of them have been playing ensemble music since they were children.

Pierre Luboshutz was one of a family of three gifted children who played together as a trio first privately at home and later on concert tours in their native Russia. Their grandfather was a well known opera singer, and their father a talented amateur violinist who operated a piano factory in Odessa.

At the age of four, Pierre began to study violin with his father. But his sisters soon put an end to this. The older of them, Lea Luboshutz (now well known as a concert artist) played the violin and the younger, Ana, the cello. The daughters decided there were enough stringed instrument players in the family without Pierre. They needed a pianist to accompnay them. So they united their efforts to induce the father to switch their younger brother from violin to piano.

Thus was Pierre's career determined. He progressed rapidly on the piano and at twelve was sent to the Conservatory in Moscow, from which he was graduated with the highest honors. Indeed so highly was he thought of that when Kreisler visited Moscow for a series of concerts, arriving without an accompanist, fourteen year old Pierre Luboshutz was chosen to meet the need. Later the boy was sent to Paris, where he continued his studies under the distinguished Edouard Risler and Professor Blumenfeld.

In 1912 Luboshutz made an important and auspicious debut in Moscow as guest soloist with the Koussevitzky Orchestra, Koussevitzky himself conducting. Then deferring to the wishes of his gifted sisters, he toured with them as a trio throughout Russia until the revolution.

Luboshutz first visited the United States twelve years ago and in the intervening period has toured annually through the country in collaboration with such artists as Eide Norena, and Piatigorsky. He also has given numerous recitals of his own and has played with the New York Philharmonic-Symphony orchestra under Arturo Toscanini.

Marries Pupil

Luboshutz's attractive partner in his joint recitals. Genia Nemenoff, is in private life Mrs. Pierre Luboshutz. She too had the advantage of a highly musical background

Her first teacher was her mother, who began giving her piano lessons at the age of four. When she was six the great composer Moszkowski heard her play some of his works and was so impressed that he arranged for her to be enrolled at the Paris Conservatory. There she studied with Isidor Philipp. She made her recital debut in Paris and not long afterwards played in joint recital with the brilliant cellist, Pablo Casals. Later she toured through Algeria, Holland, Belgium, Spain and Germany.

Ten years ago Pierre Luboshutz was conducting a master class in Paris, and Genia Nemenoff enrolled as his pupil. A romance ensued and two years later they were married. She kept up her music, however, and the two formed the habit of playing together regularly for their own amusement. It was out of this practice that their joint recital tours grew.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Evening Public Ledger

OCT 7 - 1939

THE CHORAL SOCIETIES, which were probably more severely affected by the depression than any other single group of performing musicians, have apparently taken on a new lease of life, perhaps due to the constantly increasing interest taken in the choral works of Sebastian Bach, and several of them have announced impressive programs for the season, especially the Bach Festival Chorus, which is largely increasing its singing membership. Other singing groups which will give public concerts are the Mendelssohn Club, the Choral Art Society, the Philadelphia Choral Society and a number of others. For several seasons past there has not been the interest shown in this form of musical art which is now being manifested.

Naturally only a small number of solo recitals have been announced so far, for these artists usually wait until a few weeks before their recitals to announce their dates and programs. However, Emma Feldman's annual list of five All-Star Concerts has been given out, and contains, as always, five of the greatest concert attractions. There will be, as usual, a number of ballet performances, the first, late this month by the Ballet Russe de Monte Carlo under Miss Feldman's management, and the following evening a performance "on their own." The Philadelphia Forum has also announced its customary excellent list of musical events, including the annual concert by the Boston Symphony Orchestra, and the Curtis String Quartet will present four public concerts late in October and early in November, this being the principal chamber-music organization thus far to announce a Philadelphia series.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

OCT 8 - 1939

The Boston Symphony Orchestra, which has long had the reputation of being the busiest orchestra in the country, will, it seems, be still busier this year. The season to begin this Friday afternoon and Saturday night will run right into the middle of the dog days—in August, to be exact—during which time the orchestra will take care of its regular concerts at Symphony Hall, its "pops" season, the Esplanade concerts on the Charles River, the Berkshire Festival at Tanglewood, Mass., and the new Tanglewood School. So much for the public season. The men have been rehearsing since Monday.

Returning from vacation recently, Serge Koussevitzky told newspaper men that American composers are writing the best music of the day. Now, of course, such a statement from such a source must have been particularly gratifying to Ameri- composers, whose notorious fate it has been to receive brickbats rather than bouquets. But Dr. Koussevitzky himself must have been gratified to be able to make such a statement, for the facts behind the words have justified his long interest and faith in the American composer. This interest is now presented in concrete, visible form in a list of American works played by Dr. Koussevitzky and the Boston Symphony in the past fifteen seasons—since, that is, he has been regular director. It contains the names of forty-three composers, who are represented by some 120 works, many of them introduced by the Boston orchestra.

THIS CLIPPING FROM
SCRANTON, PA.
SCRANTONIAN

OCT 8 - 1939

Which world-famous orchestra played, at one concert, Haydn's Farewell Symphony in period costume, with candle snuffing, and Gruenberg's Daniel Jazz attired in white pea-jackets?

The Boston Symphony Orchestra, Serge Koussevitzky, dressed as Haydn.

B. Herald Oct 8, 1939

The Boston Symphony Starts Its 59th Season This Week

By ALEXANDER WILLIAMS

We probably have in some part the Berkshire festival to thank for the fact that the Boston symphony orchestra starts its 59th season in such excellent shape. Although we can personally testify that it is easy to get from Europe to America, the public might have taken alarm if half the orchestra had been scattered on the other side of the ocean. As it is, the high standard of our annual orchestral season is assured.

The facts of the changes in the orchestra's personnel are as follows. The greatest change comes in the double bass and cello sections where of the former the first desk, Mr. Kunze, has died, and Mr. Lemaire retired. Two new men have been engaged for these posts. In the same section Mr. Juht has managed the feat of returning home from Estonia, arriving last week in America. Among the cellos Mr. Chardon is with the French army, but Mr. Tortellier has been excused from military service and will return here. Karl Zeise, the Boston cellist, has been engaged to play in the orchestra. It is not positively known whether the viola player, Mr. Bernard, will be able to leave France or not.

In the wind instruments there are fewer changes, and none at all in the brass. Mr. Mimart, the justly celebrated bass clarinet of the orchestra, has retired; and Mr. Mazzeo will move from the E flat clarinet position to take his place. Pasquale Cardillo of North Adams has been engaged to fill Mr. Mazzeo's desk. Mr. Rateau, the second flute of last season, was not returning in any event; and Phillip Kaplan has been added to the flute section.

From this it can readily be seen that the orchestra has suffered hardly at all from the war, with the important exception of Mr. Chardon, who took such an active part in the musical season here. Most of the changes are the normal ones that occur through death and retirement in any season. Certain ridiculous stories have apparently been circulated in other parts of the country, and these in turn can lead to idle gossip. It is, consequently, well to learn the facts before the formal opening of the season.

As a public, we have every reason to be jealous of the reputation and success of the Boston symphony. As an institution, it is one of the chief cultural ornaments of the community. Without it our musical life could hardly be said to exist at all. Of course, there is no question of that. But in such times as these we shall do well to guard its prestige with even greater energy and care.

What effect the war will have on visiting artists and other aspects of the musical season is open to more doubt. This writer, having been in Europe himself through September, is obviously not in a position just now to make any sensible predictions.

Glancing at the list of solosits with the Boston symphony, one can make a few guesses. Whether Prokofieff can get out of Russia would seem the chief concern. Mr. Smeterlin we can give our personal assurance will be available, since he was on the Nieuw Amsterdam and showed us the score of the Szymanowski concerto which he will play in February. There should be no trouble either about the other soloists, with the conceivable exception of Gieseking.

It is certainly possible that the availability of new scores from Europe will be affected, especially in the matter of parts. On the other hand this may be a blessing in disguise, since we shall get the chance to hear second and third performances of unfamiliar music which has been shelved after the premiere. It is known, by the way, that the Danish saxophone virtuoso, Sigurd Rascher will play at the second pair of concerts not only Debussy's Rhapsody but in addition to Jacques Iberts' concertino.

All in all it looks like an interesting season to take our minds off transatlantic problems. Already the two pre-season concerts of American music have constituted a significant and public spirited gesture in the artistic field. We are all of us well aware through 15 years of experience that Dr. Koussevitzky is not one to let the grass of conventionality grow under his feet. We may look forward, then, to this season as fully up to the standards and interest of the past.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 8 - 1939

* * *

War Takes Few of Symphony

The Boston Symphony Orchestra has suffered few changes in personnel due to the war in Europe, according to Mrs. Zorah B. Berry, under whose management the orchestra will play in Buffalo, December 12th.

Most of the members of the orchestra who are foreign-born have become citizens of the U. S. Foremost among those is Dr. Serge Koussevitzky, celebrated Russian-born conductor of the symphony.

Paul Tortelier, young 'cellist who joined the orchestra in 1937, is a French citizen and is believed to have joined his regiment in Paris. Jeane Devergie, second oboeist, is also a native of France and is thought to have returned to France to serve in the army.

Mrs. Berry's series of concerts will open October 31st in Consistory auditorium with the concert of Grace Moore, noted soprano star of concert, opera, radio and screen. All the concerts of the eight-concert series will be on Tuesday evenings. Other dates: November 14th, Trio of New York; November 28th, Yehudi Menuhin; December 12th, Boston Symphony Orchestra; January, 23d, Richard Crooks; February 6th, Alexander Brailowsky; February 20th, Helen Jepson; April 9th, Lawrence Tibbett.

LOWELL, MASS., SUNDAY, OCTOBER 8, 1939

MONDAY-TUESDAY SYMPHONY SERIES

The shorter series of six Monday evening and six Tuesday afternoon concerts by the Boston Symphony orchestra will begin October 20 and 31. Serge Koussevitzky will make the six programes, as he has in previous seasons, representative of the greatest music of the orchestral repertory, whether old or new. Three soloists of importance are announced to appear in the course of the season. They are Simon Barer and Webster Aitken, pianists who have each attained a high degree of success both in Europe and in America, and each of whom is to make his debut in Boston at these concerts. Albert Spalding, the distinguished violinist, will appear for the first time in this series. The final pair of concerts will be devoted to the music of Tchaikovsky, becoming a part of the festival to conclude the orchestra's season, in commemoration of the hundred anniversary of the birth of the Russian composer.

The dates of the six pair of concerts will be October 30-31, December 4-5, January 1-2, January 29-30, March 4-5, April 29-30.

SYMPHONY SEASON OPENS NEXT WEEK

The Boston Symphony orchestra will open its 59th season in Symphony hall, next Friday afternoon and Saturday evening. Serge Koussevitzky will then begin his 16th year as the orchestra's conductor. The programme will begin with Beethoven's Third Symphony, the "Eloica," and also include Vincent d'Indy's "Istar" Variations and Debussy's three orchestral sketches "La Mer."

47

SUNDAY, OCTOBER 8, 1939 ★ GREEN MAGAZINE ★ BOSTON SUNDAY ADVERTISER—Page [illegible]

SYMPHONY BEGINS SEASON

American Music Has A Field Day

By LEO GAFFNEY

SHOUTS, whistles, stamps and such extra-applausive sounds usually reserved for triumphal rallies climaxed the two-concert festival of purely American music at the hands of Dr. Koussevitzky and the Boston Symphony Orchestra.

The demonstration was chiefly for Randall Thompson, New Yorker by birth, New Englander by heritage, whose Second Symphony had achieved its second hearing in Symphony Hall—thereby fulfilling the old wheeze, "What the American composer needs is more second performances."

Apparently feeling with Dr. Kousśevitzky — whose enthusiasm is boundless — that the Yanks are coming, coming along grandly in the rare realm of the symphony, Friday's audience seemed to accept the fact that their countrymen had at last arrived.

Listening to American works was no longer a duty—to be patiently borne on odd occasions during the formal concert season; it could be a delight.

It is.

Beginning with the warm dignity of the late Arthur Foote's String Suite—now secure in the literature of the land—the Boston festival of All-American music traversed the years of its development down to the throbbing present when jazz stands forth unashamed.

If the general complexion of Henry Hadley's "Angelus," from the Somerville, Mass., composer's Third Symphony, has gone sallow with time, there was the flaming color of John Alden Carpenter's "Skyscrapers" ballet to compensate.

And if the charm and levity of Deems Taylor's "Through The Looking Glass" Suite seemed insubstantial to graver listeners, there was the thunderous Second Symphony of Howard Hanson, who seems to have done it all through gritted teeth.

The dramatic—one is tempted to say the melodramatic—mood in the second program was sustained by "American Festival Overture" (first performance) of the youthful William Howard Schuman, not yet thirty, and the Third Symphony of Roy Harris.

Mr. Schuman's Overture is begun on three notes of a street cry on the sidewalks of New York. But right there its allusion to program music ceases. Nothing scenic about it. The three notes are developed forthwith in symphonic fashion, only good and fast nearly all the way.

It was a "second performance," too, for Mr. Harris' Third Symphony. Though he hurled fewer thunderbolts than Mr. Hanson, Mr. Harris in his Third was profoundly affected by grandeur and gloom. All in one movement, the music rushed along to inevitable tragedy, culminating in crash of cymbals and "loud-resounding trumpet's dreadful bray."

In retrospect, the All-American festival highlights, as you might have expected, were the George Gershwin Piano Concerto in F and the Thompson Symphony.

Abram Chasens, at the piano, proved again not only that the Concerto is a livelier work than ever, but that also Mr. Chasens is an eloquent performer. He was recalled again and again.

The Thompson symphony has neither big moments nor dull moments; it is full of sustained song: always gay, witty, capricious, and so studded with joyous jazz that even the Koussevitzkean toe tapped on the podium.

Next Symphony Program

THE Boston Symphony Orchestra will open its 59th regular season in Symphony Hall next Friday afternoon and Saturday evening. Serge Koussevitzky will then begin his 16th year as the orchestras conductor. The program will begin with Beethoven's Third Symphony, the "Eroica," and also include Vnicent d'Indy's "Istar" Variations and Debussy's three orchestral sketches "La Mer."

Globe

MUSIC AND MUSICIANS

Oct 8, 1939

Boston Symphony's 59th Season Begins Friday

The 59th season of the Boston Symphony Orchestra will begin at Symphony Hall Friday afternoon at 2:30. Dr. Serge Koussevitzky, entering his 16th year as conductor, will present three familiar masterpieces—the "Eroica" Symphony of Beethoven, D'Indy's "Istar" Variations, and the three oceanic sketches by Debussy which he collectively titled "La Mer." The program will be repeated at 8:15 Saturday.

The shorter series of six Monday evening and six Tuesday afternoon concerts by the Boston Symphony will start Oct. 30 and 31. As in the past few seasons, these concerts will fall into pairs, the same program serving each series. Dr. Koussevitzky will continue his policy of making these programs representative of the greatest music in the orchestral repertory, old and new. The final pair, a part of the Tchaikovsky Festival, will be devoted to music by the Russian composer. Dates for these series are: Oct. 30 and 31, Dec. 4 and 5, Jan. 1 and 2, Jan. 29 and 30, March 4 and 5, April 29 and 30.

Two pianists, Simon Barer and Webster Aitken, will make their Boston debuts as soloists in these series. A third important soloist will be Albert Spalding, the distinguished American violinist.

The beginning of the 59th season finds but few changes in the personnel of the orchestra. The following are newcomers: Pasquale Cordillo of North Adams, E-flat clarinet; Phillip Kaplan, Boston, second flute; Karl Zeise, Boston, cellist; Henry Greenberg, New York, double-bass; Paul Prose, Boston, double-bass; Eugene Lehner, viola (formerly of the Kolisch quartet), and Emil Kronsand, viola.

Rosario Mazzeo replaces Paul Mimart, who has retired, as bass clarinet. Of the orchestra members who were in Europe when the war broke out, all but three have returned. Yves Chardon, cellist, is in the French infantry. Mr. Tortelier, cellist, and Mr. Bernard, viola, are, on the other hand, returning here.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 8 - 1939

MUSIC and MUSICIANS

BY JOHN W. TEBBEL

WITH Mrs. Barbirolli presumably surveying the Carnegie Hall scene from her customary Box 1 chair, husband John will unveil the New York orchestral season Thursday night. The men of the Philharmonic are scheduled to perform such old favorites as Berlioz' "Benvenuto Cellini" overture, the C major (No. 34) symphony of Mozart and Cesar Franck's symphony.

On the side of novelty, Mr. Barbirolli says he will offer the world premiere of Jaromir Weinberger's seven variations and a fugue, scored for full orchestra, on the old English tune, "Under the Spreading Chestnut Tree."

If you can't get down to New York to hear these items, the entire ensemble complete with Mr. Barbirolli will obligingly offer another program in Boston on Nov. 1 at Symphony Hall, as part of the orchestra's first extensive tour since the season of 1928-29.

Mrs. Barbirolli's part in all this is uncertain—when last heard from, she was doing her bit in London, driving a truck.

◆ ◆ ◆

Koussevitzky Ready

On the other end of the Eastern front, Dr. Koussevitzky is ready to fire his big guns Friday afternoon and Saturday night. Divided, without a nod to politics, between French and German composers, the program for the first pair of Boston Symphony concerts lists Beethoven's "Eroica," Vincent D'Indy's too-seldom-heard symphonic variations titled "Istar," and Debussy's "La Mer," for whose interpretation Dr. Koussevitzky is justly celebrated.

◆ ◆ ◆

"Chestnut Tree" Opus

People who are fond of Weinberger's Polka and Fugue from his folk opera "Schwanda"—and that includes most concert-goers—will want to know more about his new "Chestnut Tree" opus. Pitts Sanborn, who succeeds the late Lawrence Gilman as annotator of the Philharmonic's programs, supplies the information.

Weinberger got the idea, Mr. Sanborn reports, when he saw a news reel last summer in which King George joined with a boys' camp in singing the familiar English tune, already exploited by Tin Pan Alley. Each of the variations has a title. The first, Her Majesty's Virginal, an elaborate canon; second, the Madrigalists; third, a tribute to the Dark Lady of Shakespeare's sonnets; fourth, The Highlanders, based on the music of massed bagpipes; fifth, A Pastorale, inspired by English landscape; sixth, a discussion about widows between the Wellers, Senior and Esq., as related in Pickwick Papers, Chapter 23; seven, a Sarabande for the Princess Elizabeth Stuart, daughter of James I. Then comes the fugue.

◆ ◆ ◆

American Music to Fore

A rash of American music already upon us appears likely to become the season's fashion. War-inspired patriotism though this may be, no one will regret the opportunity to hear music which has been unjustly neglected. Both the Boston and New York orchestras played all-American concerts last week. Moreover, Mr. Barbirolli announces that some time during the season he will perform a new dramatic cantata, "Moby Dick," composed by Bernard Hermann for orchestra, chorus and soloists.

◆ ◆ ◆

Treat for Bostonians

Aaron Richmond, the Boston impresario, announces an astonishing collection of top-ranking performers to be heard in four different series at the Hub. Lumped together, they make an imposing calendar from month to month. This month, for example, the lineup reads: Oct. 18, a recital by Fritz Kreisler in Symphony Hall; Oct. 24, violin-piano recital of three sonatas (Brahms, Bloch and Turina) by Harriette and Jules Wolffers in Jordan Hall; Oct. 26, two-piano program in Jordan Hall by Celius Dougherty and Vincenz Ruzicka; Oct. 29, Lotte Lehmann singing at Symphony Hall, and Oct. 21, the eminent pianist, Jan Smeterlin, at Jordan Hall.

◆ ◆ ◆

Hope It Won't Happen Here Note: The municipal orchestra of Hastings, England, has banned the works of Wagner, who happens to be Hitler's favorite composer. To make sure Der Fuehrer gets the point, Hastings will continue to play music by Haydn, Mozart and Beethoven.

◆ ◆ ◆

Tomorrow night in Carnegie Hall an amazed audience will hear Ossy Renardy, the young violinist, whip off all 24 of Paganini's finger-breaking caprices. Renardy is 18; Paganini would be 100 if he had lived to witness the unique tribute.

THIS CLIPPING FROM
LOS ANGELES, CALIF.
TIMES
OCT 8 - 1939

New Symphony

A Third Symphony by Roy Harris will be given initial radio performance on Toscanini's second broadcast, Oct. 21. This symphony by Southern California's composer has been played in concert by the Boston Symphony, Koussevitzky directing.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
MORNING TRIBUNE
OCT 8 - 1939

TOSCANINI SET FOR NEW SERIES

Performance of a new symphony by the well-known American composer, Roy Harris, guest appearances by Bruno Walter, Bernardino Molinari and Desire Defauw, and a series of 16 chamber music broadcasts in addition to the orchestra's Beethoven festival, are on the winter schedule announced for Arturo Toscanini and the NBC Symphony orchestra.

Toscanini's opening broadcast, next Saturday at 9 p. m. over WTCN(NBC), will feature works of Schubert, Strauss, Haydn and Respighi.

The Harris composition, a symphony in one movement, is the composer's third in this form. It will be given its initial radio performance on Toscanini's second broadcast, October 21. The symphony has been played in concert only twice before, both times by Serge Koussevitzky and the Boston symphony.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
OCT 8 - 1939

Like the Chicago Symphony, the other major orchestras of this nation are opening their 1939-'40 seasons at this time. The Boston Symphony orchestra led off last Wednesday night and Friday afternoon with two nonsubscription programs devoted exclusively to American composers. Serge Koussevitzky, of course, was conducting. In Philadelphia, Eugene Ormandy led that city's ensemble in a much more conventional program for its first three concerts—Friday afternoon, Saturday evening and next Monday evening. Three items, representing the "three B's," were listed: Bach's Suite in D major, No. 3; Beethoven's Symphony in C major, No. 1, and Brahms' Symphony in D major, No. 2. As for the New York Philharmonic-Symphony, it opens its new season the same night as the Chicago orchestra, next Thursday. John Barbirolli continues as the conductor. For his opening program, he has chosen the Franck and a Mozart symphony, a Berlioz overture, and Weinberger's Variations and Fugue on "Under the Spreading Chestnut Tree," receiving its world première at this time.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
OCT 8 - 1939

Gardner Read Visits City

GARDNER READ, graduated from the Eastman School with Bachelor of Music and Master of Music degrees, winner in 1937 of the prize given by the New York Philharmonic for the best American symphony, winner the next year of the Cromwell Award for European Travel and Study which award he was given again in 1939, was a visitor at the Eastman School last week.

Mr. Read just managed to get an emergency passage on a freighter that made a ten-day run to New York. He was in Copenhagen, Denmark, when war was declared and had his passage booked on the Bremen. This was transferred to Scanyork, an American line boat and Mr. Read was thankful to get a cot to sleep on and occasional meals.

In his second Cromwell year in Europe Mr. Read spent two months in Sweden, Finland, Norway and Denmark. He was entertained for an afternoon at Sibelius' home in Jarvenpan, just outside Helsingfors. In Oslo he met Issay Dobrowen, once guest conductor of the Rochester Philharmonic, and has Debrowen's promise to include some of Mr. Read's music on programs of his European orchestral tour.

Now Mr. Read will settle down for a season's hard work in his home in Evanston, Ill. He says he has absorbed a lot, has plenty of ideas and an eager desire to see what he can make of them. While he was in Europe Koussevitski played his Suite for String Orchestra at the Boston Symphony concerts on Dec. 30-31 of last year. Before leaving for his second Cromwell tour Mr. Read conducted his Passacaglia and Fugue at a concert given in Chicago by the Illinois Symphony Orchestra.

THIS CLIPPING FROM
NEW YORK, N. Y.
MIRROR
OCT 8 - 1939

Music OF THE WEEK

The music season gets under way "officially" with the opening of the Philharmonic - Symphony Orchestra's 98th season Thursday evening, Oct. 12, in Carnegie Hall. The visiting Philadelphia Orchestra follows on Tuesday of next week, and the Boston Symphony, also a traditional visitor, rounds out the Symphonic "Big Three" later.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

OCT 8 - 1939

SEASON OF SERIES

FIFTY-THREE events are scheduled for the elaborate musical and dance program to be presented this season by the Brooklyn Institute of Arts and Sciences at the Brooklyn Academy of Music. The program opens Wednesday with a special concert festival including performances by orchestra, chorus and a ballet group, details of which will be made public later. The Boston Symphony Orchestra, under Serge Koussevitzky, will offer a series of concerts on Nov. 24, Jan. 12, Feb. 15, March 15 and April 5. Participants in the "Music and Dance" series will comprise Josef and Rosina Lhevinne, Oct. 18; Bali and Java Dancers, with Devi Dja, Nov. 1; Lotte Lehmann, Nov. 14; Emanuel Feuermann, Dec. 4; New Friends of Music Orchestra, Dec. 20; Jascha Heifetz, Jan. 3; Jooss Ballet, Jan. 16; Lauritz Melchior, Jan. 29; Mozart Boys' Choir, Feb. 21; Ted Shawn Dancers, March 4 Vladimir Horowitz, March 18, and Negro Folk Festival, April 10. There also will be a new series of recitals by young artists from the metropolitan area and numerous lectures by Jonathan Schiller, Aaron Copland, Dr. Felix Guenther and others.

The New Friends of Music announce that the war will not affect their program of Sunday afternoon chamber music concerts, which begin Oct. 29 in Town Hall. Forty-one of the fifty-seven solo and ensemble performers scheduled as participants are now in this country and those still abroad are said to be in no danger of missing their engagements here.

Mrs. Julian Olney's tenth anniversary series of concert attractions will open Oct. 20 at the Westchester County Center, White Plains, N. Y., with a program by the Java Dancers with Devi Dja. Other participants in the series include the Philadelphia Orchestra, under Eugene Ormandy; Yehudi Menuhin, John Charles Thomas, Simon Barer and Marian Anderson.

Participants in this season's Sunday night subscription series of the Ninety-second Street Y. M. H. A. include Emanuel Feuermann, Nov. 12; the New Friends of Music Orchestra, Dec. 10; Moriz Rosenthal, Jan. 7; Lauritz Melchior, Jan. 28; Nathan Milstein, Feb. 18; Josef and Rosina Lhevinne, March 3, and Artur Schnabel, April 7. The Budapest String Quartet will give its series Wednesday nights, Nov. 8, 15, 22 and 29.

Constitution Hall in Washington D. C., will house three series of concerts and recitals in the season 1939-40 under the direction of Mrs. Dorothy Hodgkin Dorsey. The first Sunday series will offer John Charles Thomas, Robert Virovai, Grace Moore, Mischa Levitzki, Nelson Eddy and the Mozart Boys' Choir. All except Mr. Eddy's recital will take place in the afternoon.

The other Sunday series will present Helen Jepson, Sergei Rachmaninoff, Yehudi Menuhin, Richard Crooks, Bidu Sayao, Igor Gorin and the Don Cossack Russian Male Chorus. These artists will perform in the afternoon. Fritz Kreisler, Kirsten Flagstad, Lily Pons, Lawrence Tibbett and Vladimir Horowitz will appear in the evening series.

The Orchestra of the New Friends of Music, under Fritz Stiedry, will give three concerts, Nov. 16 and 17, at Oberlin College, Oberlin, Ohio.

The Adult Education Council of Chicago announces six artists for the fourth season of the Musical Arts Piano Series in that city. They include Gitta Gradova, Nov. 7; Rudolf Serkin, Dec. 5; Artur Rubinstein, Jan. 2; Thaddeus Kozuch, Feb. 6; Alexander Brailowsky, March 5, and Walter Gieseking, March 19.

Many new works are scheduled for performance this season by the National Symphony Orchestra, which begins, under the direction of Hans Kindler, at Constitution Hall, Washington, D. C., on Oct. 29. Moriz Rosenthal will be piano soloist.

The new works will include "Castellano," concerto for two pianos and orchestra, by Mary Howe; "Seven Visions," by La Salle Spier, to be played by the two-piano team of Luboschutz and Nemenoff on Nov. 8; "Offrandes Oubliées," by Olivier Messiaen; "Uriel Acosta," by Karol aRthaus, and the "Smetana Suite," based on dances of the Czech composer, by the Spanish refugee, Gunter Raphael. Dr. Kindler will also play for the first time in this country the Haydn symphony, in B major, No. 46. The work will be played from parts copied from the manuscript.

Soloists for the season will include Albert Spalding, Nino Martini, Marcel Maas, Myra Hess, René LeRoy, Kirsten Flagstad, Maurice Marechal, Marjorie Lawrence and Ossy Renardy. Carlos Chavez and Edwin McArthur will appear as guest conductors.

THIS CLIPPING FROM
NEWARK, N. J.
CALL

OCT 8 - 1939

Samuel Antek
Resumes Rehearsals—

Samuel Antek, conductor of the String Orchestra of the Glen Ridge Women's Club, promises an unusual program early in January. The Russell Kingmans of Orange will be soloists with the orchestra, Mr. Kingman playing a group on his cello and Mrs. Kingman a harpsichord concerto. Mr. Kingman, one of the leading lights of the New Jersey Symphony Orchestra who brought Mr. Antek here as concertmaster several years ago, owns an unusual collection of antique intruments.

The Glen Ridge group rehearses Monday evenings and Mr. Antek extends an invitation to "good amateurs" to try out for the orchestra. Applications may be made to Mrs. J. M. Phillips of 22 Wildwood terrace, Glen Ridge.

Mr. Antek is a member of the string section of Toscanini's NBC Symphony Orchestra, which resumes its concerts next Saturday night. The work of a Montclair composer, Roy Harris' Third Symphony, will be played at Toscanini's second concert the following week. The symphony was first played last spring by the Boston Symphony

---

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 8 - 1939

THE REV. RAYMOND W. HIBBARD, pastor of the Community Church at Osterville for the past 11 years, has been named minister of the Centenary Methodist Church in Attleboro and will preach his first sermon there next Sunday. Mrs. Hibbard was formerly Miss Gladys Harrison of Fall River.

Mr. and Mrs. Roger L. Genest (Jeannette Corneau) of Sherbrooke, P. Q., Canada, announce the birth of a son, Roger Francois Louis, on Thursday, Sept. 28.

The Boston Salon Orchestra, consisting of members of the Boston Symphony Orchestra, will give a concert at the open meeting of the Catholic Women's Club Tuesday night in the Sacred Heart School Auditorium, assisted by Helene Wiedemann, lyric coloratura soprano. Samuel Seiniger, accomplished violinist will conduct the orchestra, which was the one chosen to broadcast to Admiral Byrd in Little America. Mrs. John T. Higgins is hostess for the evening, assisted by Mrs. John E. Brady, Mrs. James A. Cooney, Mrs. Thomas Daley, Mrs. Henry J. Duffy, Mrs. Henry J. Holtham, Mrs. John J. Neilan, Mrs. Raymond F. Powers, Miss Genevieve C. Duffy, Miss Alida F. Hart, Miss Mary Little, Miss Irene F. Stratton and Miss Margaret M. Sullivan. Miss Dorothy C. Sullivan is president of the club.

* * *

THIS CLIPPING FROM
MONTGOMERY, ALA.
ADVERTISER

OCT 8 - 1939

Orlando Barera, Noted Violinist To Be Heard Here On Jan. 15

Orlando Barera, internationally famous violinist, will be heard in Montgomery on Jan. 15 in joint recital with Rosalyn Tureck, pianist, under the auspices of the St. John's Concert Course.

Born Feb. 6, 1908, at Ferrara, Italy, Mr. Barera is the first Italian in recent years to come into this international prominence as a violinist. His ascendency challenges the Russians in the matter of tonal and technical mastery of the instrument.

Barera studied under his father at the Conservatoire in Bologna, graduating at the age of 15 with diplomas for piano and composition as well as winner of the Grand Prix in violin. A two-year interval followed during which he devoted himself to further studies and composition; then, his first recitals in Italy, Paris and Berlin lifted him immediately into world prominence. In February of 1936 he made his highly successful New York debut, returning to Town Hall the following December to create another favorable impression—this time playing on the famous "Ward" Stradivarius from the Whittall collection of the Library of Congress.

A few of his important engagements recently have been as soloist with the Boston Symphony under Koussevitsky, soloist with the Philharmonic Orchestras in Berlin, Budapest, Moscow and the New York Philharmonic Symphony.

Besides his music, Mr. Barera has made exhaustive studies in old Italian paintings and is the author of numerous learned articles in this field.

The concert by Orlando Barera and Rosalyn Tureck will be the second in the series to be presented by the St. John's Concert Course during the season 1939-40 in Montgomery. Other artists to be presented are Alexander Kipnis, operatic basso; Jeanette MacDonald, soprano and newly elected movie queen of 1938; Zinka Milanov, dramatic soprano of the Metropolitan Opera Company; and Carin Carlsson, Swedish contralto. Tickets are now on sale at St. John's Church office, 214 North Perry Street.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

OCT 8 - 1939

THE ORCHESTRAS

THE Philadelphia Orchestra, which began its home season last Friday, will begin its New York series of ten concerts in Carnegie Hall on Tuesday night, Oct. 17, when Eugene Ormandy will conduct a Russian program including an entr'acte from Moussorgsky's "Khovantchina," Scriabin's "Divine Poem," Prokofieff's "Lieutenant Kije" suite and Stravinsky's "The Fire Bird."

The Philadelphia Orchestra Association has organized a New York division with headquarters at 29 East Sixty-sixth Street, under the management of "Your Secretary, Inc." Inquiries and requests for subscriptions for the Carnegie Hall series may be made at this address. Mrs. Kermit Roosevelt, chairman of the advisory board for the New York division, and its committee will hold a tea next Tuesday at the River Club as a tribute to the orchestra, with Mr. Ormandy and Orville H. Bullitt, president of the orchestra association, as guests of honor. In his opening Philadelphia program last Friday and Saturday, which will be repeated tomorrow, Mr. Ormandy honored Lawrence Gilman's memory with a performance of the funeral music from Wagner's "Götterdämmerung."

New Philharmonic Cellist

Most of the information pertinent to the opening of the Philharmonic-Symphony Orchestra's regular season can be found elsewhere in this section. The only change in the orchestra's personnel is in the arrival of a new cellist, Rudolph Sims, to fill the vacancy caused by the death last summer of Henry Van Praag. Mr. Sims was born here in 1902, and studied here with the late Leo Schulz, who was long this orchestra's first cellist, and with Paul Bazelaire in Paris.

Subscriptions are still available in all the orchestra's series, although the balcony for the odd Thursday series, and the parquet for the odd Friday series, which both begin this week, are nearly sold out.

Marion Rous will give preparatory readings in the Carnegie Chamber Music Hall next Wednesday and Thursday mornings on Weinberger's variations and fugue on "Under the Spreading Chestnut Tree," the novelty of the opening program.

N. B. C. Symphony

Arturo Toscanini will conduct the N. B. C. Symphony Orchestra in the first concert of its fourth season of broadcasts from the National Broadcasting Company's Studio 8H next Saturday night, from 10 o'clock until 11:30. The program to be heard over the N. B. C. blue network, consists of Schubert's Unfinished Symphony, Strauss's "Don Juan," Haydn's 99th Symphony, in E flat, and Respighi's transcription of Bach's Passacaglia and Fugue in C minor.

In his second program, Saturday night, Oct. 21, Mr. Toscanini will include an American work, Roy Harris's third symphony. His next six programs will be devoted to Beethoven's music, closing on Dec. 2 with the Ninth Symphony, which will probably be played in Carnegie Hall instead of the NBC Studios. Guest conductors will follow: Desiré Defauw, of the Brussels Philharmonic, in his first visit to this country, Dec. 9 to 30; Bernardino Molinari, Jan. 6 to Feb. 3, and Bruno Walter, Feb. 10 to March 9. Mr. Toscanini will then return for eight more concerts, March 16 to May 4. In the last concert, his son-in-law, Vladimir Horowitz who has already arrived here, will be the soloist in Rachmaninoff's third piano concerto.

For his stay in New York this season, Mr. Toscanini has taken a house in Riverdale. For many years, during his visits here, he had stayed at the Hotel Astor.

Out of Town

The Boston Symphony Orchestra opens its fifty-ninth season, which is its sixteenth under Serge Koussevitzky's conductorship, next Friday afternoon and Saturday evening in Symphony Hall with Beethoven's "Eroica" symphony, d'Indy's "Istar" Variations and Debussy's "La Mer." The second program, Oct. 20 and 21, offers Bruckner's seventh symphony, Debussy's saxophone rhapsody and Ibert's saxophone concertino, with Sigmund Rascher as soloists, and Saint-Saens's ballet music for "Henry VIII."

Frederick Stock will begin his thirty-fifth year as conductor of the Chicago Symphony Orchestra next Thursday night and Friday afternoon in Orchestra Hall, offering Brahms's Academic Festival Overture, Beethoven's "Eroica" symphony, Debussy's "Iberia" and Strauss's "Till Eulenspiegel." Artur Rodzinski's opening program for the Cleveland Orchestra next Thursday and Saturday nights consists of Weber's overture to "Oberon," Brahms's first symphony, Aaron Copland's "El Salon Mexico," for the first time in Cleveland, and the second suite from Ravel's "Daphnis et Chloe."

The New Haven Symphony Orchestra, sponsored by the New Haven Orchestra Association and the Yale University School of Music, will give its opening program tomorrow night in Woolsey Hall, Yale University. David Stanley Smith will conduct Richard Donovan's "Wood-Notes" for strings, flute and harp, with Frances Blaisdell and Lois Bannerman as soloists; a Mozart concerto for flute and harp, Brahms's second symphony and Mendelssohn's "Midsummer Night's Dream" overture.

MUSIC AND THE WAR

Post 10-8-39

Should Be No National Rivalries

BY WARREN STOREY SMITH

AGAIN the passions of war are intruding upon the peaceful pursuit of making music. In Hastings, England, the conductor of the Municipal Orchestra, Julius Harrison, announced that during the coming season he would play no music by Wagner. Immediately he found himself the object of a storm of criticism. And Sir Adrian Boult counters by saying that in the programmes of the BBC Orchestra the worth of the music, not the nationality of the composer, will be the criterion.

Yet, incredible as it seems, some busybody has already asked Edward Johnson if the Metropolitan would revert this year to its practice of the last years of the first World war, and sing the Wagner operas in English. The nature of the manager's reply may be assumed.

Before this sort of thing gets any further, it would be well for everyone to ponder the words of Romain Rolland, addressed to the members of the American Musicological Society, which met in New York city during the week of Sept. 11-17. Said the author of "Jean Christophe," who was prevented by age and ill health from attending this, the society's First International Congress: "In the field of art, there is not—there should not be—any rivalry among nations. The only combat worthy of us is that which is waged, in every country, and in every hour, between culture and ignorance, between light and chaos. Let us save all the light that can be saved! There is none more refulgent than music. It is the sun of the inner universe."

* * * *

Pressure of other matters has deferred comment here on the recent passing of Lawrence Gilman, the last representative of a brilliant epoch in American musical journalism. Such men as Henderson, Krehbiel, Finck, Huneker, Hale and Gilman were distinguished figures in the field of letters, as well as musical scholars; yet they all had mastered the special technique of journalism. It was their good fortune to have been able to ply their trade in a period when masterpieces were still being produced in something approaching quantity—although they did not always recognize them as such. Even Gilman, who made an especial effort to be open-minded and tolerant, had his moments of blindness. Sometimes, too, in his anxiety to be just, he discovered excellence where it did not exist, a far less harmful practice.

* * * *

The programmes for the first two pairs of Symphony Concerts display, on the whole, a commendable avoidance of routine. That for the concerts of this Friday afternoon and Saturday evening traverses Beethoven's "Eroica" Symhony, D'Indy's Symphonic Variations, "Istar" and Debussy's "The Sea." If the pieces by Beethoven and Debussy are sufficiently familiar, the noble work of D'Indy's is not. And the programme for the concerts of the following week is refreshingly unhackneyed. On it stand Bruckner's Seventh Symphony, Debussy's Rhapsody for Saxophone and Orchestra, Ibert's Chamber Concertino for Saxophone and Orchestra and the Ballet Suite, from Saint-Saens' opera, "Henry VIII." The saxophone soloist will be the Dane, Sigurd Rascher. Of him and his much abused instrument, more anon.

* * * *

On top of Dr. Koussevitzky's two programmes of American music, heard at Symphony Hall last week, there will come at Jordan Hall on Tuesday evening a concert of American compositions, given by Alpha Chapter of Phi Mu Alpha Sinfonia Fraternity.

On Thursday evening at Symphony Hall the group of 45 colored singers, known as "Wings Over Jordan," will be heard for the first time in Boston.

49

Times Oct 8, 1939

A FESTIVAL LOOKS TO 1940

Despite Uncertainties Caused by War, Berkshire Fete Makes Plans for Next Summer—Season Extension Discussed

By OLIN DOWNES

THE recently completed plans of the Berkshire Symphonic Festival for the year 1940 have an importance to the world of music which could not have been anticipated at the time of the festival's beginning, under the musical leadership of Henry Hadley and the presidency, then as now, of Gertrude Robinson Smith, six seasons ago. This is due first of all to the unique artistic achievements of the festival and the reputation it already enjoys throughout the land, and secondly to the circumstances of a hemisphere disrupted by war, and a world which must look to America for leadership and the maintenance of the highest standards in art.

Since Dr. Koussevitzky and the Boston Symphony Orchestra (following the two last active years of Henry Hadley's career) accepted the festival's invitation to carry on its project, that institution has leaped to a position in the forefront of all the important music festivals given in America. It is the youngest of the festivals of this class, the least pretentious in its proportions and the most distinguished in the nature of its offerings. It has been sparing of promises and prodigal of accomplishments for the public. It has proved again that musical offerings of the finest character, properly developed and set forth, especially in surroundings of such outdoor beauty as those of Tanglewood, may reckon in this country upon generous support. From the status of an admirable local activity the Berkshire Symphonic Festival has become an artistic asset of the nation. Its rapidly won prestige, thanks to the distinguished leader and the unsurpassed orchestra that Dr. Koussevitzky has made the perfect instrument of his will, gives it a power for good and for the constant elevation of musical standards which must be infinitely rewarding to those who have brought these things to pass.

* * *

The festival now faces problems consequent upon its own growth and the catastrophic changes that are taking place in whole sections of the modern society of which, in common with all other great American institutions, it is a part.

When the war overseas with its myriad possibilities of national involvement became an established fact, it was faced with the question of continuance. Should there be a Berkshire Symphonic Festival next season? Should it be postponed to years more propitious for works of peace and less likely to bring with them distractions, disturbances and financial tensions that might have the most serious effect upon the festival's development and fortunes?

Miss Robinson Smith represented not only her own sentiments but those of the festival board and the business and artistic management when she said that it was, if anything, more necessary to continue the festival in a period of war than of peace, and that it was particularly America's mission and local responsibility of the backers of the organization to do this.

* * *

"This is something that America has produced," she said, "that was never more in demand and more imperatively needed than today. There was never such a demand for great art, I am convinced, by a great majority of the people as there is today. There was never such a creative opportunity, in times of stress, presented before. It is not only our wish but our duty to meet that need with every power that we can bring to bear.

"We did not plan the Berkshire Symphonic Festival for a day or a season. We have tried to build solidly, conservatively if you like, for a future greater than we can know. Up to the present time we have been wonderfully successful. It must be our concern to buttress the incomparable work of Dr. Koussevitzky and the Boston Symphony with a practical policy that will give their work the enduring support and security that it requires. We must not be flattered and led to too sudden expansion by success, and we must not hesitate to go forward with a predetermined plan despite obstacles."

Each season—and each of the last four seasons of the festival has ended with a financial surplus above expenses—the festival has proceeded to solidify the ground won in the last advance. Each Summer the wonderful grounds for the festival which represent the gift of Mrs. Gorham Brooks to the Boston Symphony Orchestra are further improved for the benefit of the musicians and their patrons. Next season, for example, comfortable seats will replace the serried rows of wooden benches which now stand back of the boxes. Storm shutters, of which the imperative need is self-evident, will be provided against inclement weather. These are details of a plan, very broad, which aspires to neglect neither detail nor grand lines of development. Extension of the orchestral repertory for next season is now discussed, with the question of the number of weeks that the Symphonic Festival will run a matter of most serious debate pro and con.

Thus, while it is evident that the festival is well out of its swaddling clothes, the question of the length of its season has been the subject of prolonged debate. Of the end of the two weeks' season of last August The Berkshire Eagle remarked editorially that "if the ovation accorded to Dr. Koussevitzky had been given the benefit of a decibel reading, there is little doubt that it would have rated in intensity and fervor with the great acclamations to music and musicians of all time. The record-breaking audience of 7,000 people which gathered, however, was more than acclaiming a superb leader and a great orchestra, although that was the immediate motivation. The audience was applauding and shouting its approval of the consummation of a great idea. It was the applause of confidence and joy of a nationally conscious audience which sensed that in six years' time there had been planted firmly on American soil a musical undertaking of world importance, not merely a community-sponsored and supported endeavor which coincidentally attracted music-lovers from outside the immediate region."

* * *

Then the question was asked: Did the acclaim of the last concert, and the attendance which had grown so rapidly from year to year, and brought out the festival, in each of four successive seasons, "in the black"—did this betoken unmistakably that the festival would "continue to gather the momentum of public appeal over a national musical radius?" If a season of three weeks and nine concerts in place of two weeks and six is determined upon, would the numbers of native music-lovers diminish in proportion to the number of additional concerts given? If so, the decrease in local attendance for the nine concerts must be made up by outside attendance to replace the home audience.

Then the question, Was it desirable, under whatever circumstances, that this home audience should be replaced? One of the charms of the concerts has been their atmosphere of something simple, unpretentious, local, if anything, in manner and flavor. And would it be better to have six sell-outs as against the possibility of nine houses but partially filled?

On a later occasion there will be opportunity to speak at length of the "academy," or Music Center, which opens next Summer for a term of six weeks under Dr. Koussevitzky's direction, the last weeks to be coincident with the weeks of the concerts by Koussevitzky and the Boston Symphony. This school will give no marks or diplomas. It will deal less with practical technical accomplishment and routine wadings through textbooks than it will insist on actual experience and understanding, by professional and amateur alike, of music.

But of that more anon. Sufficient here to record the moment when the Berkshire Symphonic Festival, which promises to remain one of the few institutions that have developed in a spirit of genuine idealism and worship of beauty, has become of institutional age and looks to a future of effort commensurate with its brief but glorious past.

THIS CLIPPING FROM
TOLEDO, O.
TIMES

OCT 8 - 1939

Boston Symphony

The Boston Symphony orchestra, with Serge Koussevitsky conducting, will appear Thursday evening, Dec. 14. The orchestra, now in its 59th season, has been under the baton of this conductor for the last 12 years.

Born in Russia he became recognized as its most distinguished conductor. Under his leadership his orchestra was renowned in all music centers. The depth of feeling which he draws from the great Boston organization has brought him numerous American laurels.

The lovely voice of Kirsten Flagstad, soprano, will be heard in the concert Monday evening, Jan. 15. Entering her sixth season in the United States, this singer has been singing to packed houses throughout the country. Since her memorable debut at the Metropolitan in February, 1935, thousands have flocked to hear her scheduled concerts.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 8 - 1939

Recitals at Brown

Brown University announces several music events, the first of which is a recital by Bruce Simonds, pianist, in Alumnae Hall the night of Oct. 26. Tickets will be given to the university students upon request and will be sold to the general public.

Mr. Simonds, who is a concert pianist and a member of the Yale music faculty, will tour under the auspices of the concert project of the Association of American Colleges. The day after the concert here, he will visit the university music classes, to play and lecture.

A pupil of Tobias Matthay of London and a graduate of Yale, Mr. Simonds has appeared with the Philadelphia, Boston and other symphony orchestras and has given recitals in many cities. Recently he performed all the Beethoven sonatas, in a highly-praised series of recitals.

His program will include the Bach Fantasy and Fugue in A-minor, the Beethoven Sonata op. 109, a Schumann group, and pieces by Dohnanyi, Albeniz and others.

Trends in contemporary music will be explained and illustrated by Ernst Krenek, composer and pianist, in a recital in Alumnae Hall on Nov. 22. This event is free to the public.

Mr. Krenek, who wrote "Jonny Spielt Auf" and other operas, is now a member of the faculty at Vassar. Among his works are several atonal string quartets, three symphonies, a concerto grosso and a violin concerto. He will play some of his own works.

Mme. Irma La Bastille will give a lecture and recital devoted to Latin-American culture, in Alumnae Hall on Dec. 5.

Another Association of American Colleges artist, Sandor Vas, pianist, will be heard at the university on Feb. 22, and will remain to visit classes on the next day.

THIS CLIPPING FROM
TOLEDO, O.
BLADE

OCT 8 - 1939

Concerts Begin Next Saturday

Two String Quartets, in All-Beethoven Series, Start Programs Today

Performance of a new symphony by the well-known contemporary American composer, Roy Harris, guest appearances Bruno Walter, Bernardino Molinari, and Desire deFauw, and a series of 16 chamber music broadcasts in addition to the orchestra's Beethoven festival, are outstanding events of the winter schedule announced for Arturo Toscanini and the NBC Symphony orchestra.

Toscanini's opening broadcast on Saturday, Oct. 14, from 10 to 11:30 p. m., over the NBC-Blue network, will feature works of Schubert, Strauss, Haydn and Respighi.

Symphony in One Movement

The Harris composition, a symphony in one movement, is the composer's third in this form. It will be given its initial radio performance on Toscanini's second broadcast, Saturday, Oct. 21. The symphony has been played in concert only twice before, both times by Serge Koussevitzky and the Boston symphony.

Toscanini's first series of concerts will conclude on Dec. 2, with a performance of Beethoven's Ninth symphony hour. He will be followed by Desire deFauw, Belgian conductor making his first appearance in America, who will conduct the concerts of Dec. 9 to 30; Bernardino Molinari, to be heard Jan. 6 to Feb. 3, and Bruno Walter, guest conductor on the concerts of Feb. 10 to March 9.

On March 16, Toscanini will return for his second concert series which will continue until May 4. His concluding concert of this series will feature Vladimir Horowitz, world-famous pianist, as soloist in Rachmaninoff's Third concerto.

Beethoven Series

A series of chamber music broadcasts, supplementing the Beethoven festival planned by the NBC symphony for the concerts of Oct. 28 to Dec. 2, will feature performance of all the Beethoven's string quartets in alternate weekly broadcasts by the American Art quartet and the Primrose String quartet, beginning today from 10:30 to 11 p. m. over the NBC-Red network.

The two quartets, formed from the string section of the NBC symphony, are headed by Carlton Cooley and William Primrose, the men who share the first viola desk in the symphony. Other members of the Primrose quartet are Oscar Shumsky and Josef Gingold, violins, and Harvey Shapiro, cello. The American Art quartet includes, besides Cooley, Max Hollander and Paul Winter, violins, and Carl Stern, cello.

The program for the opening Toscanini concert Saturday, Oct. 14, is: Symphony in B minor, "Unfinished," Schubert; "Don Juan," Strauss; Symphony No. 99, in E flat major, Haydn, and Passacaglia and Fugue in C minor, Respighi-Bach.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR

OCT 9 - 1939

FESTIVAL HAS 107 BOXES SOLD FOR 1940 SEASON

The Berkshire Symphonic Festival has announced that 107 boxes had been sold for next season's concerts by the Boston Symphony Orchestra at Tanglewood. More than 1700 memberships have been received. One more month remains for members to send in applications. The number of memberships will be limited to 3,000.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 9 - 1939

Berkshire Festival Already Enrolls 1800 Members

Eighteen hundred music lovers from many states have already become members of the Berkshire Symphonic Festival in anticipation of the concerts to be given at Tanglewood next summer by Serge Koussevitzky and the Boston Symphony Orchestra.

Many are persons who attended this year's concerts and wish to take advantage of the membership privileges. These privileges include tickets to all concerts at a substantially reduced cost, preference in seat locations and attendance at a rehearsal of the orchestra with Dr. Koussevitzky. Under the membership plan it is possible to attend concerts at a cost averaging less than a dollar per concert.

One hundred and eleven boxes have been sold for the 1940 season and the Festival trustees expect all of them to be reserved long before the first concert next August.

At the annual meeting of the trustees, Miss Gertrude Robinson Smith of New York and Stockbridge was re-elected president; Norval H. Busey Jr. of New York and Lee, vicepresident; Henry W. Dwight of Stockbridge, treasurer; and George W. Edman of Pittsfield, clerk.

There will be another meeting of the trustees Oct. 17, when a decision may be made as to whether the 1940 season will consist of two or three weeks of concerts.

Persons wishing memberships are requested to write to the Berkshire Symphony Festival office at Stockbridge, Mass., before Nov. 1. After that date subscription prices will prevail.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

OCT 8 - 1939

Upper, left to right—Jascha Heifetz, violinist par excellence, who will appear on the program for the coming year of the Brooklyn Institute at the Academy of Music. Grace Alberti, who makes her debut as Gilda in Rigoletto at the Academy of Music on Columbus Day night. Dr. Serge Koussevitzky, who will conduct five concerts for the Brooklyn Institute, waving his baton over the Boston Symphony, during the coming season. Lower, left to right—John Barbirolli, who will open the Philharmonic Symphony Society's season at Carnegie Hall next Thursday night. Ossy Renardy, violinist, in recital tomorrow night at Carnegie Hall. Alexander Kipnis, baritone, singiing at the Town Hall next Tuesday night.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

OCT 9 - 1939

Overtones

By HOWARD W. HESS

Music, like all arts, has passed through periods in which the emphasis was placed either on mechanics or on expression. Some contemporary composers are much more interested in discovering new ways of employing the materials of music than they are in seeking to express personal feelings. Stravinsky goes so far as to say that expression is no part of music and criticized Koussevitsky for playing his "Symphonies of Wind Instruments" expressively; Koussevitsky replied that "so far from playing expressively, his performers, having only received the parts just before the concert, had all their work cut out to play the mere motes!" Pedantic teachers and students often become more interested in music as a science than as an art and seek to perfect interpretation by establishing arbitrary laws of expression; their discoveries are an aid to the novice who must imitate, but are of no great value to the talented artist who instinctively feels what is best. The only safe way to achieve a right interpretation would seem to be that of making one's self thoroughly familiar with the composer, the period in which he lived, his ideals, his personality, his nationality, his religion, and to pay close attention to notes, time values and all the printed mechanical and technical details until they are perfectly mastered, not forgetting to discount personal habits and frailties of the publisher and the engraver who often change original expression marks to suit their own needs—after which one should play or sing the composition to suit one's self. Since music is a language the effective interpretations of the great artists vary as widely as do the many different yet correct interpretations of Shakespeare.

AKRON, O.
BEACON-JOURNAL

OCT 9 - 1939

Red Suede Gas Mask On Star Appears In New York Dock

By ALICE HUGHES

New York, Oct. 9, 1939

OF ALL the ships which have scuttled into this port crammed to the gunwales with refugees from the madness overseas, I naturally took the warmest interest in the Dutch liner Neiuw Amsterdam, for she carried my sister, niece and brother-in-law, who had spent one of those "happy summers abroad." Barbara, the niece, was fretted at missing the first week of her junior year at Cornell—Pierre, the brother-in-law, was no end put out at missing the first engagement of the Boston Symphony orchestra, in which he fiddles.

Only my sister was completely happy—home again, after a worried wait of eight days in the harbor of Rotterdam, with her family intact, and the soil of the United States again under her feet. But the most joyous reunion I saw was when Ernst Lubitsch, the great movie director, who was aboard, clasped his wife to his buzzim. Their little baby, with its nurse, was among the survivors of the Athenia—so it was a three-way parting finally made one. It was really a beautiful sight to see.

Merle Oberon, the lovely movie star—no doubt with an eye to the cameras, wore a gas mask right into New York harbor—a very handsome one of red suede it was, the gift of her director-husband, Alexander Korda, still making films in England. She wore a very tailored black and white suit, with a brown felt hat, and upheld the movie reputation for beauty and smartness. Incidentally, Oberon had no less than 27 pieces of baggage, which is also in the great tradition. It included one jammed with gems, which nearly blinded the poor customs man who looked at it.

Attracting no attention at all, seemingly, was Mrs. Andrew Carnegie, widow of the famous steelmaster, who had been spending the summer at Skibo, as usual. But then, she's only rich. She was never in

Boston Symphony's 59th SEASON

IN THE YOUNGER GENERATION of pianists, few command a greater versatility than Jan Smeterlin, or more brilliantly display the inherently Polish qualities of the music of his compatriot, Chopin.

DR. SERGE KOUSSEVITZKY begins his own sixteenth consecutive season as its conductor — longest, and, musical authorities say, most brilliant term ever served by one man in that capacity in the history of the orchestra.
(Underwood & Underwood)

AT THE AGE OF 44, Walter Gieseking, French-born German pianist, has a lofty reputation for special pianistic excellences, notably in his interpretations of Debussy.
(Leon Elzin)

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

OCT 10 1939

Music Views

Boynet Engaged

BY EUGENE STINSON

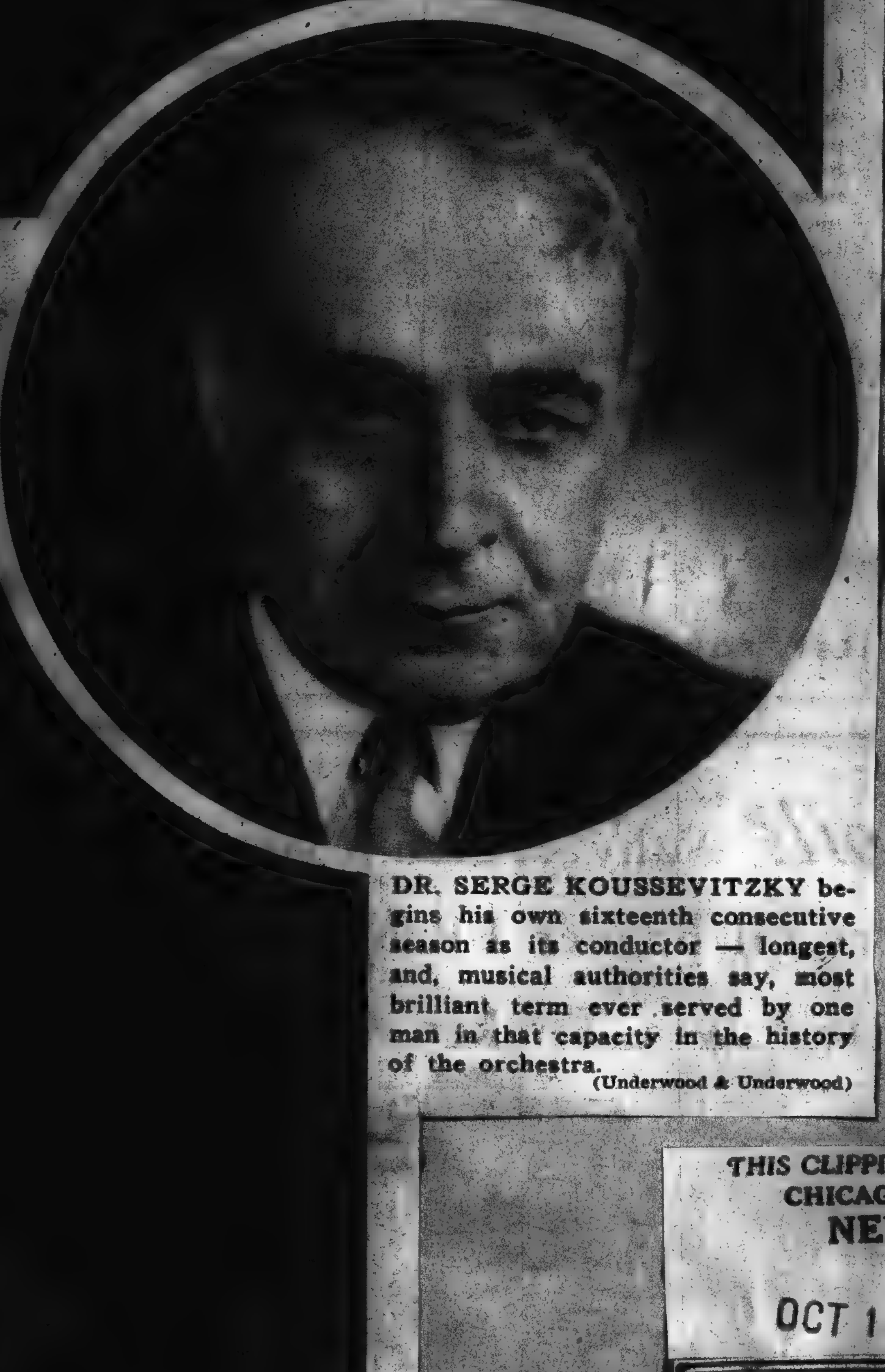
EMMA BOYNET, one of the most distinguished of French pianists, has been engaged to open the Adult Education Council's musical arts piano series in Orchestra Hall Nov. 7 in place of Gitta Gradova, originally announced for this recital. Miss Gradova has been obliged to cancel her appearance because of illness following upon the sudden death of her mother.

Mme. Boynet, like Guiomar Novaes, is a pupil of Isidor Philippe. A well-known figure in music abroad, she is little known here, and this will be her first Chicago appearance. She is known in the United States for her phonographic recordings, however, and she has also appeared as soloist with the Boston Symphony Orchestra.

The series which she opens includes recitals by Rudolf Serkin, Dec. 5; Artur Rubinstein, Jan. 2; Thaddeus Kozuch, Feb. 6; Alexander Brailowsky, March 5, and Walter Gieseking, March 19.

Boston Symphony's
59th SEASON

IN THE YOUNGER GENERATION of pianists, few command a greater versatility than Jan Smeterlin, or more brilliantly display the inherently Polish qualities of the music of his compatriot, Chopin.



DR. SERGE KOUSSEVITZKY begins his own sixteenth consecutive season as its conductor — longest, and, musical authorities say, most brilliant term ever served by one man in that capacity in the history of the orchestra. (Underwood & Underwood)

AT THE AGE OF 44, Walter Gieseking, French-born German pianist, has a lofty reputation for special pianistic excellences, notably in his interpretations of Debussy. (Leon Elzin)

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

OCT 10 1939

Music Views
Boynet Engaged

BY EUGENE STINSON

EMMA BOYNET, one of the most distinguished of French pianists, has been engaged to open the Adult Education Council's musical arts piano series in Orchestra Hall Nov. 7 in place of Gitta Gradova, originally announced for this recital. Miss Gradova has been obliged to cancel her appearance because of illness following upon the sudden death of her mother.

Mme. Boynet, like Guiomar Novaes, is a pupil of Isidor Philippe. A well-known figure in music abroad, she is little known here, and this will be her first Chicago appearance. She is known in the United States for her phonographic recordings, however, and she has also appeared as soloist with the Boston Symphony Orchestra.

The series which she opens includes recitals by Rudolf Serkin, Dec. 5; Artur Rubinstein, Jan. 2; Thaddeus Kozuch, Feb. 6; Alexan[illegible], March 5, and Wal[illegible] March 19.

ROTOGRAVURE SECTION

The Boston Symphony Orchestra opens its 59th season next Friday afternoon. Some of the brilliant soloists who will appear with the great organization are pictured here. Above is the wizard of all pianists, Josef Hofmann, whose recent Boston appearances have been exclusively as recitalist. Now he is to be heard as soloist with the orchestra after a long lapse from such ensemble playing in Symphony Hall. Here he is practicing another art in which he excels—puppetry.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 11 1939

Boston Musicians Give Concert For Fall River Catholic Women

Since the Boston Symphony Orchestra is one of the peerless units, 10 of its musicians, the Salon Orchestra of Boston, is perfection on a smaller scale, but just as potent, members of the Catholic Woman's Club of Fall River found last evening in the initial meeting of the year.

Conducted by Samuel Seiniger, the nine musician artists were Julius Theodorewicz, and Rolland Tapley, violinists; Charles Van Wynbergen, viola; Carl Barth, 'cello; Irving Frankel, double bass; Louis Speyer, oboe; Manuel Valerio, clarinet; James Papoutsakis, flute, and Leo Litvin, piano.

Helene Wiedemann, soprano, proved to have a poignant, rich voice, well suited to the aria from Donizetti picturing the Mad Scene from Lucia; Tosti's "Canzona," Dunn's "Bitterness of Love" and Strauss-Liebling's "Beautiful, Blue Danube." In the operatic aria, the flutist was an able second as he played the obligato.

Miss Dorothy C. Sullivan presided and announced Miss Jean Marshall, historian; Chairman of Drama—Miss Ursula M. Lynch; Chairman of Music—Miss Agnes C. V. Downs; Chairman of Literature—Miss Mary R. Dwyer; Chairman of Community Service—Mrs. Daniel M. Coughlin; Press Relations—Miss Christine V. Chippendale and Mrs. Earl W. Heathcote; Auditing Committee—Miss Isabelle O'Neill and Miss Leonora Sullivan.

Miss Sullivan announced the Harvest Supper and pivot bridge which will be held in the Sacred Heart auditorium Oct. 24 under the auspices of the Community Service Department. Study groups will meet for organization on Thursday, Oct. 19, at the Catholic Welfare House, under the literature department.

THIS CLIPPING FROM
MOORESTOWN, N. J.
NEWS
10/11/39

FORUM PROGRAM INCLUDES WORLD FAMOUS ARTISTS

For its nineteenth season The Philadelphia Forum has announced an extensive program by the most distinguished men and women in public life, exploration, literature, drama, science and music.

The musical events will include the annual Philadelphia concert of the Boston Symphony Orchestra, with Serge Koussevitsky conducting; a performance by the Philadelphia Opera Company and recitals by Kirsten Flagstad and Marporie Lawrence, Metropolitan Opero sopranos; Alexander Kipnis, world-famous basso; George Enesco in his farewell tour as a violinist, assisted by Virginia Johnson, soprano; Walter Gieseking and Robert and Gaby Casadesus, pianists; Robert Virovai, the new Hungarian violinist, and the first Philadelphia appearance of the Comedian Harmonists, Viennese singing sextet.

Among those who will discuss the international scene are Ambassador Bullit; former Ambassador Hugh Gibson; Jan Masaryk, son of the founder of Czechoslovakia and for fourteen years Czech ambassador at London; "Augur," the world-famous London journalist; George Earle Raiguel, authority on international affairs, and others. "America's Town Meeting of the Air," with George V. Denny, moderator, and speakers to be decided, will make its first and only Philadelphia appearance for The Forum. In addition, a further series of town meetings will be held, with speakers and subjects to be arranged later.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

OCT 11 1939

Boston Symphony.

After the two extraordinary concerts of American music last week the Boston Symphony Orchestra opens its regular season at home with the program arranged for Friday afternoon and Saturday evening this week. As is usual, familiar items have been chosen including the Beethoven symphony, No. 3 in E flat major, the Eroica; the "Istar" variations, D'Indy and Debussy's orchestral sketches "La Mer" which Dr. Koussevitsky interprets so imaginatively.

After the concert of American music last Friday afternoon there was an informal tea and reception for the composers. It gave a pleasant opportunity to meet William Schuman, Roy Harris and Randall Thompson, whose compositions had been heard just previously, and for a brief word with Dr. Koussevitzky.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

OCT 12 1939

Develop Plans For Concerts By Toscanini

Saturday Night Symphony Programs Start October 14

NEW YORK, Oct. 12—For the first broadcast concert of his third season with the N. B. C. Symphony Orchestra, on Saturday, from 10 to 11:30 p. m., Arturo Toscanini will conduct Schubert's "Unfinished Sympyhony," Richard Strauss' "Don Juan," Haydn's Symphony No. 99 in E Flat and Ottorino Respighi's transcription of Bach "Passacaglia and Fugue in C Minor."

Mr. Toscanini's second program on the following Saturday will include an American work, Roy Harris' "Third Symphony," which was introduced here by the Boston Symphony Orchestra last March.

The N. B. C. Symphony's regular series of Saturday broadcasts will consist of 30 concerts. Mr. Toscanini, as in 1938-'39, will conduct 16 of these, but the second half of his engagement will be in the last eight weeks of the season, instead of immediately after the Christmas holidays. Three guest conductors, Desire Defauw, Barnardino Molinari and Bruno Walter, will conduct between December and mid-March.

As already announced, six of Mr. Toscanini's programs this Fall, beginning on October 28, will be devoted to Beethoven's music, including all of the symphonies and overtures. The "Ninth Symphony" will be performed in the last concert of the first half of Mr. Toscanini's season, December 2, probably in Carnegie Hall, since the stage in the National Broadcasting Company's Studio 8H cannot accommodate comfortably a large chorus, in addition to the 94 members of the orchestra.

Mr. Dafauw, conductor of the Brussels Philharmonic Orchestra, will make his New York debut December 9, and will also conduct the concerts on December 16, 23 and 30. Both Mr. Molinari and Mr. Walter have conducted in previous seasons of these broadcasts. The former, who is the musical director of the principal series of symphony concerts in Rome, will conduct five concerts, January 16 to February 3, and Mr. Walter will also conduct five concerts February 10 to March 9.

Mr. Toscanini will begin the second part of his season with the concert of March 15. One of his Spring programs will be devoted to Debussy's music. In his last concert of the season, May 4, his son-in-law, Vladimir Horowitz, will be the soloist in Rachmaninoff's third piano concerto, in D minor, and Tchaikovsky's Pathetic Symphony will probably be the other major number in a Russian list.

THIS CLIPPING FROM
GREENWICH, CONN.
TIME
OCT 12 1939

Sigurd Rascher, Saxophone Soloist, Plays At School

John Kirkpatrick, Pianist, Accompanies Swedish Philharmonic Star

Sigurd Rascher, Swedish saxophonist, who is in this country on invitation of the New York Philharmonic Society and the Boston Symphony Orchestra, is giving a recital this afternoon at 2:30 at the Edgewood School. Mr. Rascher is playing a Sonatina by Wolfgang Jacobi and three compositions by Flemish contemporaries of Bach.

Mr. Rascher, who is a professor at the Danish Royal Conservatory of Music in Copenhagen, played for Edgewood students on Tuesday evening and discussed the saxophone and the music written or adapted to it.

John Kirkpatrick, well-known solcist, is accompanying on the piano. With these two artists, a most unusual and delightful afternoon has been added to the holiday meeting of the Edgewood Luncheon Club.

THIS CLIPPING FROM
METUCHEN, N. J.
WEEKLY RECORDER

OCT 12 1939

Rutgers Concert Series Features Two Orchestras

For the first time in its twenty-four year history, the Rutgers Concert Series will feature two symphony ochestras. The Philadelphia Orchestra, under the baton of Eugene Ormandy, will open the series Monday evening, October 23 when it comes to the Rutgers Gymnasium, and the Boston Symphony, with Serge Koussevitsky conducting, will close the series on April 3. The engagement of the latter organization marks its fifth annual appearance on the Rutgers Series.

THIS CLIPPING FROM
ROCKLEDGE, PA.
BREEZE
10/12/39

FORUM OPENS FOR 19TH SEASON IN PHILADELPHIA

For its nineteenth season The Philadelphia Forum has announced an extensive program by the most distinguished men and women in public life, exploration, literature, drama, science and music.

The musical events will [illegible] the annual Philadelphia concert of the Boston Symphony Orchestra, with Serge Koussevitzky conducting; a performance by the Philadelphia Opera Company and recitals by Kirsten Flagstad and Marjorie Lawrence, Metropolitan Opera sopranos; Alexander Kipnis, world-famous basso; Georges Enesco, in his farewell tour as a violinist, assisted by Virginia Johnson, soprano; Walter Gieseking and Robert and Gaby Casadesus, pianists, Robert Virovai, the new Hungarian violinist, and the first Philadelphia appearance of the Comedian Harmonists, Viennese singing sextet.

Among those who will discuss the international scene are Ambassador Bullitt; Former Ambassador Hugh Gibson; Jan Masaryk, son of the founder of Czechoslavakia and for fourteen years Czech Ambassador at London; "Augur," the world-famous London journalist; George Earle Raiguel, authority on international affairs, and others. "America's Town Meeting of the Air," with George V. Denny, moderator, and speakers to be decided, will make its first and only Philadelphia appearance for The Forum. In addition, a further series of town meetings will be held, with speakers and subjects to be arranged later.

The Jooss European Ballet, after a year's absence from America, returns with new ballets and Argentinita and her Spanish Ensemble will be presented again.

In addition to a series of plays, Elissa Landi, noted stage and screen star, returns this season, as does William Lyon Phelps in his series of talks on the new books and plays.

52

ROTOGRAVURE SECTION

The Boston Symphony Orchestra opens its 59th season next Friday afternoon. Some of the brilliant soloists who will appear with the great organization are pictured here. Above is the wizard of all pianists, Josef Hofmann, whose recent Boston appearances have been exclusively as recitalist. Now he is to be heard as soloist with the orchestra after a long lapse from such ensemble playing in Symphony Hall. Here he is practicing another art in which he excels—puppetry.

THIS
PROVIDE
JOURNAL

OCT 11 1939

Boston Musicians Give Concert For Fall River Catholic Women

Since the Boston Symphony Orchestra is one of the peerless units, 10 of its musicians, the Salon Orchestra of Boston, is perfection on a smaller scale, but just as potent, members of the Catholic Woman's Club of Fall River found last evening in the initial meeting of the year.

Conducted by Samuel Seiniger, the nine musician artists were Julius Theodorewicz, and Rolland Tapley, violinists; Charles Van Wynbergen, viola; Carl Barth, 'cello; Irving Frankel, double bass; Louis Speyer, oboe; Manuel Valerio, clarinet; James Papoutsakis, flute, and Leo Litvin, piano.

Helene Wiedemann, soprano, proved to have a poignant, rich voice, well suited to the aria from Donizetti picturing the Mad Scene from Lucia; Tosti's "Canzona," Dunn's "Bitterness of Love" and Strauss-Liebling's "Beautiful, Blue Danube." In the operatic aria, the flutist was an able second as he played the obligato.

Miss Dorothy C. Sullivan presided and announced Miss Jean Marshall, historian; Chairman of Drama—Miss Ursula M. Lynch; Chairman of Music—Miss Agnes C. V. Downs; Chairman of Literature—Miss Mary R. Dwyer; Chairman of Community Service—Mrs. Daniel M. Coughlin; Press Relations—Miss Christine V. Chippendale and Mrs. Earl W. Heathcote; Auditing Committee—Miss Isabelle O'Neill and Miss Leonora Sullivan.

Miss Sullivan announced the Harvest Supper and pivot bridge which will be held in the Sacred Heart auditorium Oct. 24 under the auspices of the Community Service Department. Study groups will meet for organization on Thursday, Oct. 19, at the Catholic Welfare House, under the literature department.

THIS CLIPPING FROM

MOORESTOWN, N.J.
NEWS
10/11/39

FORUM PROGRAM INCLUDES WORLD FAMOUS ARTISTS

For its nineteenth season The Philadelphia Forum has announced an extensive program by the most distinguished men and women in public life, exploration, literature, drama, science and music.

The musical events will include the annual Philadelphia concert of the Boston Symphony Orchestra, with Serge Koussevitzky conducting; a performance by the Philadelphia Opera Company and recitals by Kirsten Flagstad and Marjorie Lawrence, Metropolitan Opero sopranos; Alexander Kipnis, world-famous basso; George Enesco in his farewell tour as a violinist, assisted by Virginia Johnson, soprano; Walter Gieseking and Robert and Gaby Casadesus, pianists; Robert Virovai, the new Hungarian violinist; and the first Philadelphia appearance of the Comedian Harmonists, Viennese singing sextet.

Among those who will discuss the international scene are Ambassador Bullit; former Ambassador Hugh Gibson; Jan Masaryk, son of the founder of Czechoslovakia and for fourteen years Czech ambassador at London; "Augur," the world-famous London journalist; George Earle Raiguel, authority on international affairs, and others. "America's Town Meeting of the Air," with George V. Denny, moderator, and speakers to be decided, will make its first and only Philadelphia appearance for The Forum. In addition, a further series of town meetings will be held, with speakers and subjects to be arranged later.

THIS CLIPPING FROM
GREENWICH, CONN.
TIME
OCT 12 1939

Sigurd Rascher, Saxophone Soloist, Plays At School

John Kirkpatrick, Pianist, Accompanies Swedish Philharmonic Star

Sigurd Rascher, Swedish saxophonist, who is in this country on invitation of the New York Philharmonic Society and the Boston Symphony Orchestra, is giving a recital this afternoon at 2:30 at the Edgewood School. Mr. Rascher is playing a Sonatina by Wolfgang Jacobi and three compositions by Flemish contemporaries of Bach.

Mr. Rascher, who is a professor at the Danish Royal Conservatory of Music in Copenhagen, played for Edgewood students on Tuesday evening and discussed the saxophone and the music written or adapted to it.

John Kirkpatrick, well-known soloist, is accompanying on the piano. With these two artists, a most unusual and delightful afternoon has been added to the holiday meeting of the Edgewood Luncheon Club.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

OCT 11 1939

Boston Symphony.

After the two extraordinary concerts of American music last week the Boston Symphony Orchestra opens its regular season at home with the program arranged for Friday afternoon and Saturday evening this week. As is usual, familiar items have been chosen including the Beethoven symphony, No. 3 in E flat major, the Eroica; the "Istar" variations, D'Indy and Debussy's orchestral sketches "La Mer" which Dr. Koussevitsky interprets so imaginatively.

After the concert of American music last Friday afternoon there was an informal tea and reception for the composers. It gave a pleasant opportunity to meet William Schuman, Roy Harris and Randall Thompson, whose compositions had been heard just previously, and for a brief word with Dr. Koussevitzky.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

OCT 12 1939

Develop Plans For Concerts By Toscanini

Saturday Night Symphony Programs Start October 14

NEW YORK, Oct. 12—For the first broadcast concert of his third season with the N. B. C. Symphony Orchestra, on Saturday, from 10 to 11:30 p. m., Arturo Toscanini will conduct Schubert's "Unfinished Sympyhony," Richard Strauss' "Don Juan," Haydn's Symphony No. 99 in E Flat and Ottorino Respighi's transcription of Bach "Passacaglia and Fugue in C Minor."

Mr. Toscanini's second program on the following Saturday will include an American work, Roy Harris' "Third Symphony," which was introduced here by the Boston Symphony Orchestra last March.

The N. B. C. Symphony's regular series of Saturday broadcasts will consist of 30 concerts. Mr. Toscanini, as in 1938-'39, will conduct 16 of these, but the second half of his engagement will be in the last eight weeks of the season, instead of immediately after the Christmas holidays. Three guest conductors, Desire Defauw, Barnardino Molinari and Bruno Walter, will conduct between December and mid-March.

As already announced, six of Mr. Toscanini's programs this Fall, beginning on October 28, will be devoted to Beethoven's music, including all of the symphonies and overtures. The "Ninth Symphony" will be performed in the last concert of the first half of Mr. Toscanini's season, December 2, probably in Carnegie Hall, since the stage in the National Broadcasting Company's Studio 8H cannot accommodate comfortably a large chorus, in addition to the 94 members of the orchestra.

Mr. Defauw, conductor of the Brussels Philharmonic Orchestra, will make his New York debut December 9, and will also conduct the concerts on December 16, 23 and 30. Both Mr. Molinari and Mr. Walter have conducted in previous seasons of these broadcasts. The former, who is the musical director of the principal series of symphony concerts in Rome, will conduct five concerts, January 16 to February 3, and Mr. Walter will also conduct five concerts February 10 to March 9.

Mr. Toscanini will begin the second part of his season with the concert of March 15. One of his Spring programs will be devoted to Debussy's music. In his last concert of the season, May 4, his son-in-law, Vladimir Horowitz, will be the soloist in Rachmaninoff's third piano concerto, in D minor, and Tchaikovsky's Pathetic Symphony, will probably be the other major number in a Russian list.

THIS CLIPPING FROM
ROCKLEDGE, PA.
BREEZE
10/12/39

FORUM OPENS FOR 19TH SEASON IN PHILADELPHIA

For its nineteenth season The Philadelphia Forum has announced an extensive program by the most distinguished men and women in public life, exploration, literature, drama, science and music.

The musical events will include the annual Philadelphia concert of the Boston Symphony Orchestra, with Serge Koussevitzky conducting; a performance by the Philadelphia Opera Company, and recitals by Kirsten Flagstad and Marjorie Lawrence, Metropolitan Opera sopranos; Alexander Kipnis, world-famous basso; Georges Enesco, in his farewell tour as a violinist, assisted by Virginia Johnson, soprano; Walter Gieseking and Robert and Gaby Casadesus, pianists, Robert Virovai, the new Hungarian violinist, and the first Philadelphia appearance of the Comedian Harmonists, Viennese singing sextet.

Among those who will discuss the international scene are Ambassador Bullitt; Former Ambassador Hugh Gibson; Jan Masaryk, son of the founder of Czechoslavakia and for fourteen years Czech Ambassador at London; "Augur," the world-famous London journalist; George Earle Raiguel, authority on international affairs, and others. "America's Town Meeting of the Air," with George V. Denny, moderator, and speakers to be decided, will make its first and only Philadelphia appearance for The Forum. In addition, a further series of town meetings will be held, with speakers and subjects to be arranged later.

The Jooss European Ballet, after a year's absence from America, returns with new ballets and Argentinita and her Spanish Ensemble will be presented again.

In addition to a series of plays, Elissa Landi, noted stage and screen star, returns this season, as does William Lyon Phelps in his series of talks on the new books and plays.

THIS CLIPPING FROM
METUCHEN, N. J.
WEEKLY RECORDER
OCT 12 1939

Rutgers Concert Series Features Two Orchestras

For the first time in its twenty-four year history, the Rutgers Concert Series will feature two symphony ochestras. The Philadelphia Orchestra, under the baton of Eugene Ormandy, will open the series Monday evening, October 23 when it comes to the Rutgers Gymnasium, and the Boston Symphony, with Serge Koussevitsky conducting, will close the series on April 3. The engagement of the latter organization marks its fifth annual appearance on the Rutgers Series.

SATURDAY, THE BOSTON GLOBE OCTOBER 14. 1939

Traditional Pomp Marks Opening of 59th Symphony Season in Boston

Dr. Serge Koussevitzky, beginning his 16th year as conductor of the Boston Symphony Orchestra, is shown above in a few of the characteristic poses which are so familiar to the music lovers of Boston, and which distinguish him so eminently as a master of his art. These photos were snapped during the opening concert in Symphony Hall yesterday afternoon by Arthur Griffin, Globe staff cameraman.

Herald Oct 14, 1939

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The first concert of the 59th season by the Boston Symphony orchestra, Serge Koussevitzky, conductor. was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphonic Variations, "Istar, Op. 42 ... d'Indy
"La Mer," Three Symphonic Sketches ... Debussy
Symphony No. 3 in E flat major, Op. 55, "Eroica" .... Beethoven

The disturbed conditions of the world had no effect on the traditional opening of the Boston Symphony's season yesterday. Everything was conventionally in order, the orchestra and Dr. Koussevitzky in splendid form, the capacity audience eager to hear a program of unusual beauty. The concerts of American music last week had, of course, taken some of the pleasant thrill of the first concert away. At a guess, however, a majority of the audience yesterday were in fact beginning the season. That the season began brilliantly would be futile to deny.

D'Indy's "Istar" Variations seem to have been more in favor with Dr. Koussevitzky than any other of this composer's work. "Istar" is a remarkable and beautiful score. It has intellectual distinction that can be studied and admired at the same time that one's emotional nature responds to its feeling. In some ways it is the least personal or, if you like, least French of d'Indy's music. The Symphony on a Mountain Air, for example, is intensely national music.

Now that Dr. Koussevitzky has once again so successfully projected this work at a symphony concert, can he not be induced to revive more of d'Indy's considerable and impressive output? The time is past when the rise of Debussy, Ravel and other French composers to popularity relegated d'Indy to some extent to the academic shade. His music has not dated, so that there is no reason why it should not be played more frequently. After all there are many composers who appear much more regularly on programs and have less right to be there.

A list of critical opinions, such as Mr. Burk compiled for the program notes on Debussy's "La Mer," is invariably discouraging, if often rather amusing. Why any one bothers to read criticisms after such an experience is hard to understand. And the silly part of it is that, no matter what work you picked about which to form your list, the collection of opinion would inevitably produce some gems of arrant nonsense.

Take, for example, in the present grab-bag Pierre Lalo's notion about La Mer's being a marvelous reproduction of nature and finding mild fault with it on that account. What did he expect it to be? Strict realism, with a wind machine and a barrel of sand to roll about behind the scenes? Indeed, it is sometimes easy to think that the entire function of criticism is merely to provide future critics and scholars with fantastic nuggets of nonsense!

After thus inveighing against the are of criticism, we can hardly venture so soon to practice it. Suffice it to say that for many people "La Mer" is Debussy's greatest orchestral score and that in performance yesterday its magical qualities were magnificently realized. It is by no means an easy score to set forth. As often as not its beauty is somehow missed. Yesterday the orchestra under Dr. Koussevitzky did not so fail to capture its spirit.

The concert ended triumphantly with Beethoven's Third Symphony, with the marvels of which one can never tire. The performance was warmly emotional, not classical or severe. On the other hand it did not fall into the trap of sounding over-emotional. The concert as a whole was eloquent proof of what a season with the Boston Symphony and Dr. Koussevitzky can be, and that is an experience we have come to feel—not without a reasonable degree of smugness—is incomparable.

The concert will be repeated tonight. Next week Sigud Rascher, saxophonist, will be the soloist in Debussy's Rhapsody and Ibert's Concertino. Berlioz's "Benvenuto Cellini" Overture and Bruckner's 7th Symphony will also be heard.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

OCT 13 1939

• • •

Smith college with a fine concert series puts its tickets on sale the week of the 23d. Starting with Marian Anderson on November 22, the slate includes the Rochester, Cleveland and Boston orchestras, Brailowsky, and a joint recital by Busch and Serkin.

• • •

THIS CLIPPING FROM
THE ARGONAUT
SAN FRANCISCO, CAL.

OCT 13 1939

Along Atlantic Seaboard

By CASPAR WEINBERGER

BOSTON, OCT. 11, 1939.

THE war, gradually developing into the predicted stalemate, passed through its dullest week from a news point of view, and Americans, for the first time since mid-summer, showed a revival of interest in domestic events. The World's Series, always a matter of the greatest possible moment to millions of citizens, drew capacity crowds all last week and headlines blazoned the results in far larger type than war communiques. The opening of the football season, coinciding for once with warm weather, also took the East's mind away from Europe to a large extent.

But despite these diversions, it must not be thought that the war has been forgotten to any great extent. There is just a general realization now that it will be a long drawn out affair, with both sides sparring for an opening in the gigantic lines of fortifications and the Allies relying on their naval blockade eventually to turn the tide. The day-to-day story of such a war, despite the immensity of the issues involved, cannot be made sensational or spectacular, except on rare occasions, and unless a series of bold thrusts, as yet unmentioned by any of the correspondents in the field, are carried out, it is more than likely that at least half the front pages of the metropolitan newspapers will return to domestic coverage.

However, the people's interest in local politics has waned to a point approaching actual apathy, and any statement issued by a politician or prospective candidate relative to the presidential election of 1940 meets with either actual boredom, or positive opposition to "dragging politics in at a time like this." To this extent the chances for President Roosevelt's re-election, should he decide to run again, have been materially increased, although it is difficult to account for this trend. Public opinion appears to be that experience in foreign affairs is the sole thing the people consider necessary in their 1940 President; it is unexplained why a President whose sense of the dramatic is as strongly developed as Mr. Roosevelt's, and whose firm belief in his own destiny as a man able to solve the world's problems is so widely known, should be considered a safe leader for war years.

* * *

Meanwhile things move on about as normal in the East. A few more weeks of warm, hazy Indian summer are predicted before a relatively early winter. New York City is waiting rather impatiently for the beginning of the new theatrical season, although only two revivals and one rather slapstick revue comprise the extent of the new season to date. There are several highly successful plays held over from last season which still draw capacity crowds.

The musical season opens in another week with the Boston Symphony, as firm a New England tradition as sailing or cod-fishing, beginning its fifty-ninth season. John Barbirolli returns to lead the New York Philharmonic, and Arturo Toscanini takes up the baton again for the nationwide series of broadcasts organized by NBC.

* * * *

Additional fireworks on the international scene are certain to be provided by any situation involving Hitler and King Carol of Rumania. Carol, ex-playboy and ladies' man, has become a cynic, a realist, a man without scruples. As the defender of his small monarchy against Nazi aggression, he appears ready to give Hitler a taste of his own medicine.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 13 1939

By G. Y. L.

"THEY SHALL HAVE MUSIC"

Loew's State Theatre presents "They Shall Have Music," a screen play by John Howard Lawson, from a story by Irmgard von Cube, directed by Archie Mayo and produced by United Artist with the following cast:

Jascha Heifetz	Himself
Andrea Leeds	Ann Lawson
Joel McCrea	Peter
Gene Reynolds	Professor Lawson
Porter Hall	Flower
Terry Kilburn	Limey
Walter Tetley	Rocks
Chuck Stubbs	Fever
Tommy Kelly	Willie
Jacqueline Nash	Betty
Alfred Newman	Musical Director
Mary Ruth	Suzie
John St. Polis	Davis
Alexander Schonberg	Menken
Marjorie Main	Mrs. Miller
Arthur Hohl	Miller
Paul Harvey	Heifetz's Manager
"Zero" ....a	"Sucker"

and the Peter Meremblum California Junior Symphony Orchestra.

Larger and louder than life, Jascha Heifetz steps into the movies herewith, in one of the most interesting of Hollywood's recent efforts. There are thousands who consider Mr. Heifetz the world's leading violinist, and he supports the claim in splendid fashion, triumphing over a story that is quite ordinary and, in all, showing what one can do with a little practice, if one is a genius.

"Rondo Capriccioso," by Saint-Saens; "Hora Staccato," Dinicu-Heifetz; "Estrellita," Ponce-Heifetz; a Tchaikovsky melody and the second movement of the Mendelssohn concerto are his offerings. The camera arranges matters so that one can be awed not only by the aural evidences of the master's superb technique but by the visual evidences as well. The means by which the movie avoids the impression of a photographed concert are uncommonly effective.

Besides the Heifetz fiddling, there is much other fine music, from voice, orchestra and piano. Apparently there is some gifted, and probably legitimate, faking, especially in the performance of the children's orchestra. If the Lawson School can turn out such a crew, it ought certainly to be rescued from bankruptcy, and furthermore the Boston Symphony Orchestra ought to rush over and take a few lessons.

CSM 10-13

Saxophone Virtuoso To Play With Symphony

For the first time at the concerts of the Boston Symphony Orchestra, a virtuoso of the saxophone will appear in numbers written especially for the instrument, Friday afternoon and Saturday evening, Oct. 20 and 21. The artist is the Danish musician, Sigurd M. Rascher. He has played with the symphony orchestras of the principal European cities, and in recitals in Berlin, Paris, London, Amsterdam, Milan, Warsaw, Prague, Stockholm and Geneva.

At the coming concerts he will present for the first time, with the instrument for which it is written, Debussy's Rhapsody for Orchestra and Saxophone. The Rhapsody, composed for Mrs. Richard J. Hall in the early years of the present century, was performed at these concerts in 1932 with English horn. The other number is a Chamber Concertino for Saxophone and Eleven Instruments by Jacques Ibert. The Concertino was dedicated to Mr. Rascher and has been performed by him in Paris and London. He will introduce the work to America.

Dr. Koussevitzky will open the program with Berlioz's Overture to "Benvenuto Cellini." The concerts will conclude with the Seventh Symphony of Anton Bruckner, last heard here two seasons ago.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

OCT 13 1939

The Music Box

By JOHN D. DONOGHUE

The Music Box starts its second year today, after a vacation that was as enjoyable as it was brief. Music begins to look up hereabouts. East of us, Worcester has just finished the 80th anniversary of the founding of its grand festival, and those of us who were fortunate to see and hear parts of it regret that Springfield has nothing comparable. Plans are astirring for a banner season, composed of varied and unrelated events. Though we have no sustained sweep of program such as Worcester proudly boasts, we do have quite a bit over which we can rejoice.

* * *

The summer, as far as our own personal tastes were concerned, was made notable by the Berkshire Music festival at Stockbridge. Dr. Koussevitzky and the Boston orchestra were never in better form and plans for the academy next year at the Stockbridge site sound almost too good to be true. A chance to hear the very talented and promising young Negro soprano, Dorothy Maynor, during the week of the festival, was one of the biggest treats of the summer.

* * *

Just when a music season starts is a moot point. Tonight's concert at the Auditorium by the famous "Wings Over Jordan" radio choir for the benefit of the Bethel A. M. E. church assumes the proportion of a major event for those who like choral work and spirituals. The museum concert last Sunday by Cora Claiborne, Marlyn Crittendon and Prescott Barrows pried off some kind of lid, and tiny, appealing Sylvia Zaremba jammed Charles Mackey's studios last week with a private audition for what Charles hoped was going to be a few friends.

THIS CLIPPING FROM

DEDHAM, MASS.
TRANSCRIPT
10/13/39

Mrs. John H. Harwood, Mrs. Nelson Bigelow, Westwood, are members of the sustaining commitee of the Youth Concerts association which conducts and promotes the "Boston Symphony Orchestra, Inc. Youth Concerts" again this season. The concerts will begin in November and be presented monthly through April. There will be six low cost symphony concerts for young people of junior high or high school age.

C S Monitor, Sat, Oct. 14/39

—New England News—

Symphony Season Opens

The Arts in Boston

The music season in Boston is now formally opened. Yesterday afternoon in Symphony Hall, the Boston Symphony Orchestra rose as one man in its customary initial recognition of its conductor's entrance, and the greeting was continued by the audience which not only stood, but also clapped vociferously. These rites concluded, Dr. Koussevitzky began a program that listed: d'Indy, Symphonic Variations, "Istar," Op. 42; Debussy, "La Mer," Trois Esquisses Symphoniques; Beethoven, Symphony No. 3 in E flat major, "Eroica," Op. 55.

With its personnel almost intact despite the war, the orchestra played with the smoothness and suavity which distinguishes it in mid-season. After all, there are some advantages in a schedule which keeps an orchestra active very nearly the year round. The sense of awareness is not lost through lack of rehearsals; and it was this characteristic which came to the fore with considerable emphasis in the performance of "Istar" and "La Mer."

"Istar" is probably the most pretentious of d'Indy's output, everything considered; it at least has been accorded more performances by this orchestra than any other of his works, although the Symphony in B flat is a close second. It requires a nice sense of proportion in the conductor who essays it, since the work, as students of orchestral scores know, begins at the end and proceeds backward to the beginning—musically speaking. It is comparatively easy for a conductor to overplay the opening and thus have little left in reserve for the end; but Dr. Koussevitzky is seldom guilty of this mistake, and yesterday afternoon he gave a performance which compelled admiration.

Persons interested in such things have of late been exposed to various sorts of compositions inspired by the sea. Works for orchestra alone and in company with well trained voices have been offered. Aside from the music itself, the listener discovers an interesting thesis in the methods employed by the different composers. Debussy, of course, leans heavily upon his own style of writing, though in "La Mer" his tonal idiosyncrasies are not so apparent as in "L'Apres-midi d'un Faune" or "Nocturnes." He contrives to picture the sea in its varying moods although his orchestration is never obvious nor do his measures smite the ear, even though his sea thunder may roar. "La Mer" is another opus in which a conductor may easily miss the point. Dr. Koussevitzky comes directly to it, and with admirable results.

The performance of the "Eroica" stirred enormous enthusiasm. Especially impressive was the playing of the second movement, Marcia funebre.

G. M. S.

THIS CLIPPING FROM
THE ARGONAUT
SAN FRANCISCO, CAL.

OCT 13 1939

Along Atlantic Seaboard

By CASPAR WEINBERGER

BOSTON, OCT. 11, 1939.

THE war, gradually developing into the predicted stalemate, passed through its dullest week from a news point of view, and Americans, for the first time since mid-summer, showed a revival of interest in domestic events. The World's Series, always a matter of the greatest possible moment to millions of citizens, drew capacity crowds all last week and headlines blazoned the results in far larger type than war communiques. The opening of the football season, coinciding for once with warm weather, also took the East's mind away from Europe to a large extent.

But despite these diversions, it must not be thought that the war has been forgotten to any great extent. There is just a general realization now that it will be a long drawn out affair, with both sides sparring for an opening in the gigantic lines of fortifications and the Allies relying on their naval blockade eventually to turn the tide. The day-to-day story of such a war, despite the immensity of the issues involved, cannot be made sensational or spectacular, except on rare occasions, and unless a series of bold thrusts, as yet unmentioned by any of the correspondents in the field, are carried out, it is more than likely that at least half the front pages of the metropolitan newspapers will return to domestic coverage.

However, the people's interest in local politics has waned to a point approaching actual apathy, and any statement issued by a politician or prospective candidate relative to the presidential election of 1940 meets with either actual boredom, or positive opposition to "dragging politics in at a time like this." To this extent the chances for President Roosevelt's re-election, should he decide to run again, have been materially increased, although it is difficult to account for this trend. Public opinion appears to be that experience in foreign affairs is the sole thing the people consider necessary in their 1940 President; it is unexplained why a President whose sense of the dramatic is as strongly developed as Mr. Roosevelt's, and whose firm belief in his own destiny as a man able to solve the world's problems is so widely known, should be considered a safe leader for war years.

* * *

Meanwhile things move on about as normal in the East. A few more weeks of warm, hazy Indian summer are predicted before a relatively early winter. New York City is waiting rather impatiently for the beginning of the new theatrical season, although only two revivals and one rather slapstick revue comprise the extent of the new season to date. There are several highly successful plays held over from last season which still draw capacity crowds.

The musical season opens in another week with the Boston Symphony, as firm a New England tradition as sailing or cod-fishing, beginning its fifty-ninth season. John Barbirolli returns to lead the New York Philharmonic, and Arturo Toscanini takes up the baton again for the nation-wide series of broadcasts organized by NBC.

* * * *

Additional fireworks on the international scene are certain to be provided by any situation involving Hitler and King Carol of Rumania. Carol, ex-playboy and ladies' man, has become a cynic, a realist, a man without scruples. As the defender of his small monarchy against Nazi aggression, he appears ready to give Hitler a taste of his own medicine.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 13 1939

By G. Y. L.

"THEY SHALL HAVE MUSIC"

Loew's State Theatre presents "They Shall Have Music," a screen play by John Howard Lawson, from a story by Irmgard von Cube, directed by Archie Mayo and produced by United Artist with the following cast:

Jascha Heifetz	Himself
Andrea Leeds	Ann Lawson
Joel McCrea	Peter
Gene Reynolds	Professor Lawson
Porter Hall	Flower
Terry Kilburn	Limey
Walter Tetley	Rocks
Chuck Stubbs	Fever
Tommy Kelly	Willie
Jacqueline Nash	Betty
Alfred Newman	Musical Director
Mary Ruth	Suzie
John St. Polis	Davis
Alexander Schonberg	Menken
Marjorie Main	Mrs. Miller
Arthur Hohl	Miller
Paul Harvey	Heifetz's Manager
"Zero"	"Sucker"

and the Peter Meremblum California Junior Symphony Orchestra.

Larger and louder than life, Jascha Heifetz steps into the movies herewith, in one of the most interesting of Hollywood's recent efforts. There are thousands who consider Mr. Heifetz the world's leading violinist, and he supports the claim in splendid fashion, triumphing over a story that is quite ordinary and, in all, showing what one can do with a little practice, if one is a genius.

"Rondo Capriccioso," by Saint-Saens; "Hora Staccato," Dinicu-Heifetz; "Estrellita," Ponce-Heifetz; a Tchaikovsky melody and the second movement of the Mendelssohn concerto are his offerings. The camera arranges matters so that one can be awed not only by the aural evidences of the master's superb technique but by the visual evidences as well. The means by which the movie avoids the impression of a photographed concert are uncommonly effective.

Besides the Heifetz fiddling, there is much other fine music, from voice, orchestra and piano. Apparently there is some gifted, and probably legitimate, faking, especially in the performance of the children's orchestra. If the Lawson School can turn out such a crew, it ought certainly to be rescued from bankruptcy, and furthermore the Boston Symphony Orchestra ought to rush over and take a few lessons.

C.S.M. 10-13

Saxophone Virtuoso To Play With Symphony

For the first time at the concerts of the Boston Symphony Orchestra, a virtuoso of the saxophone will appear in numbers written especially for the instrument, Friday afternoon and Saturday evening, Oct. 20 and 21. The artist is the Danish musician, Sigurd M. Rascher. He has played with the symphony orchestras of the principal European cities, and in recitals in Berlin, Paris, London, Amsterdam, Milan, Warsaw, Prague, Stockholm and Geneva.

At the coming concerts he will present for the first time, with the instrument for which it is written, Debussy's Rhapsody for Orchestra and Saxophone. The Rhapsody, composed for Mrs. Richard J. Hall in the early years of the present century, was performed at these concerts in 1932 with English horn. The other number is a Chamber Concertino for Saxophone and Eleven Instruments by Jacques Ibert. The Concertino was dedicated to Mr. Rascher and has been performed by him in Paris and London. He will introduce the work to America.

Dr. Koussevitzky will open the program with Berlioz's Overture to "Benvenuto Cellini." The concerts will conclude with the Seventh Symphony of Anton Bruckner, last heard here two seasons ago.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

OCT 13 1939

The Music Box

By JOHN D. DONOGHUE

The Music Box starts its second year today, after a vacation that was as enjoyable as it was brief. Music begins to look up hereabouts. East of us, Worcester has just finished the 80th anniversary of the founding of its grand festival, and those of us who were fortunate to see and hear parts of it regret that Springfield has nothing comparable. Plans are astirring for a banner season, composed of varied and unrelated events. Though we have no sustained sweep of program such as Worcester proudly boasts, we do have quite a bit over which we can rejoice.

* * *

The summer, as far as our own personal tastes were concerned, was made notable by the Berkshire Music festival at Stockbridge. Dr. Koussevitzky and the Boston orchestra were never in better form and plans for the academy next year at the Stockbridge site sound almost too good to be true. A chance to hear the very talented and promising young Negro soprano, Dorothy Maynor, during the week of the festival, was one of the biggest treats of the summer.

* * *

Just when a music season starts is a moot point. Tonight's concert at the Auditorium by the famous "Wings Over Jordan" radio choir for the benefit of the Bethel A. M. E. church assumes the proportion of a major event for those who like choral work and spirituals. The museum concert last Sunday by Cora Claiborne, Marlyn Crittendon and Prescott Barrows pried off some kind of lid, and tiny, appealing Sylvia Zaremba jammed Charles Mackey's studios last week with a private audition for what Charles hoped was going to be a few friends.

THIS CLIPPING FROM

DEDHAM, MASS.
TRANSCRIPT
10/13/39

Mrs. John H. Harwood, Mrs. Nelson Bigelow, Westwood, are members of the sustaining commitee of the Youth Concerts association which conducts and promotes the "Boston Symphony Orchestra, Inc. Youth Concerts" again this season. The concerts will begin in November and be presented monthly through April. There will be six low cost symphony concerts for young people of junior high or high school age.

C.S. Monitor, Sat. Oct. 14/39

—New England News—

Symphony Season Opens

The Arts in Boston

The music season in Boston is now formally opened. Yesterday afternoon in Symphony Hall, the Boston Symphony Orchestra rose as one man in its customary initial recognition of its conductor's entrance, and the greeting was continued by the audience which not only stood, but also clapped vociferously. These rites concluded, Dr. Koussevitzky began a program that listed: d'Indy, Symphonic Variations, "Istar," Op. 42; Debussy, "La Mer," Trois Esquisses Symphoniques; Beethoven, Symphony No. 3 in E flat major, "Eroica," Op. 55.

With its personnel almost intact despite the war, the orchestra played with the smoothness and suavity which distinguishes it in mid-season. After all, there are some advantages in a schedule which keeps an orchestra active very nearly the year round. The sense of awareness is not lost through lack of rehearsals; and it was this characteristic which came to the fore with considerable emphasis in the performance of "Istar" and "La Mer."

"Istar" is probably the most pretentious of d'Indy's output, everything considered; it at least has been accorded more performances by this orchestra than any other of his works, although the Symphony in B flat is a close second. It requires a [illegible] orchestral scores know, begins at the end and proceeds backward to the beginning—musically speaking. It is comparatively easy for a conductor to overplay the opening and thus have little left in reserve for the end; but Dr. Koussevitzky is seldom guilty of this mistake, and yesterday afternoon he gave a performance which compelled admiration.

Persons interested in such things have of late been exposed to various sorts of compositions inspired by the sea. Works for orchestra alone and in company with well trained voices have been offered. Aside from the music itself, the listener discovers an interesting thesis in the methods employed by the different composers. Debussy, of course, leans heavily upon his own style of writing, though in "La Mer" his tonal idiosyncrasies are not so apparent as in "L'Apres-midi d'un Faune" or "Nocturnes." He contrives to picture the sea in its varying moods although his orchestration is never obvious nor do his measures smite the ear, even though his sea thunder may roar. "La Mer" is another opus in which a conductor may easily miss the point. Dr. Koussevitzky comes directly to it, and with admirable results.

The performance of the "Eroica" stirred enormous enthusiasm. Especially impressive was the [illegible]

55

SYMPHONY OPENS 58TH MUSIC YEAR

Stage and Musical Celebrities Among Hearers

BY WARREN STOREY SMITH

With orchestra and conductor at the top of their form in a programme with which few could quarrel, it seems a bit forced to say that the Symphony Concert of yesterday afternoon was primarily an "audience" story. Yet, in a sense, that is what it was; for whereas the orchestra has been publicly assembled twice this season, the audience was gathering for the first time.

STRAVINSKY IN AUDIENCE

And the Symphony audience, the body of subscribers which alters only slightly from season to season, is an integral factor in the concerts. It was a pleasure to see in Symphony Hall last week the non-subscribers who flocked there to hear the two free concerts of American music; but it is not such casual listeners who support the orchestra and make possible its concerts, which gain, rather than lose, prestige as the years go on.

There were celebrities present, too; an eminent actress, Katharine Cornell, a famous composer, Igor Stravinsky. And to go on in the manner of the society reporters, one could note the presence of another conductor of an American orchestra, Fabien Sevinsky, once of Boston, now of Indianapolis. It seems that Mr. Stravinsky, whose lectures at Harvard begin next Wednesday, came over on the Manhattan, along with Mr. Toscanini, but his presence attracted less attention in the public prints.

To get back to the concert, Dr. Koussevitzky's original programme ultimately found itself being heard wrong-end-to. Instead of beginning with Beethoven's "Eroica" and concluding with D'Indy's "Istar" and Debussy's "La Mer," he decided at about the 10th hour to put the French pieces first. Mr. Burk's notes still read the other way, since the programme book had already gone to press.

There is something to be said for putting the "Eroica" first and something to be said for putting it last, but we listeners had to take things as the conductor willed it. One result was that the season began, both more romantically and more richly, tonally speaking, than would have been the case had the classic and orchestrally soberer Beethoven had the first say.

Penetrates Heart of "The Sea"

For those who cherish the music of D'Indy, this beginning a season with his superbly imagined and as superbly wrought Symphonic Variations was a happy augury. Mr. Burk's notes reminded us that the "Summer Day on the Mouutain" had not been heard in Symphony Hall since 1924; the Second Symphony since 1932; the "Symphony on a Mountain Air" since 1933. "Istar" has been of late a fairly frequent experience in the Hall, with performances in '34 and '37, while "La Mer" has been even more in evidence. However, one could hardly hear the present Koussevitzky on version of these Symphonic sketches too often. In the past two or three performances of "La Mer" the conductor has seemed to divine the composer's precise intention, to penetrate to the very heart of the music, keeping its musical and programatic qualities in perfect balance. Thus the listener may forget the sea altogether—something fairly easy to do in the first two movements—and heed only the marvelous play of harmonies, timbres and rhythms. Or he may hear this music both for what it is intrinsically and for what in some of its pages it so forcefully suggests, and feel with Walt Whitman that music is that which is awakened in us when we are reminded by the instruments.

THE BOSTON HERALD, SATURDAY, OCTOBER 14, 1939

Audience Rises in Greeting To Dr. Serge Koussevitzky

Mrs. Robert F. Herrick, Jr., Attends With Her Daughter, Miss Romaine Pierce

By ALISON ARNOLD

No occasion so definitely marks the beginning of the winter season in town as the first Friday afternoon Symphony concert. Yesterday afternoon Symphony hall was thronged with members of society who came from the seashore and mountains and travels far and wide to be present at this gala opening. There is always a thrill about this first concert. Photographers' bulbs flash brightly as some particularly distinguished person arrives. The hum of conversation dies down as the orchestra begins to tune up, and then the applause is deafening as the vast audience rises loyally in one great body to greet Dr. Serge Koussevitzky.

The program included Debussy's "Le Mer," always a favorite, and Symphonic Variations, "Istar," by d'Indy. When the last strains of Beethoven's "Eroica" symphony died down and Dr. Koussevitzky at long last was allowed to leave the stage, Bostonians departed to their motors waiting outside and felt that, in spite of wars and devastation, their beloved Symphony would continue to enrich their lives.

Many in the large audience have had the same seats for years, and will pass them on with the family portraits and silver to future generations. Sitting in her usual seat was Mrs. Charles Goddard Weld, looking very patrician in black with which she wore luxurious sables. With her was her niece, Mrs. Thomas N. Dabney (Elizabeth Soule). Nearby was Mrs. S. Huntington Wolcott, all in black.

With Mrs. Robert F. Herrick, Jr., in smart tan tweeds, was her attractive sub-debutante daughter, Miss Romaine Pierce, who wore a cunning striped turban with her green wool frock. Mrs. William B. Long, in a platinum gray ensemble, was accompanied by her daughter, Miss Polly Long, in black with silver foxes. In one of the front rows was Mrs. William E. Ladd and her blonde post-debutante daughter, Miss Katharine Ladd.

Chatting with Mrs. Charles F. Woodard (Gwendolen Livermore) were Miss Mary Pentecost and her twin sister, Mrs. Browning Endicott Marean, Jr. (Cornelia Pentecost) a recent bride. Another recent bride present was Mrs. Edward W. Lawrence (Rosalind Rogers) in slate gray wool, and still another was Mrs. James L. Coombs (Barbara Bassett). With Mrs. George Swift was her daughter, Mrs. Lawrence Lowell Reeve, who topped her red frock with a black coat. Also combining black and red were Mrs. Alfred Kidder, 2d, whose black frock had a row of metal buttons marching down the front and whose tiny black hat was trimmed with gay red feathers, and Miss Faith Kidder, who wore a stop red jacket with her black skirt and had tiny ostrich tips adorning her hat.

Mrs. Robert Treat Paine was as chic as usual in black with which she wore a sumptuous silver fox cape. With her was Mrs. Robert T. P. Storer. Mrs. Moses Williams, Jr., wore gray, and with her was her sister-in-law, Miss Eleanor Williams. Miss Nancy Burrage was extremely pretty in a violet wool frock with which she wore a fur jacket and a wee hat which boasted a snood and a rosette of purple velvet atop her golden hair.

A distinguished member of the audience was Miss Katharine Cornell, in black, who attended with Mrs. Robert H. Stevenson, who wore a sable stole with her olive green ensemble. Also in the audience was Igor Stravinsky, famous composer, who was a guest conductor with the orchestra in 1935. Mr. and Mrs. Edward Jackson Holmes, who seldom miss a Friday afternoon concert, were in their usual seats as was Mrs. Edwin S. Webster, who had with her Mrs. Charles F. Hovey.

Chatting together in the lobby during the intermission were Mrs. Alvan T. Fuller, her two daughters, Miss Lydia and Miss Mary, her niece, Miss Hope Halsey, and Mrs. John T. Bottomley and Miss Ellen Bottomley. Mrs. Alfred R. McIntyre wore slim black and Miss Elizabeth C. Leland had a wax gardenia pinned to her black frock. With her yellow and black plaid wool Mrs. Wallace McIlvaine Scudder, Jr., wore a silver fox scarf.

It would be like reading the social register from cover to cover to tell you every one present, so we will end with a few of the many others we glimpsed. They included Mrs. Howard Turner, Miss Pauline McKean, Miss Lucy Cochrane, Mrs. B. A. G. Thorndike, Mrs. Walter Clifford, Mrs. John G. Palfrey, Mrs. Robert Cushman, Mrs. Arthur Grannis, Mrs. Samuel Morison, Mrs. Alexander Steinert, Mrs. Horatio Lamb, Mr. and Mrs. Thomas Metcalf, Mrs. Hugh Ogden, Mrs. William Dana Orcutt, Mrs. William Ellery, Miss Grace Collier, Miss Jane Megrew, Mrs. Robert C. Terry, Mrs. Horace Arnold, Mrs. William T. Glidden, Jr., Mrs. Roswell Parish, Miss Eleanor Lawson, Miss Lucy Pope, Mrs. Charles Gaston Smith, Mr. and Mrs. Howard S. Hayward, Miss Anne Blake, Mrs. Jaffray de Hauteville Bell, Mrs. Roland Baker and Mrs. Malcolm Bradley French.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

OCT 14 1939

* * *

For Montclair music lovers the season will begin a few days earlier. The first concert in the Unity Institute course there will take place October 27, with Fritz Kreisler, violinist, who opened the series 20 years ago, as soloist. Also listed are Giovanni Martinelli, tenor of the Metropolitan Opera, to sing November 17; the Boston Symphony Orchestra under Serge Koussevitzky in an extra event, January 10; Kerstin Thorborg, "Met" contralto, and Emanuel Feuermann, cellist, in a joint concert January 19, and Artur Rubinstein, pianist, March 15.

* * *

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

OCT 14 1939

Boston Symphony to Give Concert

The Boston Symphony Orchestra, which opened its 59th season in Symphony Hall, Boston, last Friday and Saturday, will come to Providence to begin a series of five concerts under the direction of Serge Koussevitzky in the Metropolitan Theatre on Tuesday evening, Oct. 24. The remaining concerts will be given on Nov. 28, Jan. 23, Feb. 20 and April 16.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

OCT 14 1939

Music and The Drama

NBC CONCERT SEASON BEGINS OCT. 14

The NBC Symphony Orchestra will have a thirty-week season, with Arturo Toscanini conducting the first and the last eight weeks, it was announced recently by Samuel Chotzinoff, one of the National Broadcasting Company's directors of music. The guest conductors will be Desire deFauw, Belgian leader; Bernardino Molinari and Bruno Walter.

Mr. Toscanini, who is on his way to this country on board the Manhattan, will open the third annual series of Saturday night broadcast concerts on Oct. 14. He will lead the NBC Symphony Orchestra every Saturday night until Dec. 2. Then he will return on March 16 and conduct through May 4.

During Mr. Toscanini's midseason rest Mr. deFauw will direct from Dec. 9 to 30; Mr. Molinari will be in charge from Jan. 6 to Feb. 3, and Mr. Walter will conduct from Feb. 10 to March 9. Mr. Molinari and Mr. Walter have directed the NBC Symphony in past seasons.

Mr. deFauw's appearances at the head of the NBC Symphony Orchestra will mark his American debut. He is the conductor of the deFauw concerts in Brussels and directs opera at the Theatre de la Monnaie in the Belgian capital. Mr. deFauw, who was born in Ghent in 1885, began as a violinist, and during the World War organized the Allied Quartet.

Mr. Toscanini's opening program will be Schubert's "Unfinished" Symphony, Strauss's "Don Juan," Haydn's E flat Symphony, B & H. No. 99, and the Bach-Respighi Passacaglia and Fugue in C minor.

For the second concert, on Oct. 21, the maestro plans an American work, the Third symphony by Roy Harris. This composition was played last season by the Boston Symphony Orchestra under Serge Koussevitzky in Boston and New York. Mr. Chotzinoff indicated that Mr. Toscanini would present several other contemporary works in the second half of his season.

During the final six concerts of the first half, Mr. Toscanini will direct a Beethoven cycle, which will embrace the nine symphonies most of the overtures and several other works. The Ninth symphony will probably be presented at Carnegie hall, on or about Dec. 2.

In the second half of his season Mr. Toscanini will direct an all-Debussy program and he will end the series with a Russian program On the latter schedule will be Tchaikovsky's "Pathetique" Symphony and Rachmaninoff's Third Piano Concerto with Vladimir Horowitz, the maestro's son-in-law, as soloist.

During his midseason vacation Mr. Toscanini may take the orchestra on tour for several out-of-town engagements, but these plans will await his arrival here.

Mr. Chotzinoff will continue as commentator during the intermissions of the orchestra's programs.

It was also announced that two string quartets made up of members of the NBC Symphony—the Primrose Quartet and the American Art Quartet—will give a Sunday evening series of broadcasts playing all the Beethoven quartets.

Mr. Chotzinoff said that the NBC Symphony Orchestra was largely the same as last year. The only changes are in the 'cello section which has been augmented from ten to twelve men and which has two new first-desk men, Frank Miller, formerly of the Minneapolis Symphony Orchestra, and Isidore Gusikoff, formerly of the Philadelphia Orchestra.

Transcript Oct 14, 1939

MUSIC

Saxophone Opus

A New One by Ibert an Unfamilar One By Debussy on Symphony Program

By EDWARD DOWNES

Jacques Ibert's Concertino for Saxophone and Eleven Instruments, dedicated to the eminent Danish saxophonist, Sigurd Rascher, will be given its American premiere at the second pair of Boston Symphony Orchestra concerts next week Friday afternoon and Saturday evening, with Mr. Rascher himself as soloist and Serge Koussevitzky directing the ensemble. The program will be further enlivened with the Debussy Rhapsody for Saxophone and Orchestra, which forms an amusing chapter of Boston musical history, the overture to Berlioz's "Benvenuto Cellini" and Anton Bruckner's Seventh Symphony.

In Paris and London the Concertino as well as Mr. Rascher's playing of it pleased. Of the Paris premiere, which took place on May 2, 1935, M. Roger Vinteuil wrote in the "Menestrel": "This score of Jacques Ibert, sprightly and impetuous in its movement, sweeps along with a profusion of ingratiating thematic idea which, never weighting down the music, allowed M. Sigurd Rascher to exhibit a velocity, a rhythmic precision, an evenness of breath and a charm of tone that left no ground for cavil. A bis was demanded with enthusiasm, but not accorded. This allegro, effervescent as a spring morning, will make a place for itself, but it requires an executant of high ability."

"The saxophone has received a brilliant consecration as a solo instrument, thanks to Jacques Ibert," wrote Roger Bernard in the Revue Musicale. "Ibert has confided to this supple yet powerful, alternately brilliant and nostalgic instrument a dazzling concerto, an ingeniously written concerto of transcendental difficulty and a seductiveness that roused real enthusiasm.

"The soloist, M. Sigurd Rascher, though he lacks the purity of tone, the softness, the perfect distinction of our French saxophonists, has in exchange, an agility and a variety of tone color and a range that are astounding. Incidentally, the composer has made a separate version of his opus, specially designed for the amazing technical equipment of his interpreter."

It is to be supposed that Mr. Rascher will use for his Boston performances this specially difficult version.

The Therapeutic Saxophone

Debussy's saxophone work dates from the beginning of this century when the instrument carried few of the connotations it has today. The late Mrs. Richard J. Hall of this city, for example, took up the saxophone for her health. This on the testimony of Mr. Leon Vallas.

Today medical authorities are cautious about endorsing the therapeutic value of the saxophone, in spite of the fact that the brother of the inventor, Alphonse Sax, published in 1865, a pamphlet, "Gymnastics of the Lungs; Instrumental Music from the Point of View of Hygiene and the Creation of Women's Orchestra's."

One may assume, however, that Mrs. Hall was also moved by musical considerations in her choice, for she was an amateur musician of some standing and one of the chief backers of the Boston Orchestral Society which was conducted by Georges Longy.

A Boston Commission

In any case, up to 1900, saxophone literature had been seriously neglected and Mrs. Hall, sparing no expense, set about about remedying that lamentable state of affairs. Since the saxophone had been invented in France and its use largely confined to that country, she very appropriately went to the recognized French composers of her day whom she commissioned to write works for her to perform.

It was in this way that Debussy became saddled with a commission though he detested writing to order and knew next to nothing about the saxophone. As a consequence Mrs. Hall's composition took a decade to write, though the money had been paid down, a fact which might seriously have burdened the conscience of a lesser man than Debussy.

After waiting for a reasonable time for her saxophone composition, it seems that Mrs. Hall made a surprise and none too welcome descent upon Debussy in his Paris home, to inquire about the progress of what was to be the Rhapsody.

American Tenacity

"The Americans are proverbially tenacious," wrote Debussy to Durand, his publisher. "The 'femme-saxophone' landed in Paris at 58 rue Cardinet eight or nine days ago and is enquiring about her piece. Of course I assured her that with the exception of Rameses II, it is the only subject that occupies my thoughts. All the same, I have had to set to work on it. So here I am, desperately searching for novel combinations calculated to show off this aquatic instrument. . . . I have been working as hard as in the good old days of 'Pelleas' . . ."

About the same time he wrote to Pierre Louys, the author of "Aphrodite": "Considering that this 'fantaisie' was ordered and paid for and eaten more than a year ago, I realize that I am behindhand with it. . . . The saxophone is a reed instrument with whose habits I am not very well acquainted. I wonder whether it indulges in romantic tendernesses like the clarinet?"

Some observers may see a result of Debussy's tentative feelings about the saxophone in the fact that it took him nearly a decade to finish the work and that when he did, he left the instrument silent during the better half of a composition that was written ostensibly to show it off, entitling it not Rhapsody for solo saxophone but for "saxophone principal."

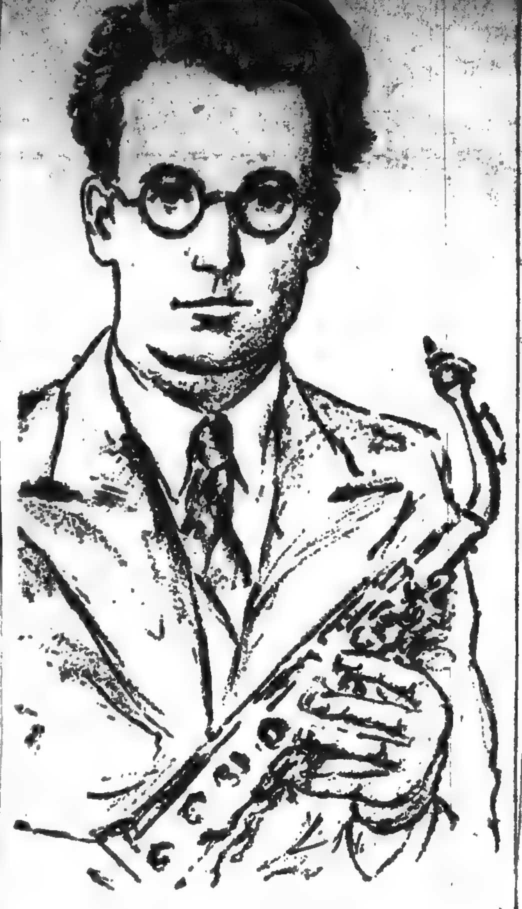
Others will see here merely Debussy's frightened reaction to a concert of the Societe Nationale at which he heard Mrs. Hall play one of the new pieces of her repertory: Vincent D'Indy's "Choral Varie." Debussy thought the sight of a lady in a pink gown playing such an ungainly instrument preposterous and he had no desire to let a work of his provide a similar spectacle.

In any case we find him writing Durand again in 1905: "Mrs. Elisa Hall, the 'saxophone lady' is politely demanding her 'fantaisie'; I should like to satisfy her, for her patience deserves to be rewarded.

But it was another six years before the composer seriously thought of satisfying the 'saxophone lady.'" In 1911 he set to work in earnest on an orchestral sketch. He finally sent the work in this form to Mrs. Hall, and it was left to M. Roger-Ducasse, to complete the orchestral score after Debussy's death.

Manuscript at Conservatory

Debussy's original manuscript sketch has been deposited by Mrs. Hall's heirs in the library of the New England Conservatory of Music where it may be consulted by application to the librarian. It will be on exhibit at Symphony Hall at the time of Mr. Rascher's performances with the Boston Symphony. It is inscribed in Debussy's hand: "Esquisse d'une Rapsodie Mauresque pour orchestre et saxophone principal. A Madame E. Hall avec l'homage respectueux de Claude Debussy, 1901-1908."



SIGURD RASCHER
Mettlesome saxophonist from Denmark who plays French works with a Boston orchestra this Friday and Saturday.

It is complete from start to finish and at various points the composer has made notes concerning the working out of the orchestration. These were followed with the greatest exactitude by Roger-Ducasse. However, after Ducasse came Ansermet, who has revised the Rhapsody to the form in which it will be heard next week. His changes however are not radical and consist merely of taking certain woodwind passages from the score and giving them to the solo saxophone to fill out some of the long moments of silence to which Debussy had condemned that instrument.

"Rapsodie Mauresque" was the title of the final sketch by Debussy, the original title was to have been "Rapsodie Orientale" but in the final edition, which was posthumous, there is no adjective to the Rhapsody at all.

The Rhapsody was performed in Paris as soon as the orchestration was finished in 1919 at a concert of the Societe Nationale with the saxophonist Mayeur as soloist. It was never performed by the Boston Orchestral Society for the sketch arrived in America several years after the dissolution of that body. And since no other records have been found, it is reasonable to assume that the first performance in this country was by the Boston Symphony in 1932 when Louis Speyer performed the solo part on the English horn.

Thus this work of Debussy written for Boston will be heard in its original form for the first time in Boston 20 years after its first performance in Paris and 28 years after the composer laid it aside.

Sanders Concerts To Begin Thursday

The first of this season's Boston Symphony Orchestra's concerts at Sanders Theater, Harvard University, will be given next Thursday evening, beginning at eight. The program, conducted by D. Koussevitzky, will consist of Beethoven's "Eroica" Symphony, No. 3; D'Indy's Symphonic Variations, "Istar"; and Debussy's "La Mer."

SYMPHONICS

56

Boston Symphony Opening Directed by Koussevitzky

Yesterday in Symphony Hall the first of the regular Friday afternoon subscription concerts of the Boston Symphony Orchestra was presented under the baton of Dr. Serge Koussevitzky who thus formally inaugurated the 1939-40 Boston music season.

Probably many members of yesterday's audience had assisted at the concerts of American music given last week by the Symphony. Nevertheless, when the fuss and bustle of finding one's new seats (or one's old ones) was over and Dr. Koussevitzky emerged upon the platform, audience and orchestra stood to honor him in the manner that has become traditional at the opening of each Boston Symphony season.

As befitted the occasion Koussevitzky had chosen a conservative program: Debussy's "La Mer," d'Indy's symphonic variations, "Istar," and Beethoven's "Eroica" Symphony.

A personal experience perhaps, but one which we suspect is shared by many concert-goers is the purely physical pleasure, the sensuous delight afforded us by the sonorities of a great symphony orchestra when first we hear it after a long abstinence from orchestral music. The finer, more intelligent enjoyment of the melodic line, the thematic development the evolution of harmonies—these things follow. But at the beginning is an aural intoxication that may last through one number, through one or more complete concerts.

This is a factor to be reckoned with. Thus a man of Dr. Koussevitzky's ability to judge his audiences as well as purely musical values acted wisely when he reversed the order of his program, giving us d'Indy and Dbussy for the first half, reserving Beethoven for the conclusion.

A Babylonian Aphrodite

D'Indy's symphonic depiction of the descent into Hades of the Babylonian goddess, Istar, shimmers in a thousand orchestral colors as did the goddess in her veils and jewels. Since our fresh ears would have occupied themselves anyway with color and sonority, here was an orchestral fabric to satisfy even the most jaded taste.

The "Istar" variations are of a novel construction. They begin where most variations end, for at the outset the theme appears decked out, like the goddess, in gorgeous, complicated raiment. Then at each of the seven gates; as we descend to "the abode whence none may return," the theme is stripped of some of its orchestral clothing until at the very end it passes unadorned before us in a unisonous melody for the entire orchestra of great power and brilliance. The goddess enters "the immutable land."

Koussevitzky's "La Mer"

Debussy's symphonic sketches, "La Mer," have been familiar to Boston audiences since they were introduced at the Symphony concerts by Karl Muck in 1907. "La Mer" is also, and quite justly so, one of the best known of Koussevitzky's interpretations. He gave us yesterday a performance of nervous detail, incisive climaxes and great tonal splendor.

In the oh-so-musical Vienna of Beethoven's day, that composer found necessary to advise conductors against putting such a long and heavy work as the "Eroica" at the end of a program since in that position it would prove too tiring for the audience. Yesterday one naturally felt the symphony to be the musical climax of the day, and as such it came appropriately at the end.

Beethoven in Gray

In speaking of Beethoven's symphony we return to a line quoted in these columns last Saturday in which Debussy describes the Beethoven orchestra as working only with black and white and thus obtaining an exquisite (if sober) gamut of grays.

Indeed after d'Indy's dazzling canvas and Debussy's glowing seascape with its whispering winds and garrulous waves, Beethoven's music made the impression of an art reduced to sober essentials. It was a return to the eternal verities of music.

The first movement in spite of the drive and dynamism with which Koussevitzky invested it, seemed objectivity itself. Here the orchestration was no glowing garment thrown effectively over the musical idea, but part of the idea itself. The noble dirge of the second movement had the grand line it demands and the pathetically broken phrases of the violins at the end were deeply touching. They supplied the most subjective note of the whole symphony.

The scherzo was taken at a rapid pace, taut and delicate to the point of fastidiousness. Rhythms danced and the sudden dynamic contrasts were most effective. The last movement was elemental in its utterance.

E. D.

HERALD, SUNDAY, OCTOBER 15, 1939

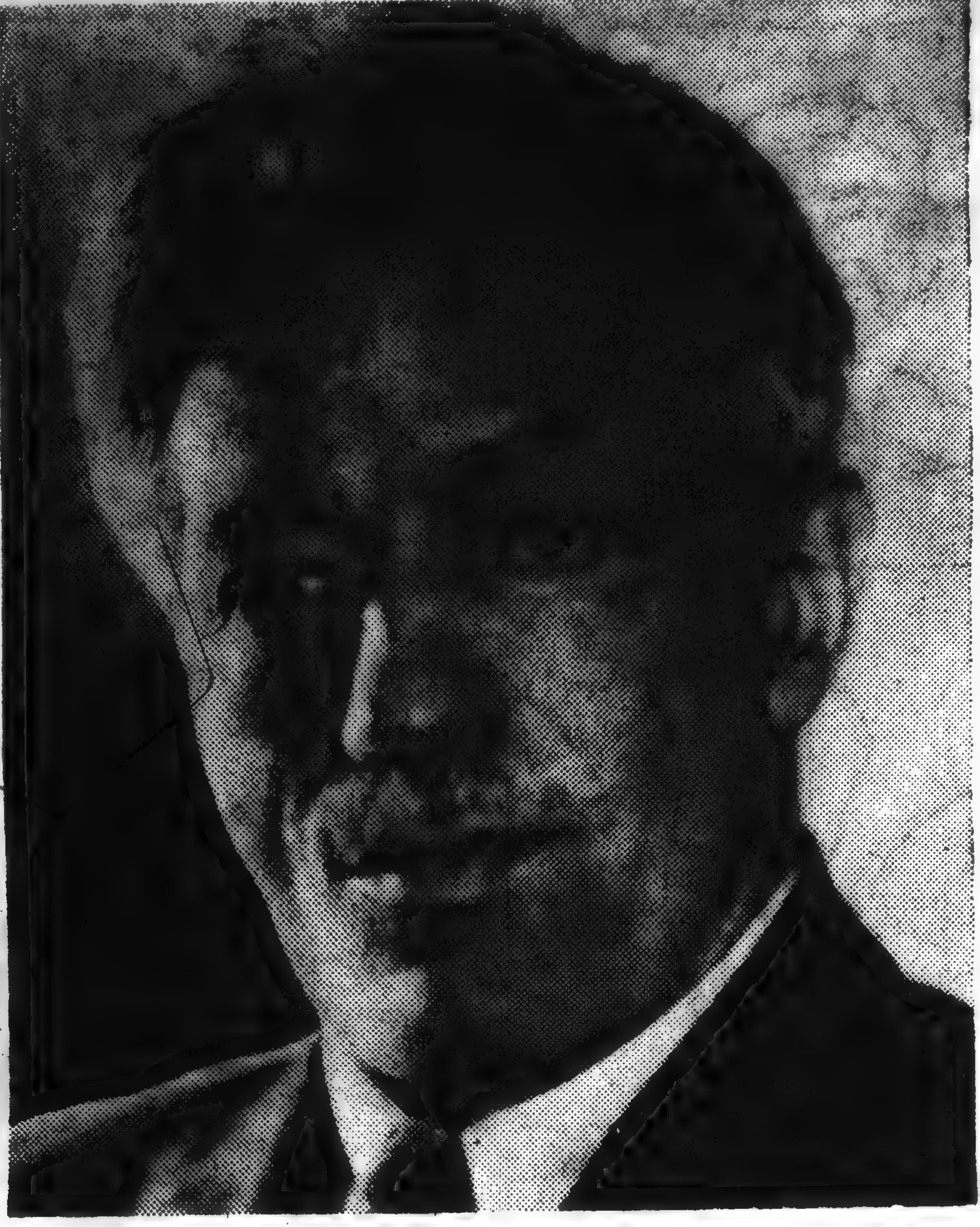
DISTINGUISHED MUSICIANS—Dr. Serge Koussevitzky, left, conductor of the Boston Symphony Orchestra, and Igor Strawinsky, Russian composer, at the opening of the 59th season at Symphony Hall.

BOSTON EVENING TRANSCRIPT, SATURDAY, OCTOBER 14, 1939

Composer-Conductor Faces Player-Composer

IGOR STRAVINSKY

Who gives his first lecture at the Fogg Museum Wednesday, will be with us this winter giving further lectures at the Fogg, conducting his "Oedipus Rex" with the Boston Symphony and contributing a new symphony to our orchestral repertory.



FRITZ KREISLER

Also back on Wednesday, will give a recital that evening in Symphony Hall, at which he will remind us that if great composers are sometimes distinguished interpreters (see Stravinsky), great interpreters often are distinguished composers.

Glamour Girl at Horse Show

Globe Oct 14, 1939

Post-debutante Lucy Douglas Cochrane (left), daughter of Mrs. Dudley L. Pickman of Commonwealth av. and the North Shore's No. 1 Glamour Girl, found time to attend both the opening of the Boston Horse Show and yesterday's opening Symphony concert of the season. With her is Miss Louisa Barbour, debutante of a season ago and daughter of Mr. and Mrs. Thomas Barbour of Clarendon st. and Beverly Farms.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
OCT 15 1939

The Boston Symphony Orchestra, under Serge Koussevitzky, gives its second pair of concerts of the season Friday afternoon and Saturday night in Boston, when for the first time in its history it will have a saxophonist as soloist. Sigurd Rascher, Swedish virtuoso on that instrument, will be heard in Debussy's Saxophone Rhapsody and Jacques Ibert's Chamber Concertino for saxophone and a small accompanying group. This will be the first performance in America of the latter work. Bruckner's Seventh symphony completes the program.

10-15

BOSTON SUNDAY ADVERTISER—Page 13

Symphony Gloriously Begins 59th Season

By LEO GAFFNEY

THE Boston Symphony Orchestra, probably the most eloquent musical instrument in the world, is now embarked upon its 59th season of formal concerts, the 16th under the direction of Dr. Serge Koussevitzky.

The inaugural program, given on Friday afternoon and last night, was chosen with the nicest regard, not only for the occasion, but also, it seems, for the darkling aspect of the present day world.

It might be accounted a prayer. In imagination the "Istar" Variations of D'Indy, telling of the ancient goddess of fertility's disappearance from and reclamation by the earth, might be taken as a petition to the Creator to once more restore the ravaged land.

Similarly, if one's imagination were so addressed, there was the worshipful rapture of Debussy contemplating the vast beauty and bounty of "The Sea."

And for climax: The triumphant "Eroica" symphony of Beethoven, greatest of all symphonists, who in this massive structure of sound conquered the despair occasioned by his deafness, "took a new road" and touched the stars.

Dr. Koussevitzky and his men were equal to the demands. In faultless musical speech they accomplished, in "Istar," the descent into and ascent from Hades and the humiliation and triumph of the maiden—while they unravelled the intricacies of an ingeniously reversed symphonic pattern.

Then, in the Debussy, was disclosed the overwhelming grandeur of the waters: Not so much the booming boisterousness that assails the eye in direct view, but rather the shimmering beauty that returns to the mind in a vision when, too far inland, one yearns again for the limitless sweep and the good wet winds.

It is better that as time goes on the connection of Napoleon with the "Eroica" weakens—and the inscription To The Memory Of a Great Man has little or nothing to do with the Emperor who died in defeat.

We can look on the "Eroica" now as purely "absolute music," an expression of monumental will power capable of surmounting the bitterest trials, the worst obstacles life may impose; a deathless acknowledgement of light shining in darkness, of joy vanquishing despair.

Grant this, O Lord, unto us all!

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
OCT 15 1939

Holograph Sketch by Debussy on Exhibit

Rhapsody for Saxophone Now Shown in Boston

The New England Conservatory of Music possesses the three-line holograph sketch by Claude Debussy for the "Rhapsody for Orchestra and Saxophone" to be played at the Boston Symphony Concerts Oct. 20 and 21. Although not published until 1919 the work was commissioned by the late Mrs. Richard J. Hall, of Boston, whose heirs have deposited the manuscript in the Library of the New England Conservatory. The work is the completed sketch from which the orchestration was made and is inscribed in Debussy's hand: "Esquisse d'une 'Rhapsodie Mauresque' pour orchestre et saxophone principal—à Madame E. Hall avec l'homage respectueux de Claude Debussy, 1901-1908."

Debussy evidently took his time in executing the commission, and at various points in the sketch are notations in his handwriting regarding the orchestration. Mrs. Hall was the president of the Boston Orchestral Society. The Boston Symphony Orchestra performed it in February, 1932. The manuscript, but one of a number of orchestral scores in possession of the conservatory library, will be on exhibition at Symphony Hall at the time of its performances, and at all times may be consulted by application to the librarian at the New England Conservatory.

SYMPHONIC SAXOPHONY

B. Post — 10-15

First Time in 59 Years Here

BY WARREN STOREY SMITH

THIS week the Symphony Concerts will offer, and for the first time in their 59 seasons, a solo saxophonist. The virtuoso who will present this jazz-ridden stepchild of the orchestra as a legitimate musical instrument is a Dane, Sigurd M. Rascher. He will assist in the first American performance of a Chamber Concertino for Saxophone and Eleven Instruments, by Jacques Ibert, which bears a dedication to him, and in the first American performance with saxophone of the Rhapsody of Debussy, previously heard at the Symphony Concerts (in 1932) with English horn.

This rhapsody has had a curious history, the first chapter of which was written in Boston. Early in the present century Mrs. Richard J. Hall, who had taken up the saxophone for medical rather than for musical reasons, commissioned several French composers to write works for her use. Mrs. Hall became president of the Boston Orchestral Club, of which Georges Longy was conductor, and pieces for saxophone and orchestra from the pens of D'Indy, Sporck, Caplet, Loeffler and Longy were heard at its concerts.

In 1903 Mrs. Hall approached Debussy, and he agreed to compose a piece for her collection. On June 8 of that year he wrote to Messager, as quoted in the English translation of Leon Vallas' "Claude Debussy": "The Americans are proverbially tenacious. The saxophone lady landed in Paris at 58 rue Cardinet, eight or 10 days ago, and is inquiring about her piece. Of course, I assured her that with the exception of Rameses II., it is the only subject that occupies my thoughts. All the same, I have had to set to work on it. So here I am, searching desperately for novel combinations calculated to show off this aquatic instrument . . . I have been working as hard as in the good old days of 'Pelleas' . . ." And in another letter addressed to Pierre Louys he wrote: "Considering that this 'Fantaisie' was ordered, and paid for, and eaten more than a year ago, I realize that I am behindhand with it . . . The saxophone is a reed instrument with whose habits I am not very well acquainted. I wonder whether it indulges in romantic tenderness like the clarinet?"

"In spite of all his efforts," as Vallas goes on to say, "the 'Rapsodie' remained unfinished. The following year, at the Societe Nationale, Mrs. Hall played one of the pieces of her new repertoire, the 'Choral Varie' by Vincent d'Indy. But this performance did not expedite the work of the dilatory composer. In fact, he was anything but encouraged. He thought it ridiculous to see a lady in a pink frock playing on such an ungainly instrument; and he was not at all anxious that his work should provide a similar spectacle. The composition still remained in an unfinished state. On the 11th of September, 1905, he wrote as follows to his publisher, Durand: 'Mrs. Elise Hall, the saxophone lady, is politely demanding her "Fantaisie"; I should like to satisfy her, for her patience deserves to be rewarded.' But Debussy did not satisfy her, yet. In 1911, he again set to work on the instrumentation. But he wrote nothing more than a rough draft on three or four staves, and in this form the work was delivered to Mrs. Hall. He had not the courage to finish the score: he even left some bars blank, and some of the 'bridges' incomplete."

It is interesting to know that, together with the original draft of "Pelleas" in "close score," this draft of the rhapsody is now in the library of the New England Conservatory and will be on exhibition at Symphony Hall this week. In 1919 the score was completed by Roger-Ducasse and it is his, rather than Debussy's manuscript, which forms part of the collection of Debussy holographs in the library of the Paris Conservatoire.

* * * *

Among the first composers to make use of the saxophone as an orchestral instrument was Bizet, who wrote an important solo for it in his "L'Arlesienne" music. The story is told that Wilhelm Gericke, when about to programme the First "L'Arlesienne" Suite in Boston, wished to make use of the saxophone and found that none was obtainable, either in Boston or New York. Nothing daunted, the conductor had one imported from France and when it arrived it was found to be out of kilter. The job of repairing it was entrusted to Eustache Strasser, the first clarinetist, who requested and received this sample of a rare and curious instrument as a reward for his labors!

* * * *

On Wednesday evening Fritz Kreisler will open the Symphony Hall recital season. Accompanied by Carl Lamson, the eminent violinist will play works by Mozart, Bach, Chausson and himself.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
TULSA, OKLA.
WORLD

AUG 18 1940

MUSIC IN REVIEW

By G. W. BAXTER

THE FINANCIAL DIFFICULTIES of the Tulsa Symphony association, difficulties shared by every such organization in the United States, in no way reflect upon the orchestra's musical accomplishment which reached its peak this season.

Neither are there any reflections on the interest of the public at large, for ticket sales and attendance also broke records.

What they do indicate is that these uncertain times render more and more precarious the promotion and maintenance of new orchestras by private contributions.

Whether Tulsa can afford an independent unsubsidized orchestra is a question out of my province and decidedly out of my power to determine. What I do feel privileged to say is that for the last two seasons the Tulsa symphony orchestra has made the most important contribution to the city's musical life.

* * *

I WISH to say this unequivocally because some have misunderstood my criticism of the orchestra. On the one hand are those who thought that mention even of the most obvious shortcomings was deprecatory and discouraging; on the other are those who were patronizing toward the excellences I praised, because their comparisons were with thoroughly established orchestras.

Both these attitudes are unfair to the orchestra and to the public, I do not credit the Tulsa symphony with anything like perfection and indeed the orchestra does not pretend to it. But its prograss has been in that direction, and its excellence is already such that I should not care to have missed a single one of the concerts this summer.

A major share of the orchestra's artistic success is due to Jerzy Bojanowski. He is an admirable musician and his repertory is not the wearisome stock-in-trade that is stagnating even some of the best orchestras in the country. I sincerely hope that his abilities will be given the scope they deserve.

* * *

KOUSSEVITSKY - SANROMA recording of the Stravinsky Capriccio reviewed last week (Victor M-685) requires only four record sides and is priced at $4.50 instead of $7 as quoted. I am happy to make another correction; the French H. M. V. recording of Ravel's "Introduction and Allegro" septet including Lily Laskine and Marcel Moyse, mentioned as unavailable, is being repressed by Victor and will be released late this month at a very low price.

Haydn is certainly coming into his own on records. At last there is an up-to-date edition of the splendid "Oxford" symphany (No. 92 in G) by Bruno Walter and the Paris Conservatory orchestra (Victor M-139, three discs, $5). The music is inexhaustibly fresh and original; the hilarious last movement is surely one of the most irresistible Haydn or anybody ever wrote.

* * *

SPARKLING music of a different stripe is the overture to "The Diamonds of the Crown," an opera-comique by Auber who, you know, wrote "Fra Diavolo." The conductor is Constant Lambert, author of that lively and provoking book "Music Ho" from which one might have expected him to record Sibelius instead of light opera. But his dapper and spirited approach here is just what is needed; the Auber disc (Victor 12806, $1.50) is one of the few records of its type for which I have a sincere enthusiasm.

* * *

VICTOR also offers the best available version of the suite No. 2 from Bizet's incidental music to "L'Arlesienne," done by Arthur Fiedler and the Boston "Pops" (M-683, two discs, $3.50). It contains the Pastorale, Intermezzo, Minuetto No. 2, and Farandole.

One of the best buys in the Victor "Black Label Classics" series is Bruno Walter's reading of the "Siegfried Idyll," which is better than Toscanini's and costs half as much. It is on discs 36319 and 39320, $1 each. You may have an album for it for 25c but if you order the complete set (No. G-12) you get an additional record of Wagner's early "Fairies" overture (36321) which is worth another dollar only to the curious.

Particularly desirable for schools is the "Song of Faith," by John Alden Carpenter, whose fine violin concerto was heard at a local stadium concert this summer. It was written in 1932 for the celebration of the 200th anniversary of the birth of Washington, so it is not a product of the current last-minute patriotic surge and lacks the desperate note of present compositions of its nature. It is sung by the Chicago "a capella" choir with orchestra organ, directed by Noble Cain (Victor 26529-30, 75c each).

* * *

THE BEST "pops" music album in the black label series is "Violin Favorites" played by Frederic Fradkin, an excellent violinist formerly with the Boston symphony. In Victor P-22 (3 discs, $2.50) he includes "The Swan," "Valse Bluette," the Fibich "Poeme," "Frasquita Serenade," "The Old Refrain," and Drdla's "Souvenir."

For dinner music I should prefer for myself the Decca album called "Dancing in the Dark," (No. 122, five records, $2.25) containing 10 popular pieces like "Night and Day" and "Cocktails for Two" played by Carmen Cavallaro, a young Italian pianist who veered to night club entertainment after a sound training for concert music. He now has his own band in America, but in these recordings his accompaniment is confined to guitar, string bass and drums which merely provide the rhythmic emphasis for his piano filigree. This sort of thing won't stand the cold light of examination by either "serious" or "swing" fans, but as background for midnight rendezvous, or as dance music that won't wake up the folks it's the thing.

58

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

OCT 15 1939

All-American Concerts Presented In Boston

Two Programs Given Under Direction of Dr. Koussevitsky Feature Works of Native Composers; New Trend Finds Favor Among Music Lovers; Yaffe in Recital

By H. EARLE JOHNSON

NOT a few were jolted out of a long-standing complacency when two concerts of American music were given with sensational success last week in Boston. Many persons, confronted with such a situation, would look quizzically at the prophet and ask if there is enough American music to make up an evening's program. Yes, my friends, there is, and one need not go to hear it as though he were paying a duty call on his wife's poor relations!

While the list of composers selected by Dr. Koussevitsky for performance at these concerts seems representative enough, one immediately [illegible] the names of others who belong there too, and the conclusion is inevitable that a substantial group is waiting to be heard, not only for the first time, but for the third or tenth time on programs of orchestras throughout the country. **Foote, Hadley, Hanson, Gershwin, Taylor, Harris, Thompson, and Carpenter** are names long since included in the encyclopedic dictionaries of creative musicians, but how rarely are they heard in the concert hall! With the exception of Gershwin—an exception which almost proves too much—they are held in respectful silence, the one kind of tribute quite unacceptable to any [illegible]. The two conecrts given by the Boston Symphony Orchestra attracted nationwide attention, not because they exhausted the promise made by so unusual an idea, but because they suggested a trend which may well become a highroad for others to follow.

There are doubtless conscientious objectors to many of the scores, both home-made and imported, played by this orchestra under Dr. Koussevitsky, but none can challenge the alertness to contemporary trends, nor discount the high percentage of winners which he has sponsored in the 16 years of his American sojourn, a residence, one might add, which is now permanent and attested by citizenship. Stravinsky, Ravel, Prokofieff, Sibelius, Copland, Harris, Carpenter—how much we are in his debt for repeated hearings of their works! Dr. Koussevitsky discovered none of them, but he has made them famous, given them the encouragment necessary to continue development and has been, in fact, a guiding hand in bridging the deep gulf between the composer and the listener; with their scores he has consistently stormed the doors of our prejudices and torn away the veil which shrouded our misconceptions of the art of our own day.

That the time is ripe for recognition of the American composer was shown by the tremendous reception of each work by capacity audiences; some pleased more than others, as certain are finer than others, but the nine scores presented on their own merits and without apology showed the array in a more favorable light than ever before. Debatable as the claim may seem to be, none has yet contradicted the fact that these comprised the first two all-American programs given by a major symphony orchestra in this land. (Note: America was discovered in 1492, and received her political independence in 1776!)

New England Stuff

Arthur Foote's "Suite in E. Major" for string orchestra opened the festival; the work of a composer among the first to capture the unmistakable quality of a New England background freed from European slavishness and yet stand securely on his own merits as a creative talent of high order. The suite might have been written by any great master, but Mr. Foote's life was spent, for the most part, between Salem and Cambridge.

"With the "Skyscrapers" by John Alden Carpenter, one recalls the racy and acrid harmonies which shocked the conservative minds of 1926 when "An American Tragedy", H. L. Mencken, Scott Fitzgerald, and as final movement, the crash of 1929, were subjects of pith and moment. Alas, how much water has flowed under the bridge since those remote days, and how accustomed we have become to tall buildings! Today, "Skyscrapers" still packs a wallop; it is noisy, jazzy, but authentic, holding its age well, like a grandmother who smokes and drinks.

Deems Taylor of the same generation chose to be less American and has fared better with his innocent "Through the Looking Glass" in that it has been performed more often than any other native work excepting Gershwin's "Rhapsody in Blue". The talented Gershwin was here represented by an earlier work, his Concerto, written in 1925; once again the limited rhythmic and melodic talent and the transference of jazz to the concert hall had their moments of promise, with Abram Chasins tossing off the piano part most capably. Thereafter, Roy Harris' Third Symphony, introduced only last year, confirmed the favorable impression made at that time.

This column frequently makes mention of Randall Thompson (perhaps in the faint hope that the New Haven Orchestra might find time for his Second Symphony) and will not here further praise the merits of that work which seems to the writer to embody more of the finer qualities of American tonal art than any other extant. Doctor Koussevitsky concluded the pair of concerts with it, whether as a logical conclusion, as a 'summing up of the whole matter', I do not know; with Mr. Harris' work it seemed that two major trends in American music were sounded within the same hour. And in this hour, both in respect to the playing of these scores and on the part of the delighted audience, the long-neglected cause of the American composer received one of its major boosts to date.

Concerts in Prospect

Prof. Ellsworth Grumman of the School of Music in Yale University returns to his public in annual recital on October 23rd in Sprague Hall. No program comes to hand.

Walter West, the talented New Haven pianist, opens his season on the same evening with a recital in Milford Town Hall; selections by Brahms, Beethoven, Chopin, and Schumann comprise the excellent program.

The Faculty of the School of Music inaugurates a season of recitals devoted to chamber music on Tuesday, the 24th in Sprague Hall. A program, more contemporary in aspect than any prepared heretofore within memory suggests a heightening of interest, and a claim for enlarged public response. Works by Franck, Fasch, Richard Donovan, and Paul Hindemith comprise the list of composers.

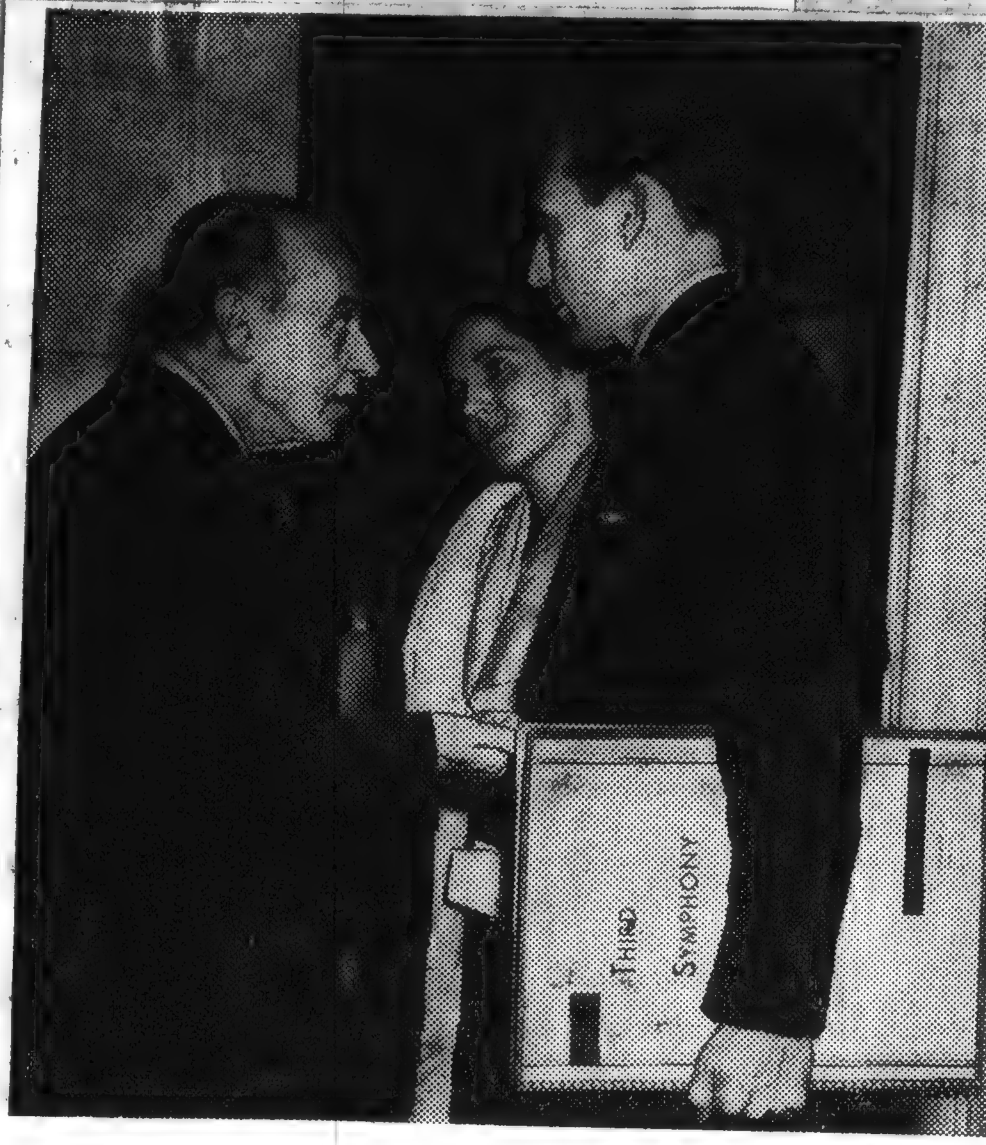
Two interesting musical events are designed for this week as attraction to large audiences.

Samuel Yaffe, one of the most accomplished pianists residing in New Haven, appears in annual recital on Tuesday evening. The program contains selections by Haydn, Scarlatti, Beethoven, Chopin, and Liszt, all to be played in Trinity Parish House beginning at 8:30 o'clock.

Marcel Dupre, world-famous organist, and his daughter, Marguerite Dupre, will play in Woolsey Hall on Wednesday evening.

THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
OKLAHOMAN

OCT 15 1939



Roy Harris, one of America's distinguished composers, and Mrs. Harris, her head tilted, listen attentively as Serge Koussevitzky, conductor of the Boston symphony orchestra, argues a point after the recent performance of Harris' "Third Symphony" in Boston. Two previous symphonies by the Oklahoma-born composer also were introduced by Koussevitzky in Boston. (Associated Press photo.)

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

OCT 17 1939

Festival Board Considers Next Year's Concerts

Trustees of the Berkshire Symphonic Festival met this afternoon to consider further the proposal of extending next season from two to three weekends.

Meeting with the Berkshire group was a committee from the board of trustees of the Boston Symphony Orchestra including Jerome D. Greene, M. A. DeWolfe Howe and Richard C. Paine. The meeting was at the home of Mrs. Charles Robinson Smith in Glendale.

The Boston group and George E. Judd, manager of the orchestra are registered at the Red Lion Inn.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
OCT 17 1939

FESTIVAL OF SIX CONCERTS LIKELY TO BE VOTED TODAY

Trustees to Meet at Stockbridge — Three-Week Affair Had Been Talked — Other Berkshire Doings

Special Dispatch to The Republican

Berkshire Hills, Oct. 16—It is expected that the trustees of the Berkshire Symphonic festival at a special meeting tomorrow afternoon will vote to hold six concerts by the Boston Symphony orchestra at Tanglewood, Stockbridge, next August, the same as for the past two years. On account of the very large attendance and great success of the festival two months ago there was talk at the time of having nine concerts over three weeks in 1940. It is known, however, that a number of the trustees, probably a majority, do not favor a three weeks' festival because of the larger budget involved and next year's business uncertainties. Tomorrow's meeting will be held at the Dugway, the Stockbridge summer home of Mrs Charles Robinson Smith, mother of Miss Gertrude Robinson Smith, president of the festival corporation.

THIS CLIPPING FROM
STILLWATER, OKLA.
PRESS

OCT 18 1939

Boston Symphony Folder Lists Concerts

The latest folder announcing the 1939-40 season of the Boston Symphony Orchestra comes with an impressive photograph of the eight-pillared Huntington Avenue portico of Symphony Hall as cover decoration.

Under the heading, The World's Great Music in Six Programs, it is stated:

"Programs of engrossing interest, selectively drawn from the larger repertory of the season, are promised for the six pairs of concerts of the Monday evening and Tuesday afternoon series. The soloists will include two pianists of brilliant and outstanding powers who are to make their first appearance with the orchestra. They are Simon Barer and Webster Aitken, both of high European and American reputation, both to make their first appearance in Boston.

"Albert Spalding, the distinguished American violinist, will appear for the first time in this series. The final pair of concerts will be devoted to the music of Tschaikovsky, becoming a part of the festival to conclude the orchestra's season, commemorating the 100th anniversary of the composer's birth."

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

OCT 16 1939

Original Debussy Sketch On Exhibition in Boston

The New England Conservatory of Music, Boston possesses the three-line holograph sketch by Claude Debussy for the "Rhapsody for Orchestra and Saxephone" to be played at the Boston Symphony concerts Friday and Saturday.

Although not published until 1919 the work was commissioned by the late Mrs. Richard J. Hall of Boston, whose heirs have deposited the manuscrpit in the library of the New England Conservatory. The work is the completed sketch from which the orchestration was made and is inscribed in Debussy's hand "Esquisse d'une 'Rhapsodie Mauresque' pour orchestre et saxophone principal—a Madame E. Hall avec l'homage respectueux de Claude Debussy, 1901-1908." Debussy evidently took his time in executing the commission, and at various points in the sketch are notations in his handwriting regarding the orchestration. Mrs. Hall was the president of the Boston Orchestral society, the Boston Symphony orchestra performed it in February 1932. The manuscript, but one of a number of orchestral scores in possession of the conservatory library, will be on exhibition at Symphony Hall at the time of its performances.

OCTOBER 18, 1939

MUSIC

B. Trans.

Note on Rascher—Symphony Program

The eminent Danish saxophonist, Sigurd Rascher, announced as soloist for the coming pair of Friday afternoon-Saturday evening concerts by the Boston Symphony, is, it appears, almost anything but Danish. His father was Swiss, his mother English, he himself was born in Germany, in Elberfeld, to be exact, and he had his first systematic music instruction in a school in Stuttgart.

Why he calls himself a Dane is likely to remain a riddle, until he arrives in Boston. Of course, in these days, when a person's nationality does not necessarily correspond either to his parentage or his birthplace, or even to the country of his choice, it is quite possible that Mr. Rascher simply travels on a Danish passport.

He played the saxophone in popular orchestras all over Europe from the ages of 21 to 24, when he returned to Stuttgart and serious studies, graduating with the highest honors. He left jazz to prove that "the saxophone deserves as honorable place in music as any other instrument." He has succeeded so well in this that Glazounov, Coates, Ibert, Larsson and Hindemith have all written concertos for him.

He appears with the Boston Symphony for the first time in this country.

Third Symphony Program

Serge Koussevitzky has announced that Sibelius' tone poem, "Tapiola," will open the third pair of concerts of the Boston Symphony on Friday afternoon and Saturday evening, Oct. 27 and 28. Two symphonies are also listed: Roy Harris's Third and Robert Schumann's First in B flat, known as the "Spring" Symphony. The program will be rounded out with two short Rimsky-Korsakoff numbers: his setting of the revolutionary song, "Dubinushka," and the entr'acte, "The Battle of Kerjenetz" from his opera "The Invisible City of Kitej."

First Monday-Tuesday

The first of the series of six Monday afternoon and Tuesday evening programs of the Boston Symphony will be presented in Symphony Hall on Oct. 30 and 31. The first program comprises Arthur Foote's Suite for String Orchestra in E major, Debussy's three symphonic sketches, "La Mer," and Beethoven's "Eroica" Symphony.

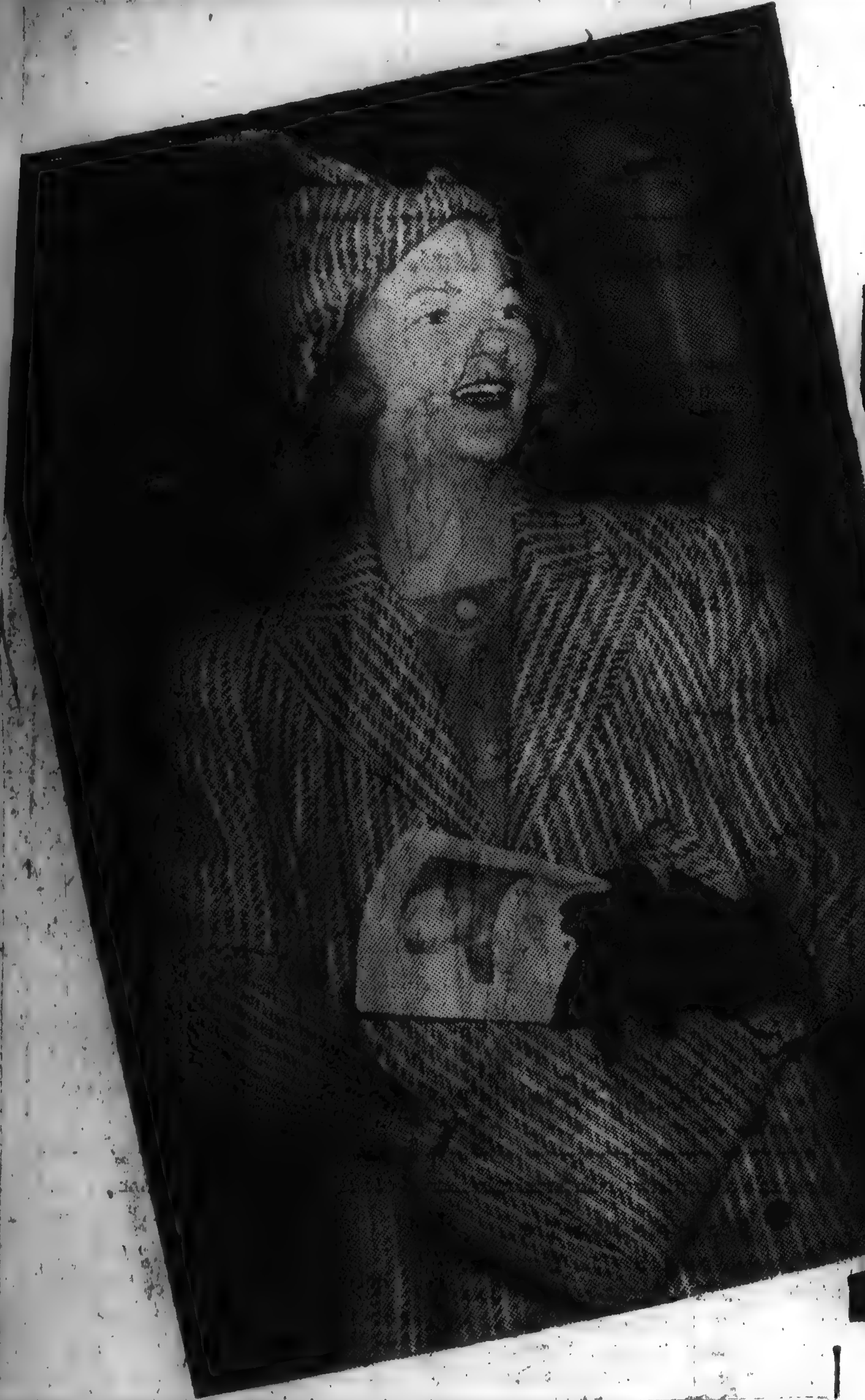
Soloists to appear in the course of the series are Webster Aiken, pianist; Simon Barer, pianist, and Albert Spalding, violinist.

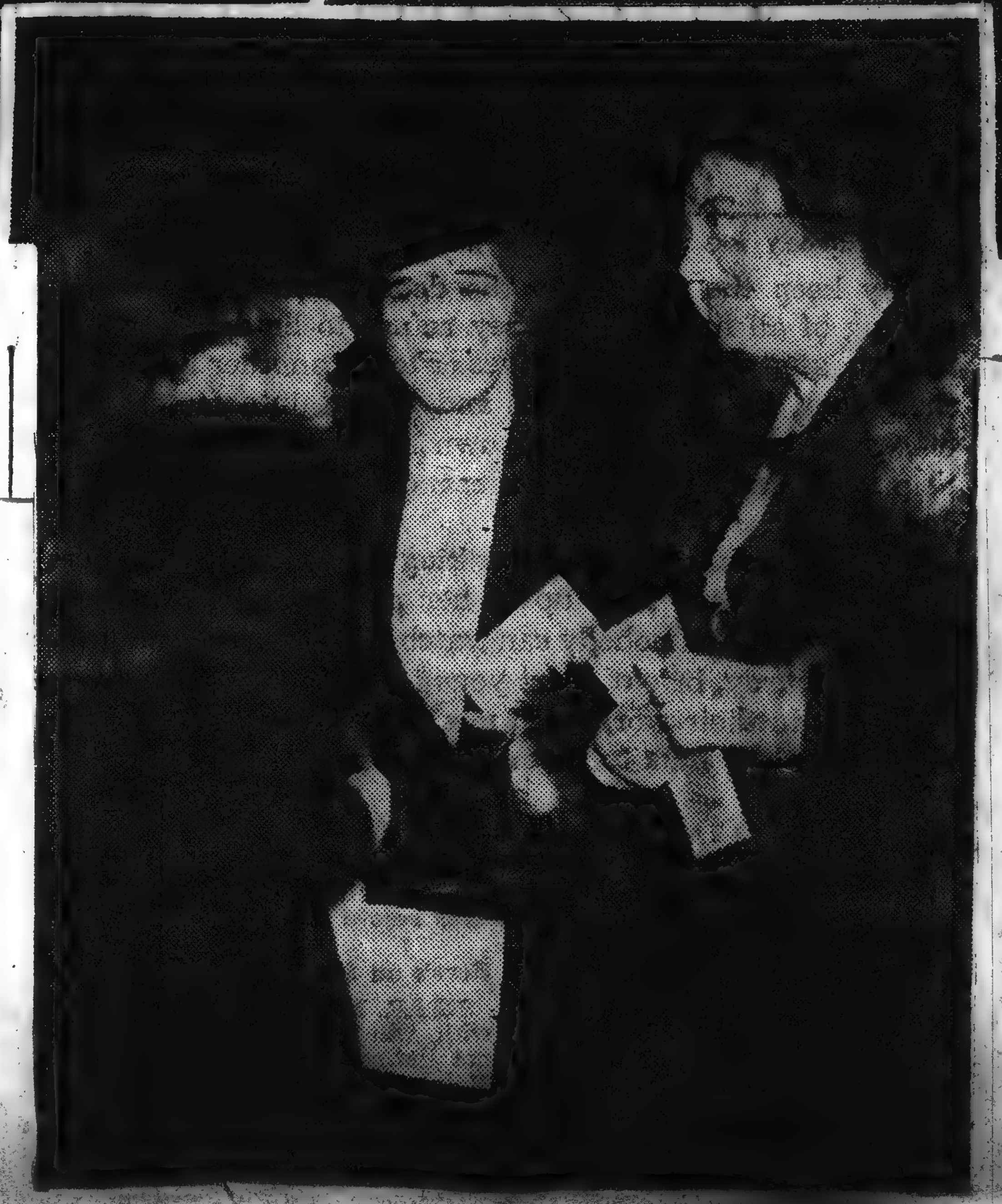
SOCIETY

(Photos by Charles McCormick)

Five "first ladies" attend the first Friday Symphony of Boston's 59th season. Left—Massachusetts' first lady, Mrs. Leverett Saltonstall of Chestnut Hill, wife of Governor Saltonstall, mounts the familiar curving stairway whose rail was brought from the famous old Music Hall where Boston listened to its first symphonies. Above—A distinguished "first lady" of both Boston and Baltimore, Mrs. Robert H. Stevenson, brings as her guest the stage's lovely first lady, Katharine Cornell. Top, Right—A former first lady of Massachusetts who rarely misses a Friday concert, Mrs. Alvan T. Fuller of 150 Beacon st., wife of former Governor Fuller. Right—The North Shore's "first lady" and glamour girl, Miss Lucy Cochrane of Commonwealth av.

SOCIETY





(Photos by Charles McCormick)

Arriving for the first Friday Symphony of the season were Mrs. Charles F. Hovey (left), her smart tweeds matched with a little tweed cap, debutante Elizabeth Jenney of Brookline; Mrs. Robert C. Terry of Chestnut Hill, and top, right, two Pentecosts, Mrs. Browning E. Marean Jr. (Cornelia Pentecost) and Miss Catherine Pentecost talk over music and Fall plans with Mrs. Thomas Jefferson Davis Jr. (Nancy Whitman) of Cambridge. Right—Mrs. Francis Lee Higginson and Mrs. Augustus Goodwin, North Shore neighbors, exchange Symphony greetings.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 19 1939

61

SUBJECT: MUSIC

At 8 O'Clock Sunday Evening at Agawam Hunt, Under the Auspices of the Junior League of Providence, Madame Avis Bliven, Charbonnel, Above, Will Discuss the Concert Program to be Given by the Boston Symphony Orchestra Next Tuesday Evening at the Metropolitan Theatre. The Talk, Which She Will Illustrate at the Piano, Will be the First of a Series of Five.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
OCT 19 1939

WILL GIVE MUSIC TALKS

Mme. Avis Bliven Charbonnel, under the auspices of the Junior League of Providence, Inc., will give a series of talks on the highlights of the Boston Symphony Orchestra concerts each Sunday evening preceding the Tuesday concert.

The talks, illustrated by Mme. Charbonnel at the piano, will be given at the Agawam Hunt at 8 o'clock. The first will be presented Sunday evening and the other dates follow: Nov. 26, Jan. 21, Feb. 18 and April 14.

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER

OCT 20 1939

Symphony Concerts

The strains of the Boston Symphony orchestra are again coming near to the ears of some of the students at Quincy High school.

Under the direction of Wheeler Beckett of the Boston Symphony orchestra, 70 men will play. The concerts are given by the Youth Concert association of Boston.

Directors of the association are Charles H. Hovey, Edwin Webster, Edward A. Taft and Wheeler Beckett, secretary and treasurer, as well as director.

It was necessary for the Boston Symphony orchestra to have such a venture assured of success financially, so Mr. Beckett had to raise a fund of several thousand dollars before the young people were offered this opportunity.

There will be a series of six monthly concerts from November to April. Nov. 8, Dec. 6, Jan. 17, Feb. 7, Mar. 7 and April 10 or 24 are the dates.

The Youth Concerts are not open to the general public but only to the young people of junior high and high school age.

The concerts will be in Symphony hall in Boston.

The opening program is as follows:

Overture "The Merry Wives of Windsor"	Nicolai
Water Musick Suite	Handel
Pictures at an Exhibition, arranged by Moussorgsky	
Les Preludes	Liszt

THIS CLIPPING FROM
WHITE PLAINS, N. Y.
REPORTER
OCT 20 1939

Sax Players in Symphony Solo

BOSTON (INS)—The Saxophone, about as popular with classical musicians as a crooner in grand opera, makes its debut today in a solo with the Boston Symphony orchestra.

But it's the virtuoso more than the instrument who has gained recognition of the upper strata of music. He is Sigurd Rascher, 32-year-old former dance band player.

Most enthusiastic admirer of the sweet and moanin' low tones as played by Rascher is Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra.

This afternoon's symphony saxophone solo was born last spring when Rascher stopped off in Boston while enroute to Denmark from Australia, and had the audacity to ask Koussevitzky for a symphonic audition.

The conductor tolerantly lent an ear and when it was over the dignified maestro jumped from his chair, rushed out and gathered his staff and had them all listen. Then he made the date for October 20.

Rascher's specialties are playing a full octave higher than was believed possible, cross-fingering, and exceptional lip and breath control.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS
OCT 20 1939

Serge Prokofieff, he who provided the Boston Symphony orchestra audiences the past season with a great deal of musical fun through his "Lieutenant Kije" and "Peter and the Wolf" will be guest soloist with the orchestra at Boston this season in a performance of his own piano concerto. Stravinsky will conduct his own "Oedipus Rex" with the Boston group.

* * *

~~Transcript~~ Oct 20

MUSIC

Boston Symphony At Sanders Theater

Dr. Koussevitzky and the Boston Symphony Orchestra played the first concert of the new season's Cambridge series last night in Sanders Theater. The program, consisting of Beethoven's "Eroica" Symphony, D'Indy's "Istar" Variations and Debussy's "La Mer," was the same as that of last week's opening concerts in Symphony Hall, except that the evening began with the "Eroica" and was concluded with "La Mer."

The audience, which, with that grace that marks a concert at Sanders Theater cheerfully allows itself to forego a liqueur six evenings during the winter so that it may collect in the hall by eight o'clock, was overjoyed with the "Eroica," polite to the Variations and intrigued by "La Mer." There were many who would have responded more warmly at the finish of the first movement of "La Mer" than they did when the whole work was completed. De l'aube a midi sur la mer is by a Debussy familiar to them. But the Dialogue du Vent et de la Mer is not. They are not sure that it wasn't edited by Sibelius and re-orchestrated by the ghost of Rimsky-Korsakov. So their applause was for an orchestra that tendered them the thousand little and big messages, muted or eloquent.

In the Variations, the orchestra achieved some of the finest playing of the concert. Bright strings and an ideal complement of brass sung the unisons resonantly; the wood winds, particularly the flutes and clarinets, made their figures emphatic; while Dr. Koussevitzky, aloof and wrapt, molded the legend dramatically.

J. G.

SIGURD RASCHER
Swings Sax With Symphony

American

Saxophone Star With Symphony

For the first time at the concerts of the Boston Symphony Orchestra, an eminent virtuoso of the saxophone will appear in numbers written especially for the instrument, next Friday afternoon and Saturday evening.

The artist is Sigurd M. Rascher, the Danish musician who has brought about an increased interest in the possibilities of the saxophone by the quality of his musicianship.

At the coming concerts he will present for the first time, with the instrument for which it was written Debussy's Rhapsody for Orchestra and Saxophone. This rhapsody, composed for Mrs. Richard J. Hall in the early years of the present century, was performed at these concerts in 1932 with English horn. The other number is a Chamber Concertino for Saxophone and instruments, by Jacques Ibert.

Record — Home Edition — Oct. 20/39 (Fri.) Issued 19th (Thurs.)

'Sax' Soloist in Symphony Today

Musical history will be made in Symphony Hall today. A saxophone solo, by the world's greatest virtuoso of this instrument, will be for the first time in the history of the great Boston Symphony Orchestra the feature of its regular Friday afternoon concert.

The soloist, who has come all the way from Denmark on invitation of Dr. Serge Koussevitzky, conductor of the orchestra, is Sigurd Rascher, instructor in the Royal Danish Conservatory in Copenhagen.

Throughout the European world Rascher has been acclaimed as the greatest of all exponents of an instrument, associated witht he blare of jazz and swing bands rather than with symphonic music. Yet it has been Rascher's contention that the saxaphone deserves serious consideration as an instrument adapted to concert music as well as to popular band music.

Rascher will be soloist in two symphonic works, one of which was written especially for him.

Rascher had a private audition with Dr. Koussevitzky last spring. After Rascher had returned to Denmark, Dr. Koussevitzky wired him and offered him any available date when he could appear with the orchestra.

Globe Oct. 20, 1939

Saxophone Soloist to Make Debut in Symphony Hall Concert Today

The Boston Symphony Orchestra's Friday concerts have produced some pretty startling stuff, but this afternoon's bids fair to outstartle them all

It's a saxophone solo—the first time that instrument has ever made its prima donna bow at a regular symphony concert.

The performer who will appear today is Sigurd Rascher of Copenhagen, Denmark, who, when he first played for Koussevitzky, caused the august and suave gentleman to jump up from his chair, rush out from his room in Symphony Hall and call to his staff, "Come and hear this man! He's marvelous!"

Once a dance band player, Rascher now is famous all over Europe as a virtuoso of the saxophone. The 32-year-old player dumbfounded Conductor Koussevitzky last Spring when, en route to Denmark from Australia, Rascher stopped off in Boston and asked the maestro for an audition.

Koussevitzky remonstrated that Rascher must have gotten his men mixed, that he was a symphonic conductor, no leader of either sweet or swing tunes. When that little matter was straightened out, Koussevitzky's polite listening was changed to eager excitement, and the first thing Rascher knew he and the famous conductor had a date all fixed for Oct. 20. Rascher plays one full octave higher than was believed possible, has specialized in lip and breath control, and cross-fingering.

62

OCTOBER 21,

SAXOPHONE SOLO WITH SYMPHONY

Boston Post

Virtuoso Rascher Discloses Beauties of Instrument

BY WARREN STOREY SMITH

The Symphony Concert of yesterday afternoon was one of extremes. Before the intermission came Bruckner's Seventh Symphony, still formidable after 55 years, while the remainder of the concert offered two diverting works for saxophone and orchestra and the three familiar excerpts from Berlioz' "The Damnation of Faust" that are about as untaxing as any symphonic music can be.

SOLOIST A SAXOPHONIST

Since the saxophone soloist, Sigurd Rascher, was new to Boston and likewise one of his pieces, Ibert's Concertino, it is he and it which should first be discussed. The son of a Swiss father and an English mother, Mr. Rascher was born in Germany (in 1907) but prefers to consider himself a Dane. Beginning his professional career as a performer in popular orchestras, he soon aspired to higher things and returned to the Stuttgart Hochschule, which he had left three years before, and graduated with honors.

Concertos and sonatas have been written for him by Glazounov, Coates, Larsson and Hindemith, and also the Concerto of yesterday. This last, of no great musical import, exhibits the skilled workmanship and facile charm which we have come to associate with its composer and leaves no word in the saxophone's legitimate vocabulary unsaid.

Brings Out Colors

Both in this deliberate virtuoso piece and in the more substantial, less displayful Rhapsody of Debussy, previously heard here only as a piece for orchestra and English horn, Mr. Rascher proved himself worthy of the praise that has been written and spoken of him. Since the more characteristic voice of the "sax" is not—in some ears—wholly alluring, it is to Mr. Rascher's credit that he draws from his much-abused instrument a variety of other sounds, some of them of exceeding beauty. The listener finds himself being reminded now of the flute, now of the clarinet and now of the horn and ever and anon notes tone-colors at once novel and attractive.

Since Mr. Rascher's technical facility is no less remarkable than his command of tonal resource, he may be set down as a virtuoso of the first rank and, withal, a musician of taste and sensibility. Small wonder that he was so enthusiastically received.

Debussy's Rhapsody

The story of the Rhapsody that Debussy wrote for Mrs. Richard J. Hall of Boston has been told in these columns. Roger-Ducasse who made the orchestration, on the basis of Debussy's suggestions, has perfectly aped the latter's orchestral style. The music itself, when heard in a performance such as that of yesterday, seems of the better Debussy, if not exactly of the best. It may be added that, for Mr. Rascher's benefit, Ernest Ansermet has added to the saxophone part measures given by Roger-Ducasse to various woodwind instruments.

Bruckner's Great Work

Not yet can one write of a Bruckner performance without mention of the music itself, so baffling is the combination of strength and weakness that these extraordinary symphonies present. But this much may be said: if the Finale of the Seventh comes as an anticlimax, after the Adagio, it is difficult to imagine a movement that would not have made that unfortunate impression. The Scherzo, one of the few really superlative scherzi since Beethoven, is perfectly in place as foil to the preceding movements; but the Finale is mere superfluity. Moreover, yesterday Dr. Koussevitzky lessened rather than increased its effectiveness by eliminating the repeat of the chorale-like second subject.

It was possible to feel that the incomparable Adagio was hurried, if ever so little, in yesterday's performance and so lost a fraction of its impressiveness, but Dr. Koussevitzky's reading of the first movement was masterly to a degree, while, throughout, the ear was ravished by the orchestral sound. Here was the wonderful Bruckner brass at its finest.

Saxophone at Symphony Hall

C.S.M.
Oct 21, 1939

The Arts in Boston

The first novelty of the Boston Symphony Orchestra season was heard yesterday afternoon in Symphony Hall, when the saxophone appeared as a solo instrument in the capable hands of Sigurd Rascher. For program Dr. Koussevitzky had arranged as opening item, the Bruckner Symphony No. 7, in E major, and to close, he chose excerpts from "The Damnation of Faust," Op. 24, by Berlioz. Between these, were set a pair of numbers for the solo instrument, the first of which was Debussy's Rhapsody for Orchestra and Saxophone, followed by Ibert's Chamber Concertino for Saxophone and Orchestra, in what is believed to be the first performance in the United States.

It can be no small task to assemble a program which shall provide an appropriate setting for a solo saxophone. Dr. Koussevitzky revealed his skill in program making by selecting the Bruckner item. The chief difficulty with Bruckner is, that he becomes so verbose and so involved in trivialities, along with the really worth-while message he has to give, that we are likely, upon an occasion of this sort, to miss the real point of his performance, which to one listener at least was that of offering an excellent study in contrasts.

Of course, as every student of orchestral scores is aware, remove Bruckner's name from the program and substitute Wagner's and you have what might easily pass for a Wagnerian symphony . . . if that master had ever exerted his talent in that direction; but the point upon this occasion, as we see it, is that Bruckner made extraordinarily clever use of the brass section of the orchestra. And the saxophone is a reed-brass instrument. Thus if we were listening as carefully as we should we received the impressions which we should regarding the real and entirely legitimate quality of the tone of the saxophone. Just why Debussy should have referred to it as "an aquatic instrument" is not easily discernible, although the reference is amusing.

Yesterday we heard the saxophone played with virtuosity and with a wholly sympathetic instinct for its best qualities. We heard the mellow, lingering tone, with an expert vibrato, which is the true tone of the instrument.

Of the two works heard yesterday, the Ibert opus revealed the largest number of tonal possibilities while the Debussy was the more inherently poetic. Each was well chosen. Mr. Rascher has won a distinctive position for himself and his performance yesterday afternoon sustained the reputation which preceded him. A few little theatrical mannerisms might be dispensed with to advantage, but they in no wise affect the quality of his performance. The audience was generous with applause, but it was obviously a little puzzled. This commentator found the hall too vast for the intimate quality of the saxophone at its best, which placed the artist at a slight disadvantage.

Throughout the afternoon Dr. Koussevitzky and the orchestra were at the top of their bent and during the Debussy and Ibert numbers, they gave an especially expert account of themselves. In all, it was an illuminating concert.

G. M. S.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

OCT 21 1939

Sax Makes Debut In Boston Symphony

Boston, Oct. ~~20.—(AP)~~—The saxophone, almost synonymous with jazz, appeared as solo instrument today in a regular concert of the Boston Symphony Orchestra for the first time in the 58 years of the organization's existence.

The soloist was Sigurd Rascher of Copenhagen. He played in two symphonic works, Debussey's "Rhapsody for Orchestra and Saxophone" and Jacques Ibert's "Chamber Concertino for Saxophone and Orchestra," the latter written for Rascher.

Dr. Serge Koussevitzky engaged the former dance band player after an audition last spring.

THIS CLIPPING FROM
BURLINGTON, VT.
FREE PRESS

OCT 21 1939

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

OCT 21 1939

Festival Meeting

Another meeting of trustees of the Berkshire Symphonic Festival has been held, and still no decision on the proposal to extend next summer's series of concerts by the Boston Symphony Orchestra to three weeks. At the meeting this week, we read that three members of the board of the orchestra attended and that the spokesman was Jerome Greene.

No doubt Mr. Greene presented convincing arguments to give the Berkshire trustees pause in their decision. There are many arguments why the 1940 season should continue at two weeks, such as the inability of Berkshire music lovers to absorb more than two weeks of six concerts; discomfort and inconvenience to residents because of the influx of hundreds of visitors, not to mention the financial risk involved in further expansion.

On the other hand, there must be pretty convincing arguments in favor of three weeks—opening of the academy as outlined by Dr. Koussevitzky and his associates and the part the Festival concerts will play in the academy development; the possibility of attracting music lovers from an even wider area than ever before; but most important of all, perhaps, the opportunity of establishing once and for all, Tanglewood as the outstanding music center in America.

This last argument, and we assume it was presented, places a terrific responsibility on the Berksire board. That it is not taking this responsibility lightly is indicated by further postponement of a decision.

* * *

Globe Oct 21

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

There was a saxophone soloist at the Boston Symphony concert yesterday afternoon—the first in all 58 years of the orchestra. He was Sigurd Rascher, European virtuoso of considerable fame, who appeared for the first time in America playing the Debussy Rhapsody and Ibert's "Chamber Concertino" (new to the United States). Dr. Serge Koussevitzky began the program with the Seventh Symphony of Bruckner, and ended with three familiar excerpts from Berlioz' "The Damnation of Faust." These last, by the way, replaced Dr. Koussevitzky's original choice, the same composer's "Benvenuto Cellini" Overture.

The carved name of Beethoven over the proscenium march did not wither in flames at the sight of a solo saxophone upon the stage, nor were the plaster figures above the second balcony visibly distressed. The saxophone is, after all, quite respectable by itself. In the hands of Mr. Rascher it is agile as a coloratura soprano and more accurately pitched, producing a silken tone that varies from a horn quality in the lower register to a flageolet sweetness at the top. The smoothness and speed of Mr. Rascher's extraordinary technic, and his musicianly phrasing, must have been a revelation to most of the audience.

The late Mrs. Richard J. Hall of Boston commissioned Debussy to write the Rhapsody. She played the instrument and was the benevolent angel of the Boston Orchestral Club which gave many notable premieres of French music here many years ago. Debussy was not partial to the saxophone, took more than a reasonable amount of time in fulfilling the commission and finally delivered to Mrs. Hall a manuscript, the notes intact but only suggestions for orchestration. The latter was done by Roger-Ducasse. Further alterations were made by French conductor Ernest Ansermet. Louis Speyer played the solo portion on the English horn at Boston Symphony concerts in 1932. Yesterday's performance must have been the first here with saxophone.

SIGURD RASCHER

Danish musician who presented saxophone solos at regular concert by Boston Symphony Orchestra yesterday.

Despite this remarkable history, the Rhapsody is third-rate Debussy, uninspired and prevailingly dull. Mr. Rascher had better opportunity in Jacques Ibert's lively trifle, expertly written, jazzy but not a bit cheap. Ibert is a clever composer. He knows how to create music that will show off the capabilities of a solo instrument and yet be enjoyable for its own sake. The Friday audience seemed pleased all around.

We in Boston are indebted to Dr. Koussevitzky for comparatively frequent performances of two or three symphonies each by Bruckner and Mahler. No lack of appreciation is intended in the observation that their other symphonies would find ready welcome.

Lyrically, harmonically, and in its brave orchestration, the Bruckner Seventh is great music. Bruckner was inspired; he had noble visions. Proof exists in the distinguished nature of his themes. But as a technician he was not bestowed with the organizing powers of Beethoven, Brahms or Sibelius. His symphonies (at least those which this reviewer knows) are not organically unified. His first movements and finales, instead of winging their way upward through logical development to a last inevitable climax, go along in sections. Bruckner would use a theme, repeat it with decorations of counterpoint, reach a towering climax and then begin over again. When the sheer living beauty of his music is considered, however, strict analysis is shown up as whiskered pedantry.

While the Bayreuth tubas and the trumpets had their less-than-excellent moments during the symphony, the whole orchestra played magnificently Berlioz' "Minuet of the Will-o'-the-Wisps," "Dance of the Sylphs" and "Rakoczy March." The march, to be exact, received an old-fashioned rousing interpretation that made your spine tingle. The program will be repeated tonight.

C. W. D.

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The second regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The soloist was Sigurd Rascher, saxophonist. The program was as follows:

Symphony No. 7 in E major.... Bruckner
Rhapsody for orchestra and saxophone .... Debussy
Chamber Concertino for saxophone and orchestra .... Ibert
Excerpts from "The Damnation of Faust" .... Berlioz

The curiosity as well as the novelty of yesterday's concert centered in the music for saxophone; and Mr. Rascher was the first soloist of this instrument to appear so prominently with the orchestra. Debussy's Rhapsody had been heard before, when Mr. Speyer played the solo part on the English horn. It may be admitted at once that the music sounds better in that arrangement.

It is not entirely the trouble that the saxophone connotes a jazz band to our ears, for Mr. Rascher produces a singularly clear and beautiful tone. But, say what you will, the saxophone is a "sore thumb" instrument in the character in which it protudes itself on our notice. We can't get away from it, as it were; and it does not blend with the other instruments, except when Debussy has obligingly swamped it in an orchestral climax.

Debussy's Rhapsody, as a matter of fact, is really an orchestral piece in which the saxophone, or the English horn, has an unusually prominent role. As such it is far too infrequently heard, for it is a fine work, even if its composition was grudgingly undertaken and the orchestration done by another.

Ibert's Concertino, which was pleyed for the first time in America, was clearly designed to show the saxophone to best advantage. The music itself is bright and attractive. The theme of the finale is rollicking in the manner of a Brandenburg concerto. Ibert has taken care to display the instrument in daring technical passages, and you always feel that this has at the same time been musically, not speciously accomplished.

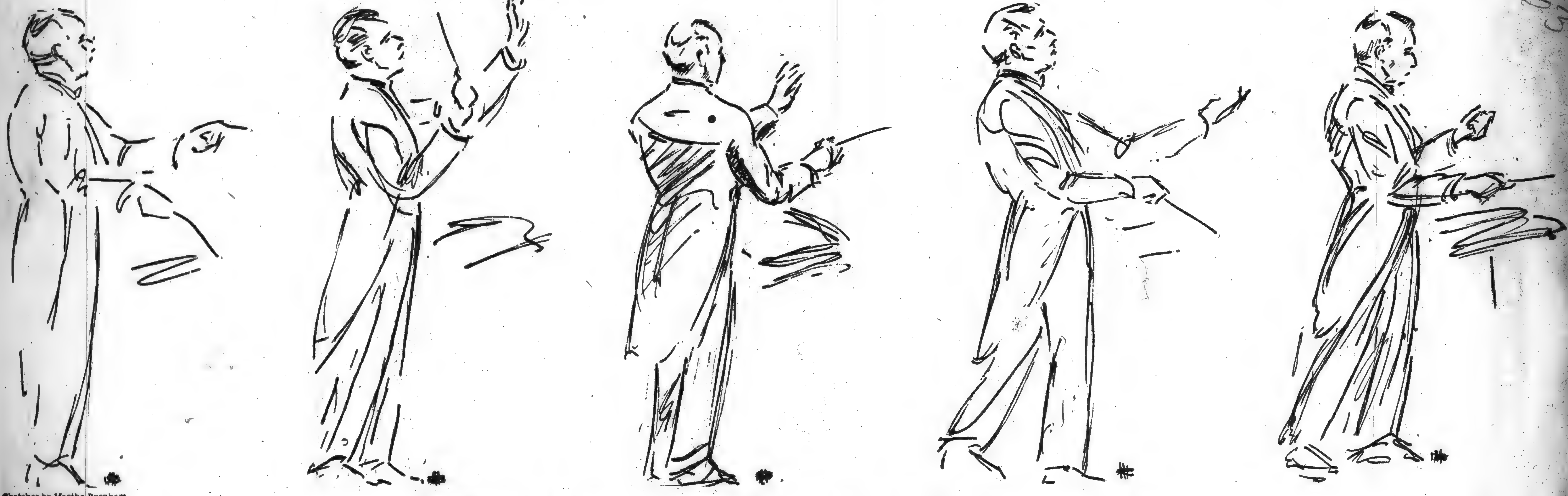
The cadenza is an astonishing feat of virtuosity, even requiring the stops at one point to be hit, while the breath is stayed, in order to produce a percussive effect. The instrument is also obliged to play a higher note, with, we assume, trick fingering, than a normal player could possibly get out of it. Mr. Rascher is no ordinary player. He is indeed a virtuoso who is also musical and plays with a fine quality of tone. We merely wish that he would not sway about so, especially in the Debussy, for such movement is distracting and surely not necessary.

Bruckner's 7th Symphony shows both his genius and his febbleness as a composer. That he had genius is not to be doubted for a moment. He wrote beautiful melodies, though they did not always turn out to be good material for development in a long symphony. In spite of the passages of padding, and his naivete, which is often the trio, for example—rather endearing, you realize that the composer had authentic inspiration. He had genuine feeling and imagination. The adagio may be immensely over-long, but it has beauty worth enduring a great deal of tedium for. The scherzo is masterly, and only the finale is practically a total loss.

The performance of the symphony yesterday was nervous. It was not always together, and there was not the usual feeling with the Boston Symphony of absolute certainty, the sure marshaling of musical forces. It can not always be so; and neither Dr. Koussevitzky nor the orchestra itself is necessarily to blame when the phenomenon rarely occurs. Tonight's performance will very likely tell another story.

Berlioz's familiar excerpts from "The Damnation of Faust" provided a popular end to the concert. The march is so hackneyed that it cries out for daring treatment. This it received yesterday, and with brilliantly effective results.

—*Symphony Season Opens Friday*



Sketches by Martha Burnham

Dr. Koussevitzky as an Artist Sketches Him in Action on the Eve of a New Season at Symphony Hall

With the concerts of Friday afternoon and Saturday evening, the conductor will begin the fifty-ninth season of the Boston Symphony Orchestra.

Saxophone Premiere for Symphony Concerts

Symphony Hall to Greet A Saxophone Virtuoso

By Alfred H. Meyer

Symphony Hall, it has long been known, likes anniversaries. The blossoming forth of Friday and Saturday's Boston Symphony programs with saxophone solos comes very near to marking a centennial. For in 1840, so the lexicons tell us, Antoine Joseph Sax, generally known as Adolpe Sax, invented the saxophone. Sax was a member of a distinguished family and firm of instrument makers who specialized in refinements upon wind and brass instruments, and who made several notable additions to this group. Witness the family of saxhorns (similar to tubas) in addition to the saxophones.

By 1844, M. Sax had completed a model of a saxophone which he played at a concert conducted by no less a person than Hector Berlioz. The following year saxophones were officially included in the instrumentation of French army bands. In 1846 the house of Sax patented the new instrument.

The reaction of contemporary composers to the saxophone was highly enthusiastic. Berlioz himself devotes a paragraph of high praise to it in his treatise on instrumentation. Meyerbeer, at work upon "The Prophet" when the new instrument appeared, lamented that it was too late to use it in the first four acts, and promptly inserted it in the last act. It was later withdrawn for reasons of expediency. Auber exclaimed, "What a lovely tone and what advantage could be derived from this instrument in a duet with the human voice." It remained for Rossini to hail its timbre humorously as "the most beautiful tone-paste that I know (la plus belle pâte de son que je connaisse)."

* * *

More recently, many Bostonians will recall that the late Charles Martin Loeffler was an ardent champion of the beauties of this instrument and that upon every possible occasion this most fastidious of composers enhanced his orchestrations by its use. It has remained only for the jazzists, more aware than other moderns of the latent potentialities of wind instruments, to bring it the reputation which it holds at present.

In 1935, Jacques Ibert, clever at the sparkling use of modern idioms, wrote a Concertino for Alto Saxophone and Eleven Instruments, for the Danish virtuoso, Sigurd Rascher. Mr. Rascher has played the Concertino variously in Europe, notably at the concerts of the International Society for Contemporary Music in Barcelona. It has been well received by the press.

On Friday and Saturday, Mr. Rascher, Dr. Koussevitzky, and the Boston Symphony Orchestra will give this work its first performance in the United States. It is fitting that a virtuoso piece for saxophone should have its American première in Boston, for Boston is also the native city of that early enthusiast for the saxophone, Mrs. Richard Hall. Mrs. Hall, in the first decade of the present century commissioned Claude Debussy (and others) to write for the saxophone. This work has not yet been performed at a concert of the Boston Symphony in its intended timbres. In 1932, M. Speyer played it with the orchestra upon the English horn. But when Mr. Rascher adds it to the piece by Ibert this week end, he will bring to pass at long last another "first time at these concerts."

Sigurd Rascher
Danish saxophone virtuoso to be heard with Boston Symphony Orchestra.

* * *

M. Ibert's Concertino runs in three relatively short terse movements: Allegro con moto; Larghetto; Animato molto. The orchestra tentatively preludes with an introduction of eight measures. The solo saxophone enters with a theme lightly syncopated—as though the composer wanted to present his solo timbre in the idiom with which it is principally associated. There is a subsidiary theme slightly more melodic. The principal contrast section of the movement is broadly melodic.

The second movement, Larghetto, begins with a recitative-like introduction for the saxophone alone. A broadly sustained melody in the saxophone floats above slowly moving chords partly in the Ravel technique of major sevenths and diminished octaves, partly in the Stravinsky technique of chords with both major and minor thirds. A second theme is heard in the orchestra in sweetish thirds. The movement proceeds without break to the third movement, Animato molto. This is a toccata-like flow of sixteenth notes in both the solo instrument and the orchestra. There are two slightly more melodic subsidiary themes. There is a displayful cadenza for the saxophone, the original difficulties of which are said to have been increased expressly for Mr. Rascher.

When Mrs. Hall commissioned Debussy to write for the saxophone, she probably did not realize that she had hit upon a composer who knew next to nothing about the instrument and cared less. Thus while Debussy might have been writing the piece, he spent his time wondering whether the saxophone "indulges in romantic tendernesses like the clarinet," most likely ignorant of the more pertinent consideration that its technique more nearly resembles that of the oboe than of the clarinet. Thus the composition of the piece dragged on for years after it had been ordered. When Mrs. Hall finally received it, the Boston Orchestral Society, of which she was a chief sponsor and with which she had wanted to play it, had disbanded. The manuscript of the original sketch is now in the possession of the New England Conservatory of Music and will be on exhibition at Symphony Hall Friday and Saturday.

Through the years, Debussy's intentions concerning the piece obviously changed. It was first to have been an Oriental Rhapsody. Then it was to have been a "Rhapsodie Mauresque." It still contains suggestions of Spanish (or Moorish?) rhythms. It was finally published merely as "Rhapsody." Like the Lisztian rhapsodies, it begins at a moderate tempo and continues at a more rapid pace. Unlike the Lisztian rhapsodies, it eschews brilliance and glitter and indulges in the subtleties so dear to Debussy. It was written while the composer was at the height of his powers, after "Pelléas et Mélisande," the general period of such a masterpiece as "La Mer."

THIS CLIPPING FROM
COURIER
Rockland Me
OCT 21 1939

REALM OF MUSIC

by Gladys St. Clair Heistad

The New England Conservatory of Music possesses the 3-line holograph sketch by Claude Debussy for the "Rhapsody for Orchestra and Saxophone" to be played at the Boston Symphony Concerts Oct. 20 and ~~21.~~ Although not published until 1919 the work was commissioned by the late Mrs. Richard J. Hall of Boston, whose heirs have deposited the manuscript in the Library of the New England Conservatory. The work is the completed sketch from which the orchestration was made and is inscribed in Debussy's hand, "Esquisse d'une 'Rhapsodie Mauresque' pour orchestre et saxaphone principal—a Madam E. Hall avec l'homage respectueux de Claude Debussy. 1901-1908." Debussy evidently took his time in executing the commission, and at various points in the sketch are notations in his handwriting regarding the orchestration. Mrs. Hall was president of the Boston Orchestral Society. The Boston Symphony performed the sketch in February, 1932. The manuscript, but one of a number of orchestral scores in possession of the Conservatory Library, will be on exhibition at Symphony Hall at the time of its performance and at all times may be consulted by application to the Librarian.

The Curtis Institute of Music radio programmes opening Monday, Oct. 16, presented The Curtis String Quartet paying Haydn's Quartet, Opus 64, No. 5, in D major, known as The Lark, and the Second Movement from Schubert's Quartet in A minor, Opus 29. The broadcast came in very clearly, and it was delightful to hear again this ensemble which holds a very important place in chamber music organizations today. As usual exquisite work was done, the Adagio cantabile and Menuetto movements of the Haydn Quartet and the Schubert Andante being particularly moving in their beauty. It is of interest to know that these broadcasts will be presented each Monday afternoon, 4 to 4.30, over the Columbia Broadcasting System. I did not catch in detail next Monday's broadcast but did get the name of Vladimir Sokoloff as one of the artists—Mr. Sokoloff was a member of the Rockport summer music colony and was heard in concert with Ralph Berkowitz, you will recall.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
OCT 21 1939

Music

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, begins its Providence season of five concerts with a program in Metropolitan Theatre on Tuesday night.

The program:

Arthur Foote.....Suite in E major for String Orchestra, Op. 63
I. Prelude
II. Pizzicato and Adagietto
III. Fugue
John Alden Carpenter......"Skyscrapers," a Ballet of American Life.
Soprano: Dorothy Maynor.
Tenor: Leonard Franklin.
Beethoven.....Symphony No. 3 in E-flat major, "Eroica," Op. 55.
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro

• • •

Third Symphony Program

Oct 22

THE third pair of concerts by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, in Symphony Hall, will be given next Friday afternoon and Saturday evening, Oct. 27 and 28.

Dr. Koussevitsky announces "Tapiola," the tone poem of Sibelius, to open the program. Two pieces by Rimsky-Korsakov, his setting of the revolutionary song "Dubinushka," and the entr'acte, "The Battle of Kerjenetz" from his opera "The Invisible City of Kitej," will be played; likewise the Third Symphony of Roy Harris. The closing number will be the First Symphony of Schumann in B-flat, known as the "Spring" Symphony.

Monday, Tuesday Symphonies

THE opening program is announced for the series of six Monday evening and six Tuesday afternoon concerts by the Boston Symphony Orchestra, in Symphony Hall. Serge Koussevitzky will conduct the following program at the opening pair of concerts, which will be given on Oct. 30-31: The Suite for String Orchestra in E major, by Arthur Foote; Debussy's "Th Sea," three symphonic sket and Beethoven's Third Syr the "Eroica."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
OCT 22 1939

Symphony Season Will Open Tuesday

Koussevitzky to Direct Boston Orchestra at Metropolitan Theatre Here — Bruce Simonds, Pianist, to Give Program

DR. SERGE KOUSSEVITZKY and the Boston Symphony Orchestra come to Providence for their first concert of the season in the Metropolitan Theatre, Tuesday night at 8:30 o'clock. On Thursday evening, at 8:15 o'clock, Bruce Simonds, pianist, who for some years has been connected with the Yale School of Music, will give the first of the series of events arranged by the department of music in Brown University.

Two American composers, Arthur Foote and John Alden Carpenter, will share Dr. Koussevitsky's program with Beethoven whose "Eroica" will be the symphony of the concert. The Foote composition will be his Suite for String Orchestra in E-major. Carpenter will be represented by his "Skyscrapers" Suite.

In connection with the concert, John B. Archer will resume his series of lectures on the music this afternoon, at 4 o'clock, under the auspices of the Monday Morning Musical Club. Instead of being held in the Providence Public Library, as in former years, the lectures will be given in the Providence Art Club on Thomas street. They are free to the public. Edith Gyllenberg Waxberg will assist with illustrations on the piano.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
OCT 21 1939

First Saxophone Solo In History Is Given By Hub Symphony

BOSTON, Oct. 21 (AP)—For the first time in the 58-year history of the Boston Symphony orchestra a saxophonist appeared as soloist yesterday. The soloist is Sigurd Rascher of Copenhagen, who played two symphonic works. Director Serge Koussevitzky engaged Rascher last spring, he said, after an audition convinced him the saxophonist was a true virtuoso.

THIS CLIPPING FROM
WESTERLY, R. I.
SUN
OCT 23 1939

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
OCT 21 1939

THIS CLIPPING FROM
ST. ALBANS, VT.
MESSENGER
OCT 21 1939

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
OCT 21 1939

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT
OCT 21 1939

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
OCT 21 1939

6

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 23 1939

MUSIC

Works By Americans to Be Presented Here By Koussevitzky

Two works by Americans will appear on the program of the Boston Symphony Orchestra in Metropolitan Theatre tomorrow night. This is an unusual and gratifying change in the nature of the programs commonly presented here by Dr. Serge Koussevitzky, showing something of the fondness for adventure that characterizes his work in presumably more open-minded communities.

Not that there is any wild and reckless evening threatening the local audience, for Beethoven's familiar "Eroica" (once viewed with dismay) will be present to reassure those who fear the worst; and the American music itself is not horrifying to contemplate. One item is the string suite in E major, Op. 63, by the late Arthur Foote, of Boston. It consists of a prelude, pizzicato and adagietto, and fugue, after a conservative pattern. It was composed in 1907; at that time it had a different second movement, the present one having been written a year later.

The other American piece is "Skyscrapers, a Ballet of American Life," by the Chicago businessman, John Alden Carpenter. Here, indeed, is something of different flavor, although not by any means unfamiliar to many listeners. The ballet was produced in the Metropolitan Opera House on Feb. 19, 1926, and the music has been heard many times as an orchestral suite. The composer expresses, in hearty rhythms and engaging tunes, the work and play of American city life. A soprano and a tenor are added to the orchestral voices.

The six scenes of the ballet are: 1—Symbols of restlessness; 2—An abstraction of the Skyscraper; the work that produces it; the crowds passing it; 3—The transition from Work to Play; 4—Any amusement park of the Coney Island type, and its varied, restless activities; a "flashback" to the idea of work, and back again to play; 5—The return from Play to Work; 6—Skyscrapers.

The "Eroica" seems to be enjoying a fair success, even at the age of more than a century. It was played here last year by Toscanini and will be played by him on the air again this week, besides being on the programs of the Boston and other orchestras this season. It is the third by Beethoven and is in E-flat. Originally, we are told, it was dedicated to Napoleon, but when the hero accepted a job as Emperor, the democratic Beethoven was so angry that he tore off the dedication. The title read, when it was published, "Heroic symphony, for the celebration of the memory of a great man."

Among other features, the symphony is very long, has an extraordinarily ponderous funeral march, and boasts a complicated final movement of curious form. It is generally considered one of the mightiest of all musical creations.

G. Y. L.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

OCT 23 1939

MUCK, 80, AWARDED PLAQUE BY HITLER

Conductor Gets German Eagle for Cultural Attainments

BERLIN, Oct. 23 (AP).—Karl Muck, for more than three decades an outstanding interpreter of German music, was awarded the Plaque of the German Eagle yesterday by Adolf Hitler on the occasion of Muck's eightieth birthday.

This is one of the highest honors accorded Germans for cultural services. Muck now lives in Stuttgart in retirement.

Muck was interned as an enemy alien in the United States in 1918. He was twice conductor of the Boston Symphony Orchestra, from 1906 to 1908 and from 1912 to 1918. Anti-German sentiment in the United States made him the target for many bitter attacks, especially when he conducted the Boston symphony concerts in Carnegie Hall, New York.

Muck's last noteworthy public appearance was at the Wagner memorial exercises in Leipzig in the spring of 1933 in the presence of Hitler.

THIS CLIPPING FROM
CAPE GIRARDEAU, MO.
Southeast Missourian

OCT 24 1939

Famed Organist to Give Concert Here

Porter Heaps, internationally famed organist, will be heard in a recital Sunday afternoon at 3 o'clock at the First Baptist Church. He is now making his second transcontinental tour of the principal music centers of the United States and Canada and his Cape Girardeau appearance will be one of the important musical events of the year. The recital will be complimentary, and the public is invited to attend.

In his appearances with the Symphony Orchestras of Boston, Detroit and Chicago, as well as in literally hundreds of recitals, music critics have been moved to use extravagant terms in characterizing his performances.

THIS CLIPPING FROM
WAKEFIELD, MASS.
ITEM

OCT 24 1939

H. S. Happenings

By KENDALL DOLBEARE

Fire Drill Notice

Principal Peterson has sent a notice to the pupils that when the fire bell rings all pupils should move along as rapidly as possible and stop talking and laughing on the stairs and in the hallways. This is in the hope that the students will take the practice drill more seriously.

Goal Posts Over

Several school authorities are trying to find the group that gently lifted the Wakefield goal posts out of their respective settings. It is generally thought that the Watertown victors were displaying their lifting power by uprooting the posts. However, no other severe damage was done to Walton Field or the school property.

Boys' Glee Club

Members of the High School Boys' Glee Club are now preparing to donate to the "Y" the customary $5, because the club uses the building during the school months without paying a rental fee. Richard Sheaff is the acting treasurer of the club.

Symphony Tickets

Members of either boys' or girls' clubs will have the unusual privilege this year of being present at the six concerts of the Boston Symphony Orchestra in Boston in the coming months. Miss Vivian Dix, music supervisor, has several tickets which she has reserved for the interested members.

School Paper Named

The recently-elected staff of the new school publication has chosen the name "Lookout." The first publication is due within a few days.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

OCT 25 1939

Who's News Today

Hitler Award to Muck Recalls Musician's World War Internment

By LEMUEL F. PARTON.

After Beethoven had dedicated his heroic symphony to a leader of the people, he tore the dedication in two. He had learned that the leader had proclaimed himself Emperor. Dr. Karl Muck, before he was driven from leadership of the Boston Symphony Orchestra and interned as a dangerous enemy alien, had invoked "the great idea of democracy and freedom for all the people" as the spirit of American music of the future. But, returning to Germany, he placed his talent at the disposal of Adolf Hitler, and, at the celebration of his eightieth birthday, accepts from Hitler the award of the German Eagle, one of the highest honors of the Reich.

Dr. Muck has been an invalid since 1934, able to stand only with great difficulty. His infirmity is said to be caused by nicotine poisoning, due to his smoking daily an average of 100 cigarettes of an unusually strong blend of tobacco. His last imperious flourish of his baton was in February, 1933, at the fiftieth anniversary of Wagner's death. He has been living quietly at his old home, in Stuttgart, deeply immersed in Oriental philosophy, which has been his lifetime interest.

When in world war days, charges were made that Dr. Muck had refused to play the "Star-Spangled Banner," there was a surge of bitter animosity against him, but he found many defenders, among them Major Henry L. Higginson, founder and patron of the orchestra. It was clearly evident, though, that Dr. Muck had been tactless and the storm grew in intensity. Many distinguished clerics fanned its fury, among them Bishop William T. Manning.

It was an untoward incident that sent him to Fort Oglethorpe, Ga., for internment. A brief statement from the Department of Justice announced that a letter from Dr. Muck to a young woman of Boston had been intercepted and that justified his internment.

With nothing more to go on sensational newspapers flailed this into long and lurid narratives of the love-life of the austere Dr. Muck. He did not answer, and the name of the young woman was never published. She had been identified as of the Back Bay social caste. Looking back over the files, this reporter finds countless yellowing pages of bilge and intemperate ravings about Dr. Muck—a clinical showing of the emotional distortion of war days.

Dr. Muck, Germany's great conservator of the Wagner tradition, conducted the Boston Symphony Orchestra from 1906 to 1908 and from 1912 to 1918. He was born at Wuerzberg, a child prodigy, making his debut at the age of 11 and taking his diploma at Heidelberg at 16.

Writers, more than all others, seem to be infuriated by Col. Lindbergh's radio addresses. The latest to swing the spiked fountain pen or nightstick is W. H. Shepardson, author of a year book on "The United States and World Affairs," covering the years from 1933 on. He characterizes the Colonel's speeches as "arrogant, irresponsible words."

Mr. Shepardson, director and treasurer of the Council of Foreign Relations, was a Rhodes scholar at Oxford, after his graduation from Colgate University in 1910, and was assistant to Col. Edward M. House at the 1919 peace conference. His various books have been informed, cogent and plausible statements of the British case, and his discernment seems to have reached far ahead of that of the British foreign office. In his book of 1937, charting the trend of 1936, he showed that he knew Herr Schickelgrueber's real name and intent.

He is a New York business man, in a valve-making company, and interested in Central American railways. Holding a Harvard law degree, he was an assistant in the United States Shipping Board in the world war.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OCT 25 1939

Music

Boston Symphony Orchestra, Under Dr. Koussevitzky, in First of Five Scheduled Providence Concerts, Presents One of Most Interesting Programs Heard in a Long Time

By G. Y. Loveridge

Dr. Serge Koussevitzky, long may he wave, brought some American music to his Providence public last night in Metropolitan Theatre. It was the first of the Boston Symphony Orchestra's five concerts for this season, and was one of the most interesting we have heard in a long time, presenting, as it did, something different from the customary pronouncements of the long-reigning gods.

The American team, Foote and Carpenter, had to play against Beethoven, which is a major contest for anybody. If they didn't precisely win, they nevertheless showed that this time and this country have skillful contenders in the field, and foreshadowed greater things. Neither the Foote suite nor the Carpenter suite is new, the former being more than 30 and the latter more than 13 years of age, which disqualifies them as examples of current writing but also indicates that they have some staying power.

The suite in E major, Op. 63, by New Englander Arthur Foote, is workmanlike and engaging music. Given the benefit of the magnificent Boston Symphony strings, it holds the attention charmingly and is an agreeable introduction to weightier matters. Since the strings are one of the chief splendors of the Boston orchestra and the suite is not difficult to follow, the choice would seem to support Dr. Koussevitzky's reputation for shrewd program making.

In "Skyscrapers," John Alden Carpenter speaks for himself and for certain phases of American life in vigorous and boisterous fashion. If it seems noisy, it is expert noise and for a purpose, and if it seems crude and blatant, so is much of what it purports to depict. Mr. Carpenter feels cramped in the limits of the pre-jazz symphony orchestra and brings to his work banjo, saxaphones and percussive pianos, besides all available brass. He is discordant and he is brutal, but he does convey the splendid vigor of the American people, as well as intimate that a good deal of that vigor is misdirected or purposeless.

Through this ingenious and complicated score, Dr. Koussevitzky led the way with enthusiasm, stirring the orchestra to brilliant efforts. Unquestionably there were listeners who didn't like this music, but we are certain that nobody paid it the peculiar tribute (often accorded the works of the old masters) of sleeping through it. Conductor, orchestra and the two soloists—Dorothy Maynor, soprano, and Leonard Franklin, tenor—were applauded long and sincerely.

After intermission, the Beethoven "Eroica" was performed with thrilling virtuosity and deep emotional fervor. The orchestra gave the two sudden opening chords such athletic impetus that the effect was like that produced by a boxer leaping from his corner, and throughout the first movement and the third and fourth the impression of life and energy guided to an aesthetic goal, controlled by an imperious imagination provided excitement of the rarest kind. The orchestra, in transparency of tone and in beauty of tonal coloring, was at its best. Even the second movement, a beautful, but far too long, detour to the graveyard, was more supportable than usual.

A fine outburst of applause rewarded the extraordinary performance.

The program contained an "urgent request" that nobody smoke at the rear of the auditorium. Let it be said, to the credit of the audience, that there was very little more smoking than usual.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 25 1939

Music and Musicians

Classics and moderns make up the program for the Boston Symphony Orchestra's concerts under the direction of Dr. Serge Koussevitzky Friday afternoon and Saturday evening at Symphony Hall in Boston.

The program will open with the Sibelius tone poem, "Tapiola," followed by Rimsky-Korsakoff's "Dubinushka" and "The Battle of Kerjenetz." Roy Harris' Symphony No. 3 in one movement will close the first half and the rest of the program will be devoted to Schumann's Symphony No. 1 in B flat, Op. 38.

* * *

Also announced is the program for the opening Monday evening and Tuesday afternoon series of the orchestra. The music to be played will consist of Arthur Foote's Suite in E major for String Orchestra, Op. 63; Debussy's "La Mer" and Beethoven's Symphony No. 3 in E flat major (Eroica), Op. 55.

66

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OCT 25 1939

MUSIC

Dr. Koussevitzky Supports Reputation for Shrewd Program Making in First of Five Concerts Given by Boston Symphony Orchestra

By G. Y. Loveridge

Dr. Serge Koussevitzky, long may he wave, brought some American music to his Providence public last night in Metropolitan Theatre. It was the first of the Boston Symphony Orchestra's five concerts for this season, and was one of the most interesting we have heard in a long time, presenting, as it did, something different from the customary pronouncements of the long-reigning gods.

The American team, Foote and Carpenter, had to play against Beethoven, which is a major contest for anybody. If they didn't precisely win, they nevertheless showed that this time and this country have skillful contenders in the field, and foreshadowed greater things. Neither the Foote suite nor the Carpenter suite is new, the former being more than 30 and the latter more than 13 years of age, which disqualifies them as examples of current writing but also indicates that they have some staying power.

The suite in E major, Op. 63, by New Englander Arthur Foote, is workmanlike and engaging music. Given the benefit of the magnificent Boston Symphony strings, it holds the attention charmingly and is an agreeable introduction to weightier matters. Since the strings are one of the chief splendors of the Boston orchestra and the suite is not difficult to follow, the choice would seem to support Dr. Koussevitzky's reputation for shrewd program making.

In "Skyscrapers," John Alden Carpenter speaks for himself and for certain phases of American life in vigorous and boisterous fashion. If it seems noisy, it is expert noise and for a purpose, and if it seems crude and blatant, so is much of what it purports to depict. Mr. Carpenter feels cramped in the limits of the pre-jazz symphony orchestra and brings to his work banjo, saxaphones and percussive pianos, besides all available brass. He is discordant and he is brutal, but he does convey the splendid vigor of the American people, as well as intimate that a good deal of that vigor is misdirected or purposeless.

Through this ingenious and complicated score, Dr. Koussevitzky led the way with enthusiasm, stirring the orchestra to brilliant efforts. Unquestionably there were listeners who didn't like this music, but we are certain that nobody paid it the peculiar tribute (often accorded the works of the old masters) of sleeping through it. Conductor, orchestra and the two soloists—Dorothy Maynor, soprano, and Leonard Franklin, tenor—were applauded long and sincerely.

After intermission, the Beethoven "Eroica" was performed with thrilling virtuosity and deep emotional fervor. The orchestra gave the two sudden opening chords such athletic impetus that the effect was like that produced by a boxer leaping from his corner, and throughout the first movement and the third and fourth the impression of life and energy guided to an aesthetic goal, controlled by an imperious imagination. provided excitement of the rarest kind. The orchestra, in transparency of tone and in beauty of tonal coloring, was at its best. Even the second movement, a beautful, but far too long, detour to the graveyard, was more supportable than usual.

A fine outburst of applause rewarded the extraordinary performance.

The program contained an "urgent request" that nobody smoke at the rear of the auditorium. Let it be said, to the credit of the audience, that there was very little more smoking than usual.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OCT 25 1939

The Boston Symphony Orchestra hit a double note last night when it opened its Providence season and also marked the curtain time for the city's winter social season. The jam at the Metropolitan Theatre indicated that the season is off to a brilliant start with lovers of music and lovers of social functions filling the theatre to capacity.

As always, an inventory of the throng gave a pre-vue of what Providence society will favor in the realm of fashions for the winter. The older women showed a prediliction for full evening regalia with sumptious furs, while many of the younger women and girls went nonchalant in tweeds and gadgetry. Conspicuously absent were the minks of former seasons, while many fashionable women seemed to prefer to snuggle into chubby jackets of long-haired furs.

Beautiful Furs Seen

Two who chose beautiful furs were Mrs. Samuel M. Nicholson, who wore an intricately worked silver fox coat, and her sister, Mrs. Henry S. Lanpher, whose black velvet wrap was collared in white fox. Mrs. Arthur M. Allen topped her deep green gown with a feathery brown fur jacket. Mrs. Clarke F. Freeman's black wrap was accented with a white fur collar.

Mrs. Frank L. Hinckley wore a moleskin jacket over her black gown, which was gayly dotted in red and white. Mrs. Frederick S. Peck and Mrs. Colt Anthony, who were noted together, were both dressed in black. Mrs. Anthony wore a very long black fur wrap over her gown and had a corsage of orchids.

Mrs. Howard Huntoon, who arrived with her husband, complemented her blonde hair with an all-black ensemble, complete from her black gown and fox jacket to the tiny black velvet bow in her hair. Black was also chosen for her gown and velvet wrap by Mrs. Lawrence Lanpher, who attended the concert with Mr. Lanpher.

Young Set Arrives

The White sisters, Miss Elizabeth G. and Miss Kate M. White, were similarly dressed in long black velvet cloaks collared in deep rose velvet. A chic black tweed wrap was chosen by Miss Carol Metcalf, while Miss Mary Louise Bartlett was noted in a swirling black military cape. Miss Dimity Davis, another member of the younger set, was chic in gray kidskin.

During the intermission, many of the audience gathered in the lobby for a quick cigarette and chat. In one group were Mr. and Mrs. Louis M. Ream and Dr. Reuben C. Bates. Mrs. Ream had doffed her white fox-trimmed wrap to reveal a black crepe gown trimmed with scroll-work of gold kid.

Another small group was composed of Mrs. Robert H. Whitmarsh, her daughter, Miss Marjorie Anne Whitmarsh, and Mr. J. D. E. Jones. Mrs. Whitmarsh was attired in a gown of brown crepe ornamented with brown beads, and her daughter wore a smart shirt-waist evening frock combining a pleated black skirt and light blue satin blouse.

Mrs. J. Coles Hegeman, who chatted with Dr. Eric Stone, was up to the minute in her perriwinkle colored frock which she topped with a white evening sweater-jacket studded with gold and silver sequins.

Wears Sports Tweed

A very short black velvet quilted bolero was worn by Miss Doris Briggs with her satin gown of vintage shade. Miss Janet Chace Williams, who was escorted by a Brown student, Mr. Richard Bates, of Salem, Mass., was one of the many younger women who selected a sports tweed coat for the concert.

Among others noted were Mrs. Albert H. Miller, whose black gown was topped with a long black sealskin wrap; Mrs. Rufus C. Fuller, Jr., who was gowned in black taffeta; Mrs. W. Ray Lucas, who was accompanied by her debutante daughter, Miss Helen C. F. Lucas; Mrs. Byron A. Pierce, Mr. and Mrs. Wilson G. Wing and their debutante daughter, Miss Sally Ann Wing; Mrs. I. Harris Metcalf; Mrs. Edward L. Johnson and Miss Loraine Johnson; Mrs. Alexander R. Fritz; Mr. and Mrs. Harry Hale Goss; Dr. and Mrs. Ernest A. Charbonnel; Mrs. George Hail, Mr. and Mrs. John B. Archer, Mr. and Mrs. Thomas F. Clarke, Mr. and Mrs. Ernest E. Chase and Miss Ruth Tripp.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 25 1939

Conduct Visiting Orchestras

SERGE KOUSSEVITZKY

JOHN BARBIROLLI

The Philadelphia, Boston and New York Philharmonic or chestra will perform in Pittsburgh this season under sponsorshi of the Pittsburgh Orchestra Association, managed by May Beegle The Philadelphia Orchestra, conducted by Eugene Ormandy, wil open the season November 4 and close it May 4. Dr. Koussevitzky will bring the Boston Orchestra here for two concerts December 16 and 17 and John Barbirolli will conduct the Philharmonic in a single performance November 23.

SOCIETY ATTENDS OPENING CONCERT

Providence Journal

Preview of Winter Fashions Noted as Boston Symphony Plays at Metropolitan.

BRILLIANT SEASON SEEN

Oct 25

Older Women Wear Sumptious Furs While Younger Set Favors Nonchalant Garb

The Boston Symphony Orchestra hit a double note last night when it opened its Providence season and also marked the curtain time for the city's winter social season. The jam at the Metropolitan Theatre indicated that the season is off to a brilliant start with lovers of music and lovers of social functions filling the theatre to capacity.

As always, an inventory of the throng gave a pre-vue of what Providence society will favor in the realm of fashions for the winter. The older women showed a prediliction for full evening regalia with sumptious furs, while many of the younger women and girls went nonchalant in tweeds and gadgetry. Conspicuously absent were the minks of former seasons, while many fashionable women seemed to prefer to snuggle into chubby jackets of long-haired furs.

Beautiful Furs Seen

Two who chose beautiful furs were Mrs. Samuel M. Nicholson, who wore an intricately worked silver fox coat, and her sister, Mrs. Henry S. Lanpher, whose black velvet wrap was collared in white fox. Mrs. Arthur M. Allen topped her deep green gown with a feathery brown fur jacket. Mrs. Clarke F. Freeman's black wrap was accented with a white fur collar.

Mrs. Frank L. Hinckley wore a moleskin jacket over her black gown, which was gayly dotted in red and white. Mrs. Frederick S. Peck and Mrs. Colt Anthony, who were noted together, were both dressed in black. Mrs. Anthony wore a very long black fur wrap over her gown and had a corsage of orchids.

Mrs. Howard Huntoon, who arrived with her husband, complemented her blonde hair with an all-black ensemble, complete from her black gown and fox jacket to the tiny black velvet bow in her hair. Black was also chosen for her gown and velvet wrap by Mrs. Lawrence Lanpher, who attended the concert with Mr. Lanpher.

Young Set Arrives

The White sisters, Miss Elizabeth G. and Miss Kate M. White, were similarly dressed in long black velvet cloaks collared in deep rose velvet. A chic black tweed wrap was chosen by Miss Carol Metcalf, while Miss Mary Louise Bartlett was noted in a swirling black military cape. Miss Dimity Davis, another member of the younger set, was chic in gray kidskin.

During the intermission, many of the audience gathered in the lobby for a quick cigarette and chat. In one group were Mr. and Mrs. Louis M. Ream and Dr. Reuben C. Bates. Mrs. Ream had doffed her white fox-trimmed wrap to reveal a black crepe gown trimmed with scroll-work of gold kid.

Another small group was composed of Mrs. Robert H. Whitmarsh, her daughter, Miss Marjorie Anne Whitmarsh, and Mr. J. D. E. Jones. Mrs. Whitmarsh was attired in a gown of brown crepe ornamented with brown beads, and her daughter wore a smart shirt-waist evening frock combining a pleated black skirt and light blue satin blouse.

Mrs. J. Coles Hegeman, who chatted with Dr. Eric Stone, was up to the minute in her perriwinkle colored frock which she topped with a white evening sweater-jacket studded with gold and silver sequins.

Wears Sports Tweed

A very short black velvet quilted bolero was worn by Miss Doris Briggs with her satin gown of vintage shade. Miss Janet Chace Williams, who was escorted by a Brown student, Mr. Richard Bates, of Salem, Mass., was one of the many younger women who selected a sports tweed coat for the concert.

Among others noted were Mrs. Albert H. Miller, whose black gown was topped with a long black sealskin wrap; Mrs. Rufus C. Fuller, Jr., who was gowned in black taffeta; Mrs. W. Ray Lucas, who was accompanied by her debutante daughter, Miss Helen C. F. Lucas; Mrs. Byron A. Pierce, Mr. and Mrs. Wilson G. Wing and their debutante daughter, Miss Sally Ann Wing; Mrs. I. Harris Metcalf; Mrs. Edward L. Johnson and Miss Loraine Johnson; Mrs. Alexander R. Fritz; Mr. and Mrs. Harry Hale Goss; Dr. and Mrs. Ernest A. Charbonnel; Mrs. George Hail, Mr. and Mrs. John B. Archer, Mr. and Mrs. Thomas F. Clarke, Mr. and Mrs. Ernest E. Chase and Miss Ruth Tripp.

Schumann's

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

67

OCT 25 1939

Furs Come Out of Storage for Music Season Opening

The chubby jacket for evening wear is tops this year if a survey of the subscribers at the last night's concert of the Boston Symphony Orchestra is any criterion. Here are three of many women who chose the shorter wrap: left, Mrs. Arthur M. Allen, in brown marabou, arriving with her husband; right, Mrs. Wilson G. Wing, and her debutante daughter, Miss Sally Ann Wing.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OCT 26 1939

THE SAX

Though it is nearly a hundred years since Adolphe Sax sat him down and devised the saxophone, the instrument is still an irregular member of classic society. Last week Dr. Koussevitzky got credit for the season's first novelty by sandwiching two saxophone solos into his symphony orchestra program.

The soloist, Sigurd Rascher, apparently did himself and his instrument proud and was warmly praised by the critics (the two we read) for his mellow tone and expert quaver. Yet it was plain to be seen that they regarded him as an interloper.

And we'd like to know why the sax has fallen into second rate company—dance orchestras and military bands. It has a beautiful voice, halfway between a horn and a reed. It can be as humorous as a bassoon and as melancholy as a 'cello. It is a very decent instrument, too, not at all bold or intrusive.

We've searched the music books to find out why it hasn't made good in high society, but nary a word can we find. And we'd appreciate very much a word from someone who knows why this lovely instrument has been consigned to jazz and squawk and clown and waste its sweetness on the midnight air.

CAMDEN, N. J.
COURIER

OCT 27 1939

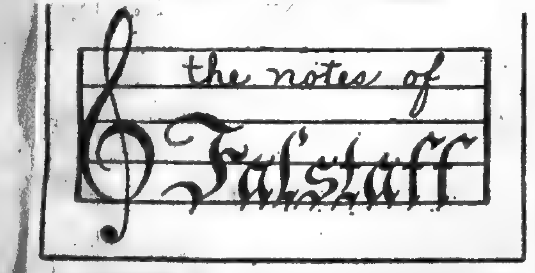
M'DONALD WORKS LISTED BY BOSTON SYMPHONY

Two nocturnes for orchestra, entitled "San Juan Capistrano," by Harl McDonald, who combines the writing of music with the business management of the Philadelphia Orchestra, will be given the first performances anywhere by Serge Koussevitzky and the Boston Symphony Orchestra at the Boston concerts of October 30 and 31.

The work, completed late in 1938, has two sections, "The Mission" and "Fiesta." Geographical suggestion for the music came from the quasi-medieval town of Capistrano in southern California on the Mexican border, where for three hundred years a mission has dominated the life of the people. The first of the two pieces described a solemn procession, during which an ecclesiastical tune is intoned amid the ringing of the mission bells. The second accompanies a festival in the mission square, and introduces a Spanish-Colonial "Jota" and a "Danza Dueto" in Habanero tempo.

THIS CLIPPING FROM
NASHVILLE, TENN.
TIMES

OCT 25 1939



"Music is the recovered word of true feeling, liberated from the banality, hypocrisy and cruelty of life. Music is to help the soul of men. It is the pure language, regenerating, like mountain air."

—Serge Koussevitzky.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

OCT 27 1939

* * *

The centenarian saxophone made its solo debut this past week with the 58-year-old Boston Symphony orchestra. Sigurd Rascher of Copenhagen, former dance band man, offered Debussy's "Rhapsody for Orchestra and Saxophone" and Jacques Ibert's "Chamber Concertino for Saxophone and Orchestra." The holograph sketch of the first is now owned by the New England Conservatory. The second was written for Rascher.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

OCT 28 1939

Boston Symphony to Play McDonald Works

Two nocturnes for orchestras, entitled "San Juan Capistrano—the Mission and Fiesta," will be given their first performances anywhere by the Boston Symphony Orchestra under Dr. Serge Koussevitzky at the concerts of October 30 and 31 in Boston.

C.S.M. Oct 26 1939

Music Notes

Emanuel Feuermann, cellist, will make his first appearance as soloist with the Boston Symphony at the next regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, Nov. 3 and 4. Mr. Feuermann will be heard in the D major Concerto of Haydn for this instrument. Howard Hanson has been invited to conduct, as guest, the first concert performance of the Third Symphony. Richard Burgin will conduct the other numbers at this pair of concerts. He will open the program with "Pinocchio, A Merry Overture," by Ernst Toch. The concluding number will be Richard Strauss' "Don Juan."

♪ ♪ ♪

Monday-Tuesday Symphony

Monday evening at 8:15, and Tuesday afternoon at 3 o'clock, the Boston Symphony Orchestra, Serge Koussevitzky conducting, will open the series of six Monday and six Tuesday concerts in Symphony Hall. The program will open with two Nocturnes by Harl McDonald, entitled "San Juan Capistrano," which are dedicated to Dr. Koussevitzky, and are to have their first performance. Debussy's "The Sea," three symphonic sketches, will also be played, and in the second half, the Third Symphony of Beethoven, the "Eroica." Harl McDonald, manager of the Philadelphia Orchestra, has based his Nocturnes on sights and sounds of the little mission community of Capistrano, which lies near the Mexican border in California. The first is entitled "The Mission," and the second "The Fiesta."

Emanuel Feuermann
Promised as soloist with the Boston Symphony Orchestra next week.

68

THE BOSTON HERALD, SATURDAY, OCTOBER 28, 1939

Schumann's First Symphony Is Given Brilliant Performance

CLIPPING FROM
IDENCE, R. I.
ULLETIN

CT 26 1939

THE SAX

is nearly a hundred
Adolphe Sax sat him
evised the saxophone,
ent is still an irregular
classic society. Last
Koussevitzky got credit
son's first novelty by
two saxophone solos
mphony orchestra pro-

st, Sigurd Rascher, ap-
id himself and his in-
proud and was warmly
the critics (the two we
his mellow tone and ex-
er. Yet it was plain to
at they regarded him as
per.

'd like to know why the
allen into second rate
—dance orchestras and
bands. It has a beautiful
way between a horn and
can be as humorous as
and as melancholy as a
s a very decent instru-
not at all bold or in-

arched the music books
why it hasn't made good
ciety, but nary a word
. And we'd appreciate
a word from someone
why this lovely instru-
been consigned to jazz
and clown and waste
on the midnight air.

DEN, N. J.
URIER

T 27 1939

LD WORKS LISTED
STON SYMPHONY

urnes for orchestra, en-
Juan Capistrano," by
nald, who combines the
music with the business
t of the Philadelphia
will be given the first
es anywhere by Serge
y and the Boston Sym-
estra at the Boston
October 30 and 31.
k, completed late in
wo sections, "The Mis-
"Fiesta." Geographical
for the music came
quasi-medieval town of
in southern California
xican border, where for
red years a mission has
the life of the people.
of the two pieces des-
olemn procession, dur-
an ecclesiastical tune is
nid the ringing of the
ells. The second ac-
a festival in the mission
d introduces a Spanish-
'Jota" and a "Danza
Habanero tempo.

week.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

OCT 28 1939

CASTELNUEVO-TEDESCO TO MAKE HIS DEBUT

Italian Composer-Pianist to Be Philharmonic Soloist — Lhevinnes Play Again

Tomorrow afternoon at Carnegie Hall, Josef and Rosina Lhevinne will again be soloists with the Philharmonic-Symphony Orchestra in the Mozart Concerto for Two Pianos in F major (K. 242), a work in hwich they were heard at the Thursday-Friday pair of concerts. Mr. Barbirolli will open the program with Henry Gilbert's Comedy Overtures on Negro Themes. The second half will be devoted to two Preludes to Verdi's "Traviata" and Debussy's "La Mer."

On Tuesday evening the orchestra plays in Hartford's Bushnell Memorial Auditorium and on Wednesday evening in Boston's Symphony Hall. Mrs. Barbirolli is expected to be present at the Boston concert, the first time she will have heard her husband conduct in this country. The former Evelyn Rothwell arrives in New York Wednesday morning on the S. S. Washington and will go directly to Boston.

The soloist on Thursday evening, Friday afternoon and next Sunday afternoon will be the eminent Florentine composer-pianist Mario Castelnuovo-Tedesco who will make his American debut at these concerts in the world premiere of his own Piano Concerto No. 2. He will also be represented later in the program by his Overture to "Twelfth Night," played for the first time in this country. The program's introductory number, Edgar's Introduction and Allegro for Strings. (Quartet and Orchestra.) The concert will close with the Overture-Fantasy, "Romeo and Juliet," of Tchaikovsky.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

OCT 28 1939

Short Series of Boston Symphony Opens Oct. 30

The Boston Symphony Orchestra belongs to all New England—for its pleasure to take and its support to give. The Monday evening—Tuesday afternoon concerts have been arranged for just this give and take. There are six of each series throughout the season. In their modest compass, they epitomize the year's progress. When the extra short series started, the programs were cautiously classical. Now they offer perfected performances of works recently given in the regular Friday-Saturday concerts—many of composers new to Symphony Hall or the most recent production of contemporary American composers.

It happens that the opening pair this season have no novelties, but draw their material from works given in the last few weeks. For Monday evening, October 30 and Tuesday at 3 o'clock, Oct. 31, (the commuters' matinee widely subscribed by out-of-town music lovers). The program will be: Arthur Foote's Suite for Strings in E Major; Debussy's "La Mer," (third symphonic sketches) and Beethoven's Third Symphony (the "Eroica").

This first program in the short series has no soloist, but for later dates Webster Aitken and Simon Barer, pianists, and Albert Spalding, American violinist, have been engaged. The last pair will form part of a Tschaikowski festival.

In the music room of the New Bedford Free Public Library is the seating plan of Symphony Hall which may be consulted.

There were at least a dozen New Bedford subscribers to this extra set of Symphony concerts last season, and Symphony Hall lists a larger number from Fall River.

A. C. R.

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The third regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Sibelius... "Tapiola," Tone Poem, Op. 112
Rimsky-Korsakov... "Dubinushka," Russian Folk Song, Op. 62
Rimsky-Korsakov.. "The Battle of Kerjenetz," from the opera, "The Invisible City of Kitej and the Virgin Fevronia"
Roy Harris ....Symphony No. 3
Schumann Symphony No. 1 in B flat major Op. 38

Yesterday's concert was remarkably interesting from the musical point of view and the most sucessful so far this season for sheer perfection of orchestral playing. It is probably fair to say that you would search the world in vain for any finer or more sympathetic performances of the Sibelius "Tapiola" and the Schumann First Symphony. The Friday audience was sufficiently stirred to remain applauding after the latter. and it was evident that Dr. Koussevitzky and the orchestra were not unaware of the triumphant result of their efforts.

The only doubt concerning the concert was the presence and position on the program of the two Rimsky-Korsakov pieces. They certainly do not amount to much musically, and they were oddly and rather disturbingly placed between two works requiring studious attention. As unabashed orchestral sound they have their merits; but surely these would have been more fittingly appreciated just before the intermission.

Sibelius's "Tapiola" is one of his most imaginative tone poems. Like all of them. it is essentially fairly simple in construction. Its demands on the listener are mainly to recognize and take delight in the mysterious and subtle effects in the orchestration to produce atmosphere. Sibelius has been astonishingly bold and original in "Tapiola." and the result is a work of weird beauty. It was superbly interpreted yesterday.

Roy Harris's 3rd Symphony—or symphonic piece, if you prefer—was played last season and again at the American concerts this month. though it probably has never been so splendidly projected as it was yesterday. Mr. Harris was in the audience and came on to the platform to receive the applause, which he definitely deserved.

Familiarity with this work increases respect and liking for it. Architecturally it is of a piece, with contrast in moods and in the use of the orchestra. On paper this would be clearer than it is to the ear. For example, the restatement of the first violin theme is not fully heard against the powerful rhythmic motif in the brass and percussion. And the fugue is much looser to the ear, doubtless, than it would be if you pursued it in the score. We have one reservation to make. namely that the synthetic tone of the vibraphone mars rather than aids the charm of the pastoral section. Otherwise it remains a most impressive piece of music.

The latest to subscribe to the critical notion that Schumann was no symphonist are the authors of Messrs. Simon and Schuster's popular compendium, "Men of Music." These two critics, Messrs. Brockway and Weinstock, mention the Rhenish Symphony—in point of fact the least of Schumann's works in this form—patronizingly, barely refer to the B flat and the great D minor and ignore the C major altogether. Would that they could have heard yesterday's performance of the B flat!

Schumann's symphonies merely require the sympathetic attention of a fine conductor to bring out their superlative merits of spontaneous ideas and novelty of form. Their much maligned heaviness of orchestration will be forgotten in an interpretation as intense as we heard yesterday. Their ocasional naivete is as nothing to what we put up with in Bruckner. It is greatly to Dr. Koussevitzky's credit that he has been so staunch and inspired a conductor of Schumann. He has done a real service to music in not allowing these symphonies to drop out of the repertoire.

The concert will be repeated tonight. Next week Richard Burgin will conduct Toch's "Pinocchio, a Merry Overture": Haydn's Cello Concerto, with Emanuel Feuermann as soloist; Strauss's "Don Juan." Also, Howard Hanson will lead the first performance of his Symphony No. 3.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The last must be first in a review of the Boston Symphony concert yesterday afternoon. In this case the last was the B-flat or "Spring" Symphony by Robert Schumann, given a heavenly performance by Dr. Serge Koussevitzsky and the orchestra.

It may be that the "Spring" Symphony seems most treasurable when heard on a cold, rainy afternoon in October. Without going too deeply into that speculation, let it be emphasized that the vernal beauties of Schumann's music were captivatingly brought out, another example of the miracles wrought by the Boston Symphony's proverbial tone and finesse, and Dr. Koussevitzky's imagination.

Warmth, sunshine and high spirits are in the score to start with. Yet, by his meticulous treatment of fine details, his choice of just the right pace and dynamic shadings, the conductor intensifies without exaggeration the music. The old argument that Schumann was a clumsy greenhorn at orchestration seemed pretty flimsy as one listened to the mellow colors of his palette. True, there are measures when the notes are packed in solidly, but such are exceptional.

The "Spring" Symphony is not far from being a tone poem, though the composer observed the requirements of form enough to make it a symphony in the strict definition of the word. Form was, however, a minor consideration in the mind of Schumann the creator of tonal fantasies, whose genius found no hampering limitations in compositions of small dimensions.

The afternoon as a whole was one of superlative orchestral playing, especially by the strings. "Tapiola," that Nordic poem in sound by Jean Sibelius, is remarkably atmospheric. Yesterday it was more persuasive than ever. With Rimsky-Korsakoff's "Dubinushka" and "The Battle of Kerjenetz," an entr'acte from the opera "The Invisible City of Kitej," performance was much more important than the scores themselves. Each is a colorful trifle, the former a setting of a Russian revolutionary song of 1905, and each is more suited to the Pops than a symphonic program.

The Third Symphony of Roy Harris, that took up the space just before intermission, grows upon one after several hearings. The first of the five sections may prove to be among the finest pages in American composition, with its broad diatonic theme for the lower stringed instruments. Equally distinguished are the second section, and the powerful fifth of strong brass and drums.

One cannot escape the impression that the pastoral episode and the fugue are less original. These two sections go along mechanically, reflecting an intellectual process, as if they had been worked out from theoretical principles. And they are definitely dry.

The Third Symphony proves that as an orchestrator Mr. Harris has developed markedly. The thick sonoroities of his First Symphony are no more; in their place are instrumental combinations firm but clear. If the work can be given a sort of mental cataloging, it is another, and significant, advance to symphonic mastery. Mr. Harris has been much debated. He continues to be an important figure in American music of today. Bowing from the stage after his work had been played, he was cordially applauded. The program will be heard again tonight.—C.W.D.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

OCT 29 1939

Boston Symphony

Novelties and unusual features to grace the programs of the Boston Symphony orchestra during the 1939-'40 season are slowly but surely being announced. These items will be Debussy's "Martyrdom of St. Sebastian," Mahler's "Das Lied von der Erde," Stravinsky's new symphony in C major and the same composer's "Œdipus Rex," a concert version of Tschaikowsky's opera "Pique Dame" [honoring the centenary of his birth], and Bach's B minor mass. Attention will be given to new works by American composers. As to standard music, the compositions of Mozart and Bach will be featured more extensively than usual.

HARRIS' WORK BY SYMPHONY

Schumann's First Given Felicitous Reading

BY WARREN STOREY SMITH

Was it in deference to the present situation in the Baltic that Dr. Koussevitzky, in making the programme of yesterday's Symphony concert, placed in juxtaposition Sibelius' "Tapiola" and Rimsky-Korsakov's "Dubinushka?" Anyway, there they were, the tonal glorification of Finland's forests and the orchestral fantasy on a Russian revolutionary song.

And while in search for motives, which probably never existed, it might be suggested that the conductor built the first part of the programme to flatter Roy Harris, whose Third Symphony came to its third Symphony Hall performance in less than a year. Certainly, after the inherent musical emptiness of "Tapiola" (hardly more than highly imaginative picture music) and of the "Dubinushka" and a second Rimsky-Korsakov trifle, "The Battle of Kerjenetz," from "The Invisible City of Kitej," Mr. Harris' symphony offered a soul satisfying experience.

Here, at last, was music that was trying only to be music, and full of melodic inventiveness, besides. If only Mr. Harris had ended as well as he began. There are arresting and moving pages in the first three sections of his work. But the final fugue, which should crown the whole, seems a bit forced; while the very end is a mere assault upon the eardrums, as though Mr. Harris were trying to beat down the listener's resistance, to stun him into acceptance of his tonal doctrines.

Once more, Mr. Harris was on hand to hear what seems to be his most promising score to date. Once more the audience received him cordially and Dr. Koussevitzky beamed his approval.

To return to Dr. Koussevitzky and his programmatic plots, it was clearly his intention to give his audience, in conclusion, a feast of pure, joyous music, and he chose for the purpose Schumann's First Symphony, the most wholly spontaneous and ebullient of its kind. In view of the charm of this music and of Dr. Koussevitzky's singularly felicitous way with it, it is ungrateful to suggest that repetitions of both the Second and Third Schumann Symphonies are long overdue. The First and the Fourth have enjoyed a preference on the conductor's part, perhaps wholly deserved.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

OCT 28 1939

Northwestern

NEXT Tuesday evening at the Auditorium Theater there will begin another chapter in the story of one of Chicago's most remarkable music enterprises.

In 1935 Chicago received word of an "innovation in adult education" when the first plans for a university course in "the history and enjoyment of music" were outlined. The dean of the university college of Northwestern University, Samuel N. Stevens, had completed arrangements with the Auditorium Theater whereby on certain evenings that fall and winter this hall would become a university college classroom. The scheme offered to students of the university and the general public alike an opportunity to attend a class in music appreciation taught by the world's outstanding concert artists.

Fifteen hundred persons subscribed for the first series of concerts and lectures. Next Tuesday evening, when Eugene Ormandy conducts the Philadelphia Symphony Orchestra as the inaugural event of the fifth consecutive "History and Enjoyment of Music" series in this same Auditorium, there will be an attendance of 3,300 season subscribers—plus several hundred single ticket purchasers who are lucky enough to get the few single seats, specially held out and remaining for each event.

Following the Philadelphia Symphony, the course this year includes the Littlefield ballet, Jascha Heifetz, the Boston Symphony Orchestra, Rachmaninoff, Marian Anderson, the Platoff Don Cossack Choir and Helen Jepson.

69

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

OCT 29 1939

LEADER AND PLAYERS

Relationship Between Conductor and Orchestra Depends on Who Dominates

By OLIN DOWNES

OSCAR LEVANT'S article "Music in Aspic," in the October, Harper's, has occasioned considerable discussion and may even have aroused resentment in some quarters. It is more than the amusing commentary of a man who knows exactly what he is talking about. It is the blunt and at the same time highly entertaining description of the conductor's relations with the orchestra, and an orchestra's relations with the conductor, and the effect of their relations upon the performance. It is "essentially a question of domination." Can the leader dominate the orchestra? Will the orchestra dominate the leader?

Mr. Levant does not mince words or neglect to call names in his analysis of this situation which bears so directly upon symphonic interpretation. He observes that a symphony orchestra can do more to break a conductor than to make him. He comments upon the fact that the average orchestral player goes as far with the conductor as is necessary—as, in a word, he is compelled or induced to go—and no farther. The fight for power begins with the first rehearsal, and it is often settled on the spot. Mr. Levant remarks that, as a matter of fact, there are only three conductors in America today who can control a performance so as to make ninety or a hundred players "not merely a cohesive group, but the single-minded extension of one personality." These three are Koussevitzky, Stokowski and Toscanini.

* * *

The customary attitude of an orchestra toward any new conductor, says Mr. Levant, who minces no adjectives, "may be epitomized as 'a hundred men and a louse.'" He thereupon remarks that "one of the smuggest, most cohesive groups in American music, with the greatest threat of power, is the New York Philharmonic-Symphony Orchestra; and it is closely followed by the Philadelphia Orchestra." Further, and beyond question, is the remark that "the opinion of an orchestral musician about a conductor or a piece of new music is quite invalid. So many factors of self-interest are concerned that the purely musical values involved in the judgment of each are beyond the player's objective appraisal."

It is undoubtedly a concomitant and a prevailing curse of the virtuoso conductor system that there should be a contest for power which is not merely that generated by the operation of artistic elements. "I have found," says Mr. Levant, "in my varied experience as a conductor, a soloist with orchestra, and ordinary listener, that there is a general misuse of power all round, depending in whose hands it happens to repose in any given instance."

* * *

Nevertheless, a performance that lacks the presence of a leader whose authority is unquestioned and who is implicitly obeyed by the men cannot be a performance of the first rank or quality. In no field is the need of centralized authority so evident and so quickly proved. An orchestra, of course, may feel reason to revolt when an incompetent leader, through pull, intrigue, or whatever means, is at its head. Conductors can, and conductors have, abused their authority over the players. But an orchestra has never yet attained the highest rank which had at its head a man conspicuous principally for good nature. The man who builds the orchestra and secures the finest performance is the man who is feared as well as admired. When the iron hand, with or without the velvet glove, is relaxed, and discipline and artistic standards allowed to drop the smallest interval, the whole standard of the instrumental body deteriorates. Also, an orchestra is not a static body. It either improves or declines in its quality; it does not stand still; the ineluctable responsibility for the state of affairs is that of the leader.

* * *

The establishment of control by the conductor may come down, in the last analysis, to a very realistic basis. Has the conductor or has he not the right to hire and fire? If he is the official head of the body and the permanent leader, his position with the men is strong. If he is a guest leader of a week or two, or a longer section of the season, but not the man in permanent authority, he is in a difficult place. It is, of course, unfortunate that orchestral players as a class silently test out their conductor and take advantage of his weaknesses if he has them, but they seem to have in few instances the esprit de corps and the regard for their own tradition which would insure the conductor, whatever his standing, the privilege of their courtesy and their scrupulous cooperation. It should not be "Does this fellow, this chap now imposed upon us, deserve our best?" It should certainly be, "We are the members of the —— orchestra. We never are heard to play badly. An inferior leader may be temporarily with us. Noblesse oblige. We have to maintain our ideals and standards." It should be a point of observation with the public that no conductor can make the orchestra play badly; that any conductor who appears with that orchestra is almost safe from criticism because of the quality of the men under him. But that is seldom the case and very seldom the attitude of the player.

* * *

Mr. Levant cites the instance of the two weeks during which Stokowski, when Toscanini was the Philharmonic-Symphony leader, appeared as "guest" with that body. It was an experience which Stokowski is said to have described as "one of the unhappiest of my life." At that time, when the same management controlled both orchestras, there was an exchange of conductors between them. Stokowski came to the Philharmonic-Symphony, Toscanini went to Philadelphia for a fortnight. Those who were present at the Philharmonic-Symphony concerts, and this writer was one of them, remember clearly the extraordinary way in which the orchestra, to all appearance obeying, obstructed at every turn the conductor, and unbelievably misrepresented his purpose in the performance of Brahms's Fifth symphony. At that time the orchestra was for Toscanini, and it palpably refused Stokowski its cooperation.

Very possibly Mr. Stokowski had been none too tactful. He is said to have requested, at the first rehearsal, a "hundred per cent cooperation." A member of the orchestra is quoted as, "'Well, you know, after all—a hundred per cent cooperation . . .!' as though to say, who does he think he is, anyway."

Moreover, in all the great orchestras there are true artists, men never so small as to be guilty of conceit, much too intelligent to forget for a moment the smallness of their knowledge, who delight in contributing their all to the glory of their art and the body of players of which they are members.

All human and artistic elements are there in the orchestra. Its leadership is one of the greatest tests that a man or a musician can know. The task of the leader and master of his art is to merge not only the instruments but the men into a harmony of intention and a unity of action which alone can communicate the perfection of immortal music. In its highest estate, its most compelling manifestations, this is one of the hardest and proudest tasks that the world has ever set a great artist.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

OCT 29 1939

THE ORCHESTRAS

JOSEF AND ROSINA LHEVINNE will reappear as soloists with the Philharmonic-Symphony Orchestra this afternoon in Carnegie Hall, repeating Mozart's concerto in F major, for two pianos (K. 242). John Barbirolli will also conduct a repetition of Debussy's "La Mer," heard last Thursday and Friday. The program begins with the late Henry F. Gilbert's "Comedy Overture on Negro Themes," which has not been played here by one of the major orchestras for ten years, and the preludes to Acts I and IV of Verdi's "La Traviata."

Of the two works by Mario Castelnuovo-Tedesco which will be played here for the first time in next Thursday's and Friday's concerts, the second piano concerto, with the composer as soloist, and the overture to "Twelfth Night," comment will be found in another column. The program, which will be repeated next Sunday afternoon, Nov. 5, also includes Elgar's Introduction and Allegro for strings, Op. 47, and Tchaikovsky's "Romeo and Juliet."

The orchestra will make its first New England appearances under Mr. Barbirolli's direction this week, playing in Hartford's Bushnell Memorial Hall and in Symphony Hall in Boston on Wednesday. Mrs. Barbirolli is expected to arrive next Wednesday morning on the Washington in time to attend the evening's concert in Boston.

Sigurd Rascher, saxophonist, who made his American debut with the Boston Symphony on Oct. 20 and 21, will be heard with the Philharmonic-Symphony on Saturday and Sunday, Nov. 11 and 12, playing Debussy's rhapsody for saxophone and orchestra in a new edition by Ernest Ansermet and the first New York performance of Jacques Ibert's saxophone concertino.

Arturo Toscanini will conduct the NBC Symphony Orchestra in its fourth broadcast of the season over the NBC blue network and the second program of his Beethoven series next Saturday night, Nov. 4, from 10 o'clock to 11:30, offering the second and fourth symphonies and the third "Leonore" overture.

Philadelphia and Boston

The Philadelphia Orchestra will give the second concert of its regular New York series in Carnegie Hall Tuesday night, Nov. 7, when Eugene Ormandy will conduct Beethoven's first symphony and Brahms's second symphony. Marcel Tabuteau, first oboist of the orchestra, will be the soloist in the first local performance of Leopold Stokowski's arrangement for small orchestra of Mozart's quartet in F (K.370) for oboe and strings. This was first performed in Philadelphia in 1920.

The manager of the Philadelphia Orchestra, Harl McDonald, will be represented in Serge Koussevitzky's programs for the Boston Symphony Orchestra's home concerts tomorrow night and Tuesday afternoon by the first performances of his "San Juan Capistrano," a set of two nocturnes suggested by the mission town of this name in Southern California. The individual titles of the works are "The Mission" and "Fiesta."

In the next concerts of the Boston Symphony's principal subscription series in Symphony Hall, next Friday afternoon and Saturday night, Howard Hanson will conduct the first concert performance of his third symphony. This has been played in radio concerts of the Columbia Symphony Orchestra under Howard Barlow in September, 1937, and of the NBC Symphony under Dr. Hanson in March, 1938. Richard Burgin will conduct the other numbers, including the first performances in these concerts of Ernst Toch's "Pinocchio" overture, Haydn's cello concerto in D, with Emanuel Feuermann as soloist, and Strauss's "Don Juan."

The Hartford Symphony Orchestra began its second season under Leon Barzin's direction in the Bushnell Memorial Hall last Tuesday with Frank Sheridan as soloist in Beethoven's "Emperor" concerto. The second concert in the subscription series of five will be given Tuesday night, Nov. 14.

Washington Season Opens

The National Symphony Orchestra of Washington, D. C., opens its ninth season at Constitution Hall this afternoon with Moriz Rosenthal, noted seventy-six-year-old pianist, as soloist in Saint-Saens's G minor concerto. Hans Kindler will conduct the Washingtonian, and probably the American premiere of Haydn's forty-sixth symphony, in B flat, which he discovered in the British Museum last June. At the time, the Library of Congress lacked a copy of this work, but has since obtained a photostat of the original manuscript from the Esterhazy collection in Budapest. Another work new to this country will be the suite, "Uriel Acosta," written for Gutzkow's drama of this title by Karol Rathaus, a Polish composer who came to New York last year. The National Symphony is to play Mary Howe's "Castellana" for two pianos Tuesday in Baltimore and Wednesday, Nov. 8, in Washington with Pierre Luboshutz and Genia Nemenoff as the soloists.

In the Central States

Artur Rodzinski will open the Cleveland Orchestra's program for next Thursday and Saturday nights with three works new to Cleveland, Walter Piston's concerto for orchestra, Haydn's 102nd Symphony, in B flat, and Strauss's "Symphonia Domestica." The Kansas City Philharmonic Orchestra, under Karl Krueger, began its season last Thursday night. For 1939-'40, it has added a Friday matinee subscription series, and will continue to present Sunday popular concerts and a Young People's series.

The Minneapolis Symphony Orchestra began its thirty-seventh season and its third under the regular conductorship of Dmitri Mitropoulos last Friday. The regular subscription series has been extended from sixteen to eighteen concerts. The announced novelties include Rachmaninoff's third symphony, Schumann's violin concerto, Dukas's "Le Peri," Berg's Lyric Suite, Florent Schmitt's "Tragedy of Salome," John Verall's first symphony, Reger's four tone poems after paintings by Arnold Böcklin, Robert Sanders's Little Symphony in G and Aaron Copland's "El Salon Mexico."

Eighteen pairs of Friday afternoon and Saturday evening concerts are announced by the St. Louis Symphony Orchestra, which begins its sixtieth season this week.

Symphony to Have Four Concerts This Week

Herald Oct 29

Tomorrow evening at 8:15, and on Tuesday afternoon at 3 o'clock, the Boston Symphony Orchestra, Serge Koussevitzky conducting, will open the series of six Monday and six Tuesday concerts in Symphony Hall. The program will open with two nocturnes by Harl McDonald, entitled "San Juan Capistrano," which are dedicated to Dr. Koussevitzky, and are to have their first performance. Debussy's "The Sea," three symphonic sketches, will also be played, and in the second half the third symphony of Beethoven, the "Eroica."

Harl McDonald, a western composer who now lives in Philadelphia as manager of the Philadelphia Orchestra, has based his nocturnes on sights and sounds of the little mission community of Capistrano, which lies near the Mexican border in California. The first is entitled "The Mission," and the second "The Fiesta."

Emanuel Feuermann, the illustrious 'cellist, will make his first appearance as soloist with the Boston Symphony Orchestra at the next regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, Nov. 3 and 4. Mr. Feuermann will be heard in the familiar concerto of Haydn for this instrument.

Howard Hanson has been invited to conduct, as guest, the first concert performance of the third symphony which he has lately composed. (His second symphony was performed at the concerts of American Music by this orchestra on Oct. 4 last.) Richard Burgin will conduct the other numbers at this pair of concerts. He will open the program with "Pinocchio, a Merry Overture," by Ernest Toch. The concluding number will be Richard Strauss' tone poem "Don Juan."

DALLAS, TEXAS
NEWS

OCT 29 1939

Prokoviev to Appear With Boston Symphony

NEW YORK, Oct. 28 (UP).—Serge Koussevitzky is in his sixteenth season as conductor of the Boston Symphony. Nicolai Malko, Russian conductor, and Tauno Hannikainen of Finland, are scheduled to conduct for a week each in midseason.

Soloists will include Josef Hofmann,

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

OCT 29 1939

The innocent and whole-souled zeal of the musical amateur manifests itself in a thousand charming forms. Here, for example, is the Prokofieff Society, a little group of zealots who are otherwise occupied as undergraduates or faculty members of Dartmouth College.

It was begun spontaneously by three students whose common love for music in general and for Prokofieff's in particular drew them together for frequent phonograph sessions. Some two years ago, the three charter members went to Boston to hear Prokofieff play with the Boston Symphony. They admit that they acted as "a small but enthusiastic claque"—unofficial, naturally. Naturally, also, they went backstage after the performance to vent their enthusiasm in a more direct and personal form; but especially—and this was perhaps the secret reason for their trip—to notify Mr. Prokofieff of the existence of the society. The composer, a modest man, responded politely with somewhat incredulous thanks, and the society left happily for the Hanover hills.

It was begun spontaneously by that the group ordered their own stationery, indicating their headquarters as old Bartlett Hall; and on this stationery they wrote to Prokofieff telling him of their plans and activities. This communication seems to have convinced the composer of the actuality and seriousness of the organization, for he wrote back at once recognizing the society as "a solid fact" and forwarding a gift of several autographed scores. A second visit to Boston and a testimonial dinner for the composer blessed the society with proper sentiment and ceremony.

Under the direction of Roland J. Leich, composer himself and faculty member of Dartmouth, the society is pursuing its larger aim of "the advancement of a knowledge and appreciation of music." Last season a student-faculty orchestra gave an all-Prokofieff program featuring "Peter and the Wolf," with Professor E. B. Watson of the English Department as narrator. The concert had to be repeated a few days later.

Today the society has won official recognition as a Dartmouth undergraduate body, has acquired an honorary committee of distinguished names, and is planning chamber music concerts, lectures and discussion groups, musical evenings at faculty homes and phonograph sessions. And now, "in accordance with a long-cherished plan," it hopes that Prokofieff will visit Hanover this year on his American tour.

THIS CLIPPING FROM
TORONTO, CANADA
STAR

OCT 28 1939

"SAX" IN BOSTON SYMPHONY

Boston Symphony made its first bre[illegible] into saxophonia last week when Sigurd Rascher, sax-crooner from a band, made Koussevitzky dizzy by playing an octave above the usual and crossing fingers on the stops. Tom Brown of Toronto (Brown Bros., saxophonists) please note.

THE CHRISTIAN SCIENCE MONITOR,

OCTOBER 30, 1939

THE CHRISTIAN SCIENCE MONITOR

Rembrandt Studio

Harl McDonald

Whose two nocturnes, "San Juan Capistrano," will have their first performance at the concert of the Boston Symphony Orchestra in Symphony Hall this evening, to be repeated tomorrow afternoon.

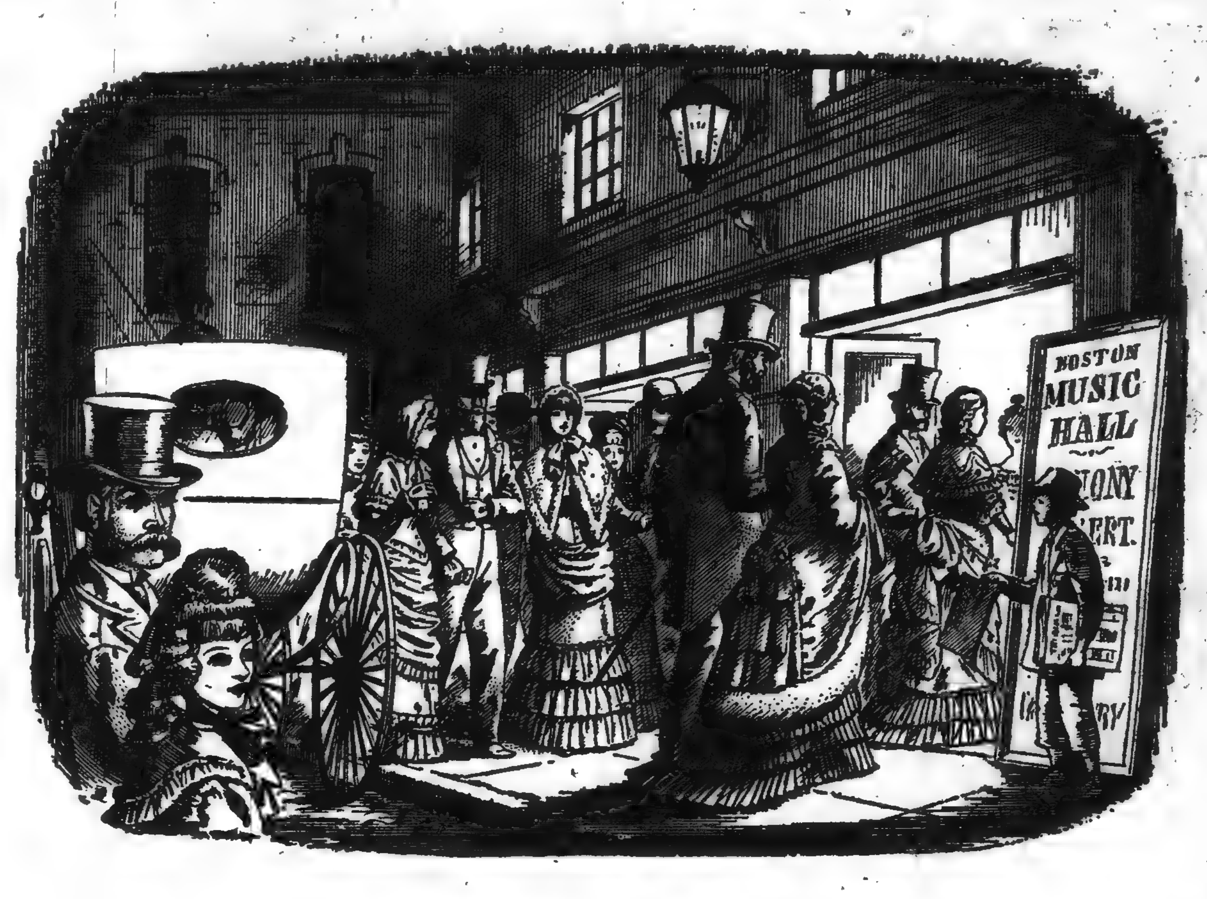
Symphony Repeats Program

All this does not mean that if we had the privilege of hearing Lotte Lehmann as often as we hear the Boston Symphony, we would not demand a judicious mixture on her programs of modern with the classical works.

The program of last Saturday's Boston Symphony concert (a repetition of Friday's program) was evidence of Koussevitzky's willingness and ability to satisfy such demands. Schuman's "Spring" Symphony, which closed the program, seemed to us, if anything, more rapturous, more spontaneous than in the Friday performance. Roy Harris's Third Symphony was much more enthusiastically received than on Friday and when the composer appeared on the stage to acknowledge applause there was something in the way of a major ovation for him.

The reason for this is difficult to put one's finger on. Perhaps Koussevitzky gave the Symphony a better performance Saturday evening, perhaps Saturday audiences are better disposed toward modern music. Perhaps evening audiences are keyed up to a more festive pitch. The fact is, however, that we ourselves enjoyed the work more than on Friday, and were more struck by its essentially melodic character.

Rimsky - Korsakoff's "Dubinushka" did not seem more noisy than on Friday, but Sibelius did seem more wildly dramatic. And that is saying a great deal.



★ 1881 ★

On Saturday, October 22nd, a queue formed early in the day outside the Music Hall, music lovers waiting to buy admission to the first concert by the Boston Symphony Orchestra. By nightfall, narrow Music Hall Place, off Winter Street, and Hamilton Place were both thronged. And as concert time drew near, a never-ending procession of carriages turned slowly in from Tremont Street. It was indeed an auspicious beginning of a season during which more than 80,000 persons attended twenty concerts and twenty rehearsals.

IT was a different world in 1881 when Georg Henschel first raised his baton as conductor of the Symphony, a slower moving age, when life was simpler and the successful management of property a comparatively easy matter. People of means today are confronted with many perplexing problems of investment, taxes, bookkeeping and accounting which are making the personal supervision of their property increasingly difficult.

The selection of investments and all other matters pertaining to the management of property may be delegated to this Company under an Agency Account or a Trust.

Investment and Management of Property

Agent ★ Trustee ★ Guardian ★ Executor

**OLD COLONY
TRUST COMPANY**

17 COURT STREET, BOSTON

Member of the Federal Deposit Insurance Corporation

Allied with THE FIRST NATIONAL BANK *of* BOSTON

THIS CLIPPING FROM
BROOKLINE, MASS.
CHRONICLE
10/26/39

Scores Of Local Children Apply For Concert Tickets

Applicants of tickets for the series of youth concerts by the Boston Symphony Orchestra under the auspices of the Youth Concerts Association of Boston include 132 pupils and teachers in the local public schools. The pupils are:

David Bloom, Shirley Applebaum, Jeanne Scheinfeldt, Florence Hoffman, Adele Saklad, Elinor Konowitz, Donald Gordan, Helen Ebell, Evelyn Bialer, Herbert Anker, Helen Talmanson, Miriam Shocket, Sheldon Konowitz, Lois Sterman, Lydia Sanderson, Ruth Hamburg, Robert Ehrmann, Priscilla Twiss, Robert Abrams, Louise Sternberg, Lee Pritzker, Ann Converse, Marcia Miller, Harriet Vitkin, Florence Cooper, Lucille Frank, Patricia Northridge, Zangwell Lasker, Carol Trockman, Zelda Cushner, Alan Tucker Tamara D'Luty, Selma Breger, Yvonne Heard, Judith Chernoff, Charlotte Shapiro, Phyllis Milgroom, Janice Berg, Roberta Rosenfield, Evelyn Kesell, Betty McLeary, Charles Waite, Robert McArthur, Nancy Gurvitz, Jerome Swartz, Roland Reed, Barbara Meisner, Michael Rudnick, Marcia Wolper, Ruth A. Meyers, Marvin Josolowitz, Adele Kellenberg, Karl Josolowitz, Joan Stern, Robert Lurie, Daniel Rubin, Ira Wein, Leonard Levine, Elizabeth Zulalian, Betty Sprague, Paul Dellamano, Rosalyn White, Beryl Mazer, Lorraine Solomon, Melvin Bergheim, Herbert Eisenberg, Murray Freeman, Eugene Kassman, Leon Groisser, Murray Levin, Lolii Stepanoff, Wendell Sykes, Albert Cline, Ruth Leavitt, Selma Crystal, Mary Cooper, Barbara Driscoll, Selma Slesinger, Lois Bronstein, Lila Kahn, Ruth Cline, Dorothy Goldstein, Jeanne Miller, Joan Strecker, Alice Kaman, Rena White, Lillian Cadiff, Marcia Goldman, Carol Silverstein, Martin Small, Barbara Ullian, David Hamburg, Ruth Bryant, Marshall Dana, Irwin Davlin, Jane Pinanski, Marcia Ravreby, Bernice Silin, Phyllis Silin, Fredric Hartstone, Jane Wiseman, Eunice Svetkey, Jean Ford.

Six concerts are planned with Wheeler Beckett conducting the orchestra, the first on Wednesday afternoon, November 8, at three-thirty o'clock. Edwin S. Webster of Brookline is a director of the sponsoring association, while Mrs. Halfdan Lee of this town is chairman of the advisory committee and local members of this are Mr. Lee, Mrs. John G. Palfrey, Mrs. Webster and Charles F. Weed. Residents on the sustaining members committee include Mrs. Henry N. Pratt, Miss Faith Harwood, Mrs. Reed Harwood, Mrs. George S. West and Mrs. E. Laurence Shaw, while Mrs. Paul White heads a committee of the wives of physicians of which Mrs. Kenneth Blackfan, Mrs. Edwin F. Cave and Mrs. Howard B. Sprague are members.

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

OCT 27 1939

Sign for Concert Series

Many local residents are subscribing for the series of six commuters' concerts of the Boston Symphony Orchestra to be held ~~Tuesday~~ afternoons at 3 o'clock in Symphony Hall, Boston.

Among those who have already subscribed are:

Mrs. Charles Caverly, of 408 Prospect st., Norwood.

Mrs. Rebecca Birdsall, of 1 Woodley rd., Miss Mary Cole, of 17 Chestnut st., Mrs. Harold Cowen, of 12 Abbot rd., Mrs. R. M. Bailey jr., of Woodley rd., Miss Elizabeth N. Converse, of 66 Church st., Miss Mary Cormerais, of 22 Linden place, Mrs. Walter Dean, of 293 Walnut st., George W. Ellis, of 637 East st., and Mrs. Priscilla E. Barlow of 181 Cedar st., all of Dedham.

Miss Katherine Newell Adams, of 105 Plymton st., Walpole and Mrs. Charles Sumner Bird jr. and Miss Herbert L. Davis, of 24 Robbins rd. East Walpole.

The first concert will be held next Tuesday afternoon. The late start has made a special appeal to commuters, some of whom will travel as many as 100 miles to attend.

The full Symphony Orchestra of 110 musicians will play under the direction of Dr. Serge Koussevitzky. This concert is a repeat of the regular Monday night concert.

THIS CLIPPING FROM

REPORTER

Foxboro, Mass.
10/28/39

To Hold Youth Concerts

The Youth Concerts which so delighted young people last season are to be given again this year in Symphony Hall, Boston, under the official title of "Boston Symphony Orchestra, Inc. Youth Concerts." Wheeler Beckett will again conduct 70 members of the Boston Symphony Orchestra in a series of six low-cost symphony concerts for young people of junior high or high school age. The dates are set for Wednesday afternoons at 3:30 o'clock, November 8th, December 6th, January 17th, February 7th, March 27th and April 10th or 24th.

Mrs Minot F. Inman has represented the Youth Concerts Association here and reports that thirty-nine Foxboro High School pupils have applied for series tickets so far this season.

Directors of the Youth Concerts Association are: Wheeler Beckett, Edwin S. Webster, Edward A. Taft, and Charles F. Hovey, Secretary-Treasurer.

Because admission prices are purposely kept low, communities which send pupils are organizing to help the Youth Concerts Association of Boston support these concerts. The committee in Foxboro is composed of Mrs Minot F. Inman, Mrs Harold Edgar Martin, and Mr Frederic W. Kempf, Supervisor of Music in the Foxboro Schools.

70

THE CHRISTIAN SCIENCE MONITOR,

OCTOBER 30, 1939

Rembrandt Studio

Harl McDonald

Whose two nocturnes, "San Juan Capistrano," will have their first performance at the concert of the Boston Symphony Orchestra in Symphony Hall this evening, to be repeated tomorrow afternoon.

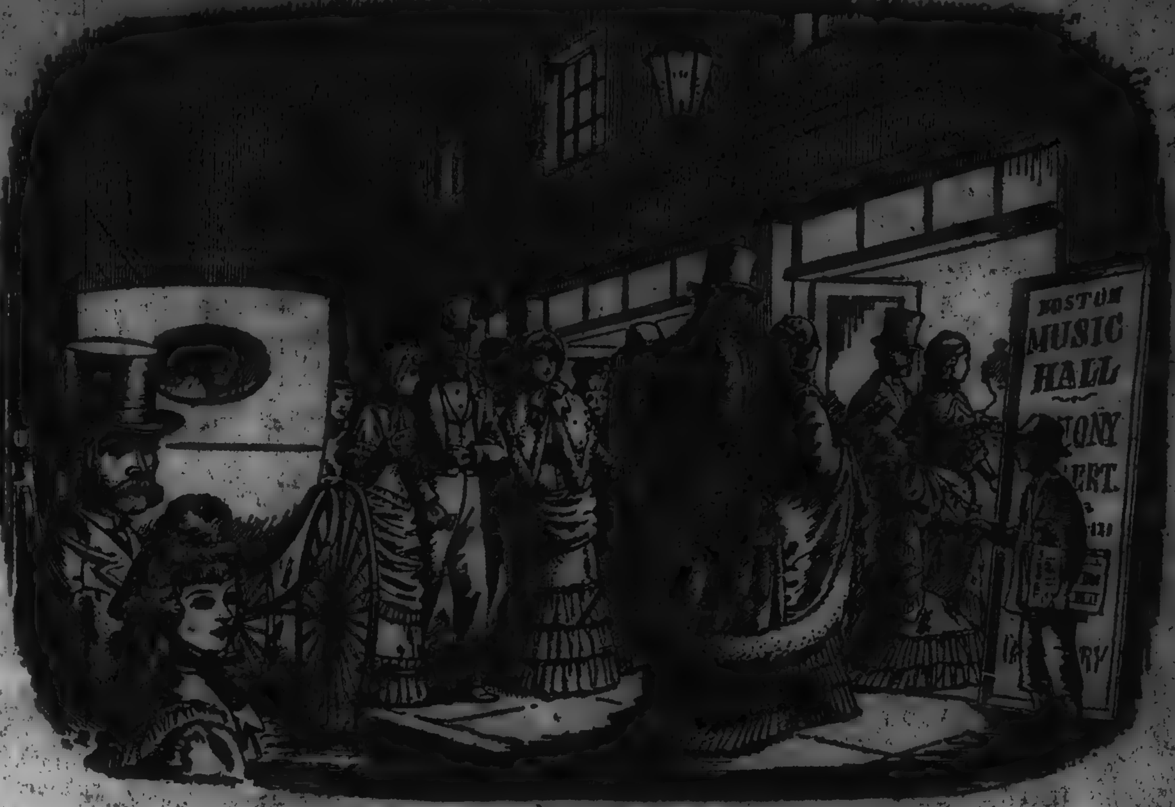
Symphony Repeats Program

All this does not mean that if we had the privilege of hearing Lotte Lehmann as often as we hear the Boston Symphony, we would not demand a judicious mixture on her programs of modern with the classical works.

The program of last Saturday's Boston Symphony concert (a repetition of Friday's program) was evidence of Koussevitzky's willingness and ability to satisfy such demands. Schuman's "Spring" Symphony, which closed the program, seemed to us, if anything, more rapturous, more spontaneous than in the Friday performance. Roy Harris's Third Symphony was much more enthusiastically received than on Friday and when the composer appeared on the stage to acknowledge applause there was something in the way of a major ovation for him.

The reason for this is difficult to put one's finger on. Perhaps Koussevitzky gave the Symphony a better performance Saturday evening, perhaps Saturday audiences are better disposed toward modern music. Perhaps evening audiences are keyed up to a more festive pitch. The fact is, however, that we ourselves enjoyed the work more than on Friday, and were more struck by its essentially melodic character.

Rimsky - Korsakoff's "Dubinushka" did not seem more noisy than on Friday, but Sibelius did seem more wildly dramatic. And that is saying a great deal.



★ 1881 ★

On Saturday, October 22nd, a queue formed early in the day outside the Music Hall, music lovers waiting to buy admission to the first concert by the Boston Symphony Orchestra. By nightfall, narrow Music Hall Place, off Winter Street, and Hamilton Place were both thronged. And as concert time drew near, a never-ending procession of carriages turned slowly in from Tremont Street. It was indeed an auspicious beginning of a season during which more than 80,000 persons attended twenty concerts and twenty rehearsals.

It was a different world in 1881 when Georg Henschel first raised his baton as conductor of the Symphony, a slower moving age, when life was simpler and the successful management of property a comparatively easy matter. People of means today are confronted with many perplexing problems of investment, taxes, bookkeeping and accounting which are making the personal supervision of their property increasingly difficult.

The selection of investments and all other matters pertaining to the management of property may be delegated to this Company under an Agency Account or a Trust.

Investment and Management of Property

Agent ★ Trustee ★ Guardian ★ Executor

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON
Member of the Federal Deposit Insurance Corporation

Allied with THE FIRST NATIONAL BANK *of* BOSTON

THIS CLIPPING FROM
BROOKLINE, MASS.
CHRONICLE
10/26/39

Scores Of Local Children Apply For Concert Tickets

Applicants of tickets for the series of youth concerts by the Boston Symphony Orchestra under the auspices of the Youth Concerts Association of Boston include 132 pupils and teachers in the local public schools. The pupils are:

David Bloom, Shirley Applebaum, Jeanne Scheinfeldt, Florence Hoffman, Adele Saklad, Elinor Konowitz, Donald Gordan, Helen Ebell, Evelyn Bialer, Herbert Anker, Helen Talmanson, Miriam Shocket, Sheldon Konowitz, Lois Sterman, Lydia Sanderson, Ruth Hamburg, Robert Ehrmann, Priscilla Twiss, Robert Abrams, Louise Sternberg, Lee Pritzker, Ann Converse, Marcia Miller, Harriet Vitkin, Florence Cooper, Lucille Frank, Patricia Northridge, Zangwell Lasker, Carol Trockman, Zelda Cushner, Alan Tucker Tamara D'Luty, Selma Breger, Yvonne Heard, Judith Chernoff, Charlotte Shapiro, Phyllis Milgroom, Janice Berg, Roberta Rosenfield, Evelyn Kesell, Betty McLeary, Charles Waite, Robert McArthur, Nancy Gurvitz, Jerome Swartz, Roland Reed, Barbara Meisner, Michael Rudnick, Marcia Wolper, Ruth A. Meyers, Marvin Josolowitz, Adele Kellenberg, Karl Josolowitz, Joan Stern, Robert Lurie, Daniel Rubin, Ira Wein, Leonard Levine, Elizabeth Zulalian, Betty Sprague, Paul Dellamano, Rosalyn White, Beryl Mazer, Lorraine Solomon, Melvin Bergheim, Herbert Eisenberg, Murray Freeman, Eugene Kassman, Leon Groisser, Murray Levin, Lolii Stepanoff, Wendell Sykes, Albert Cline, Ruth Leavitt, Selma Crystal, Mary Cooper, Barbara Driscoll, Selma Slesinger, Lois Bronstein, Lila Kahn, Ruth Cline, Dorothy Goldstein, Jeanne Miller, Joan Strecker, Alice Kaman, Rena White, Lillian Cadiff, Marcia Goldman, Carol Silverstein, Martin Small, Barbara Ullian, David Hamburg, Ruth Bryant, Marshall Dana, Irwin Davlin, Jane Pinanski, Marcia Ravreby, Bernice Silin, Phyllis Silin, Fredric Hartstone, Jane Wiseman, Eunice Svetkey, Jean Ford.

Six concerts are planned with Wheeler Beckett conducting the orchestra, the first on Wednesday afternoon, November 8, at three-thirty o'clock. Edwin S. Webster of Brookline is a director of the sponsoring association, while Mrs. Halfdan Lee of this town is chairman of the advisory committee and local members of this are Mr. Lee, Mrs. John G. Palfrey, Mrs. Webster and Charles F. Weed. Residents on the sustaining members committee include Mrs. Henry N. Pratt, Miss Faith Harwood, Mrs. Reed Harwood, Mrs. George S. West and Mrs. E. Laurence Shaw, while Mrs. Paul White heads a committee of the wives of physicians of which Mrs. Kenneth Blackfan, Mrs. Edwin F. Cave and Mrs. Howard B. Sprague are members.

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

OCT 27 1939

Sign for Concert Series

Many local residents are subscribing for the series of six commuters' concerts of the Boston Symphony Orchestra to be held Tuesday afternoons at 3 o'clock in Symphony Hall, Boston.

Among those who have already subscribed are:

Mrs. Charles Caverly, of 408 Prospect st., Norwood.

Mrs. Rebecca Birdsall, of 1 Woodley rd., Miss Mary Cole, of 17 Chestnut st., Mrs. Harold Cowen, of 12 Abbot rd., Mrs. R. M. Bailey jr., of Woodley rd., Miss Elizabeth N. Converse, of 66 Church st., Miss Mary Cormerais, of 22 Linden place, Mrs. Walter Dean, of 293 Walnut st., George W. Ellis, of 637 East st., and Mrs. Priscilla E. Barlow of 181 Cedar st., all of Dedham.

Miss Katherine Newell Adams, of 105 Plympton st., Walpole and Mrs. Charles [illegible] jr. and Miss [illegible] Robbins rd.

The first concert will be held next Tuesday afternoon. The late start has made a special appeal to commuters, some of whom will travel as many as 100 miles to attend.

The full Symphony Orchestra of 110 musicians will play under the direction of Dr. Serge Koussevitzky. This concert is a repeat of the regular Monday night concert.

THIS CLIPPING FROM

REPORTER

Foxboro, Mass
10/28/39

To Hold Youth Concerts

The Youth Concerts which so delighted young people last season are to be given again this year in Symphony Hall, Boston, under the official title of "Boston Symphony Orchestra, Inc. Youth Concerts." Wheeler Beckett will again conduct 70 members of the Boston Symphony Orchestra in a series of six low-cost symphony concerts for young people of junior high or high school age. The dates are set for Wednesday afternoons at 3:30 o'clock, November 8th, December 6th, January 17th, February 7th, March 27th and April 10th or 24th.

Mrs Minot F. Inman has represented the Youth Concerts Association here and reports that thirty-nine Foxboro High School pupils have applied for series tickets so far this season.

Directors of the Youth Concerts Association are: Wheeler Beckett, Edwin S. Webster, Edward A. Taft, and Charles F. Hovey, Secretary-Treasurer.

Because admission prices are purposely kept low, communities which send pupils are organizing to help the Youth Concerts Association of Boston support these concerts. The committee in Foxboro is composed of Mrs Minot F. Inman, Mrs Harold Edgar Martin, and Mr Frederic W. Kempf, Supervisor of Music in the Foxboro Schools.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
OCT 31 1939

71

Phenomenal Growth of Interest in Symphony Music Is Met by Six Superb Concerts for Coming Season

Scheduled Course Brings Familiar, Famous Conductors

With another capacity audience expected, the Bushnell Concert Series opens tonight at 8:15.

The most interesting cultural development here during the past decade has been the phenomenal growth of public interest in symphony music.

Before the time of the dedication of the Bushnell Memorial in 1930, Hartford was hearing only an occasional symphony concert. Since that date, however, appreciation of the wonderful art-form has expanded so rapidly that now the Bushnell management is hard pressed to find seats for all who want to attend the concerts in its Symphony Series.

Again Six Concerts

This year the Bushnell has again scheduled six symphony concerts to be performed by five of the world's major orchestras. The New York Philharmonic-Symphony under the direction of its dynamic leader, John Barbirolli, is starting the course. Dr. Serge Koussevitzky will bring his celebrated Boston Symphony Orchestra here for two concerts. The other orchestras to be heard in the current course are the National Symphony with Dr. Hans Kindler, the Cleveland with Artur Rodzinski, and the Philadelphia with Eugene Ormandy.

By this time each of these orchestras has become firmly established in the favor of the Bushnell audience. Dr. Koussevitzky, who has been coming here steadily since 1930, is the dean of the Bushnell series conductors. He and his brilliant Bushnell concerts have virtually become a Hartford institution. His programs are always interesting, frequently even exciting. Many concert goers remember vividly their extraordinary sensations when they first heard under Koussevitzky's baton at the Bushnell the pulsing dissonances of Ravel's "Bolero."

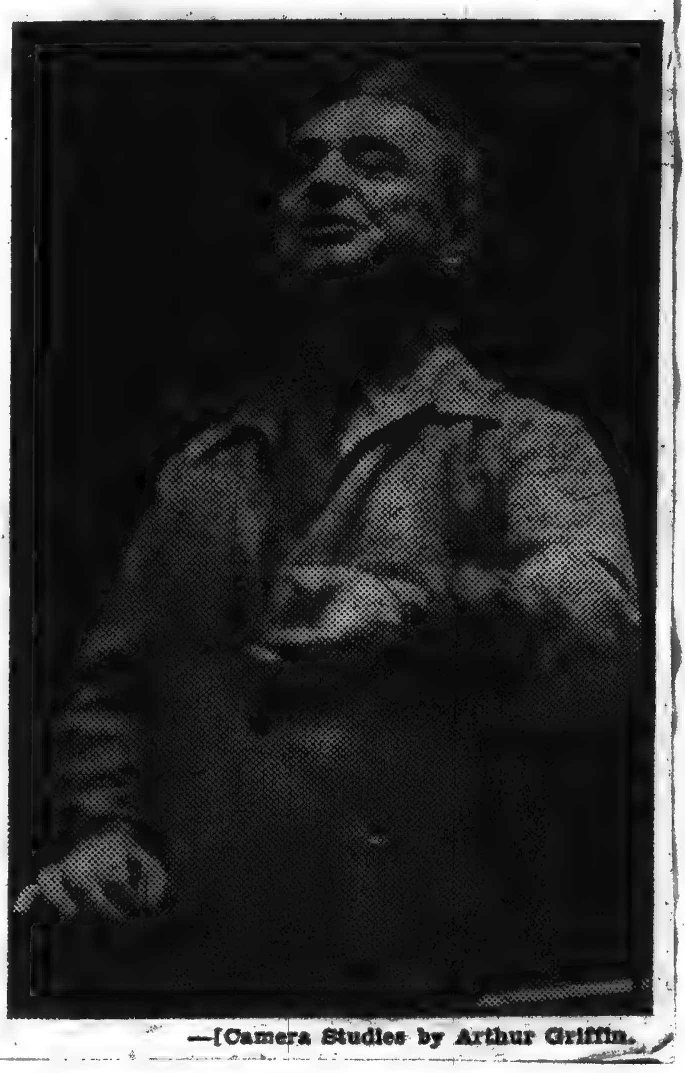
Barbirolli Will Come

Barbirolli is the slender Englishman who performed the almost incredible feat of stepping into the place of Arturo Toscanini and winning instant acclaim from the ever critical Philharmonic-Symphony audience. It had been feared for a time this season that the war would take him away from this country, but Americans learn with pleasure and relief that he is in a class not likely to be called for service soon.

Because of the scope and variety of the particular art which each brings to his respective podium, Dr. Kindler, Mr. Rodzinski and Mr. Ormandy will be welcomed back warmly again by the Hartford audience. With the exception of Metropolitan Grand Opera and the occasional world premiere of a play, the Bushnell Symphony concerts are the liveliest events on Hartford's cultural calendar. Both musically and socially, they are "tops," and from present indications the coming orchestra season will be one of the best in the history of the Bushnell.

Serge Koussevitzky as His Musicians See Him

The conductor of the Boston Symphony Orchestra, shown here during a rehearsal, will bring his musicians here for two programs in the Bushnell Concert Series of 1939-1940. The Boston is the only one of the five major orchestras of the series which appears here twice during the season.



—[Camera Studies by Arthur Griffin.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
NOV 1 - 1939

Boston Orchestra Plays Hanson Symphony

The Boston Symphony Orchestra will give its first performance of Dr. Howard Hanson's Third Symphony Friday, with Dr. Hanson, director of the Eastman School of Music, conducting.

Dr. Serge Koussevitsky, conductor of the Boston Symphony, will lead the orchestra in its first New York City performance of the composition next week, and has invited Dr. Hanson to conduct its premier Boston performance Friday afternoon and Saturday evening. The famed Boston ensemble has previously played Dr. Hanson's second symphony, the "Romantic," and later in the year will play his first, the "Nordic."

THIS CLIPPING FROM
PORTLAND, MAINE
PRESS HERALD
OCT 29 1939

Maine Musical Circles

By Wm. H. Brown, Jr.

Yves Chardon, noted composer and solo cellist for the Boston Symphony, sailed for France recently to enter the service of his native country. His summons to the colors came scarcely a week after he was released from a Boston hospital where he had been confined for two months, undergoing several operations. He was conscripted without investigation or examination, an example of the French policy: "A uniform for every man."

M. Chardon was to have appeared in a series of Bach concerts at Bowdoin College during the winter season. He was also to have produced Beethoven's extremely difficult Ninth Symphony this year in Boston.

The Countess Chardon, wife of the composer, has taken over her husband's duties as official of the Longy School in Cambridge, Mass.

* * *

The membership committee of the Portland Symphony Orchestra has auditioned and accepted three new members to the organization. They are: Marion Goodwin, Virginia Knight and Carolyn Corson. All three are to be members of the violin section.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
OCT 31 1939

Hanson to Conduct Boston Orchestra In His Symphony

Dr. Howard Hanson left Rochester late yesterday for Boston to accept an invitation from Serge Koussevitsky, conductor of the Boston Symphony Orchestra, to conduct his Third Symphony at the concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening.

This will be the first Boston performance of the symphony. Dr. Koussevitsky will conduct the Boston Symphony in the first New York performance of the symphony to be given in that city next week.

Dr. Koussevitsky has planned performances of Dr. Hanson's three symphonies for this season with the Boston orchestra. The second symphony — the "Romantic" — has been played previously at Boston concerts. Later in the year the first symphony—the "Nordic"—is scheduled for performance. Rochester has yet to hear a public performance of Dr. Hanson's Third Symphony which was written in commemoration of the Swedish tercentenary a year ago.

THIS CLIPPING FROM
NEW YORK CITY
METRONOME
NOV - - 1939

Alfred Music Reprints Modern Drum Studies

Alfred Music Co. announces that the long out of print Modern Drum Studies by Simon Sternburg, member of the Boston Symphony and former drum columnist of METRONOME, has now been republished in a revised and enlarged edition containing 312 practical dance rhythm studies embracing American, continental, and oriental rhythms and including such instruments as the guiros, claves, bongos, and maracas.

A unique feature is 85 pages of solid drumming.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
NOV 1 - 1939

Another meeting of trustees of the Berkshire Music festival was held this afternoon at the Stockbridge home of Miss Gertrude Robinson Smith to discuss the question of holding six or nine concerts at Tanglewood next August. It was announced after the meeting that no decision had been reached. Differences of opinion exist among the trustees as to the advisability of extending the concerts over a third week, and it was said that more time is needed to straighten out certain difficulties which have come to the top. The Boston Symphony orchestra, which will give the concerts, wants nine in three weeks. A trustee said tonight that the board hoped to reach a definite decision two weeks hence.

THIS CLIPPING FROM
CHICAGO, ILL.
DOWN BEAT
NOV 1 - 1939

WITH THE LONGHAIRS

Boston's Non-Union Symph Left Out

BY KURT POLNARIOFF
(First Violinist, Pittsburgh Symphony)

New York—The reason the Boston symphony didn't participate in the recent New York music festival was because Local 802 clamped down and forbade this infamously non-union outfit to take part. Some typical Back Bay ideas on democracy keep the boys from joining hands with the AFM.

Rex Riccardi, secy of Local 77, and incidentally of Italian extraction himself, asked Local 802 to join the Philly Local in a protest against Mussolini's Musical Morons' recent announcement of a violin contest to be held in Genoa next year to commemorate the birth of Paganini. The rules of this international(?) contest state quite plainly that it is open to all fiddlers except those of kosher extraction. That's like holding a bagpipe playing contest open to all but Scotchmen.

THIS CLIPPING FROM

HARTFORD, CONN.
TIMES
11/1/39

WORDS About Music *And Musicians*

The fourth program for the Friday afternoon and Saturday evening concerts by the Boston Symphony Orchestra this week finds Richard Burgin, concertmaster, as conductor, Dr. Howard Hanson as guest conductor and Emanuel Feuermann as cello soloist.

The first performances at these concerts of Toch's "Pinocchio, a Merry Overture", will open the program followed by Dr. Hanson's Symphony No. 3, conducted by the composer in first concert performances. Mr. Feuermann will be soloist in the Haydn Concerto for Violoncello in D major and the program will close with the Strauss "Don Juan" Tone Poem, Op. 20.

* * *

The second season of the Boston Symphony Orchestra Youth Concerts, with Wheeler Beckett as conductor, will be given Wednesdays, Nov. 8, Dec. 6, Jan. 17, Feb. 7, Mar. 27 and Apr. 10 from 3:30 to 5 p. m.

The first program will include Nicolai's Overture, "The Merry Wives of Windsor," the Ravel-Moussorgsky "Pictures at an Exhibition," Handel's "Water Music Suite" and the Liszt "Les Preludes."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
OCT 31 1939

21

Phenomenal Growth of Interest in Symphony Music Is Met by Six Superb Concerts for Coming Season

Scheduled Course Brings Familiar, Famous Conductors

With another capacity audience expected, the Bushnell Concert Series opens tonight at 8:15.

The most interesting cultural development here during the past decade has been the phenomenal growth of public interest in symphony music.

Before the time of the dedication of the Bushnell Memorial in 1930, Hartford was hearing only an occasional symphony concert. Since that date, however, appreciation of the wonderful art-form has expanded so rapidly that now the Bushnell management is hard pressed to find seats for all who want to attend the concerts in its Symphony Series.

Again Six Concerts

This year the Bushnell has again scheduled six symphony concerts to be performed by five of the world's major orchestras. The New York Philharmonic-Symphony under the direction of its dynamic leader, John Barbirolli, is starting the course. Dr. Serge Koussevitzky will bring his celebrated Boston Symphony Orchestra here for two concerts. The other orchestras to be heard in the current course are the National Symphony with Dr. Hans Kindler, the Cleveland with Artur Rodzinski, and the Philadelphia with Eugene Ormandy.

By this time each of these orchestras has become firmly established in the favor of the Bushnell audience. Dr. Koussevitzky, who has been coming here steadily since 1930, is the dean of the Bushnell series conductors. He and his brilliant Bushnell concerts have virtually become a Hartford institution. His programs are always interesting, frequently even exciting. Many concert goers remember vividly their extraordinary sensations when they first heard under Koussevitzky's baton at the Bushnell the pulsing dissonances of Ravel's "Bolero."

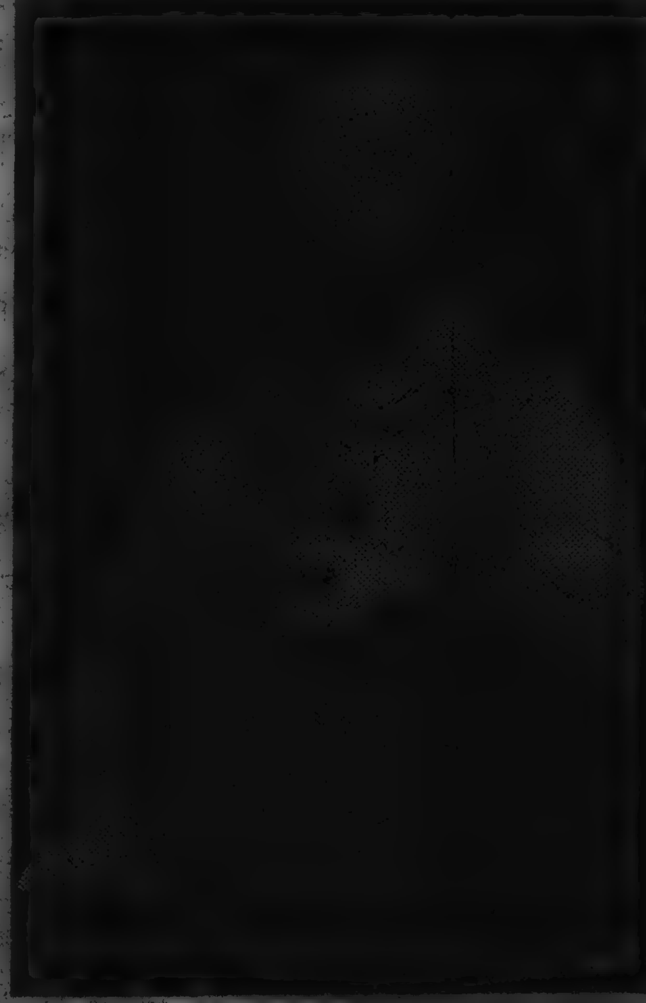
Barbirolli Will Come

Barbirolli is the slender Englishman who performed the almost incredible feat of stepping into the place of Arturo Toscanini and winning instant acclaim from the ever critical Philharmonic-Symphony audience. It had been feared for a time this season that the war would take him away from this country, but Americans learn with pleasure and relief that he is in a class not likely to be called for service soon.

Because of the scope and variety of the particular art which each brings to his respective podium, Dr. Kindler, Mr. Rodzinski and Mr. Ormandy will be welcomed back warmly again by the Hartford audience. With the exception of Metropolitan Grand Opera and the occasional world premiere of a play, the Bushnell Symphony concerts are the liveliest events on Hartford's cultural calendar. Both musically and socially, they are "tops," and from present indications the coming orchestra season will be one of the best in the history of the Bushnell.

Serge Koussevitzky as His Musicians See Him

The conductor of the Boston Symphony Orchestra, shown here during a rehearsal, will bring his musicians here for two programs in the Bushnell Concert Series of 1939-1940. The Boston is the only one of the five major orchestras of the series which appears here twice during the season.



—[Camera Studies by Arthur Griffin.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
NOV 1 - 1939

Another meeting of trustees of the Berkshire Music festival was held this afternoon at the Stockbridge home of Miss Gertrude Robinson Smith to discuss the question of holding six or nine concerts at Tanglewood next August. It was announced after the meeting that no decision had been reached. Differences of opinion exist among the trustees as to the advisability of extending the concerts over a third week, and it was said that more time is needed to straighten out certain difficulties which have come to the top. The Boston Symphony orchestra, which will [illegible] the concerts, wants nine in three weeks. A trustee said tonight that the board hoped to reach a definite decision two weeks hence.

THIS CLIPPING FROM
PORTLAND, MAINE
PRESS HERALD
OCT 29 1939

Maine Musical Circles

By Wm. H. Brown, Jr.

Yves Chardon, noted composer and solo cellist for the Boston Symphony, sailed for France recently to enter the service of his native country. His summons to the colors came scarcely a week after he was released from a Boston hospital where he had been confined for two months, undergoing several operations. He was conscripted without investigation or examination, an example of the French policy: "A uniform for every man."

M. Chardon was to have appeared in a series of Bach concerts at Bowdoin College during the winter season. He was also to have produced Beethoven's extremely difficult Ninth Symphony this year in Boston.

The Countess Chardon, wife of the composer, has taken over her husband's duties as official of the Longy School in Cambridge, Mass.

* * *

The membership committee of the Portland Symphony Orchestra has auditioned and accepted three new members to the organization. They are: Marion Goodwin, Virginia Knight and Carolyn Corson. All three are to be members of the violin section.

THIS CLIPPING FROM
CHICAGO, ILL.
DOWN BEAT
NOV 1 - 1939

WITH THE LONGHAIRS

Boston's Non-Union Symph Left Out

BY KURT POLNARIOFF
(First Violinist, Pittsburgh Symphony)

New York—The reason the Boston symphony didn't participate in the recent New York music festival was because Local 802 clamped down and forbade this infamously non-union outfit to take part. Some typical Back Bay ideas on democracy keep the boys from joining hands with the AFM.

Rex Riccardi, secy of Local 77, and incidentally of Italian extraction himself, asked Local 802 to join the Philly Local in a protest against Mussolini's Musical Morons' recent announcement of a violin contest to be held in Genoa next year to commemorate the birth of Paganini. The rules of this international(?) contest state quite plainly that it is open to all fiddlers except those of kosher extraction. That's like holding a bagpipe playing contest open to all but Scotchmen.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
OCT 31 1939

Hanson to Conduct Boston Orchestra In His Symphony

Dr. Howard Hanson left Rochester late yesterday for Boston to accept an invitation from Serge Koussevitsky, conductor of the Boston Symphony Orchestra, to conduct his Third Symphony at the concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening.

This will be the first Boston performance of the symphony. Dr. Koussevitsky will conduct the Boston Symphony in the first New York performance of the symphony to be given in that city next week.

Dr. Koussevitsky has planned performances of Dr. Hanson's three symphonies for this season with the Boston orchestra. The second symphony — the "Romantic" — has been played previously at Boston concerts. Later in the year the first symphony—the "Nordic"—is scheduled for performance. Rochester has yet to hear a public performance of Dr. Hanson's Third Symphony which was written in commemoration of the Swedish tercentenary a year ago.

THIS CLIPPING FROM
NEW YORK CITY
METRONOME
NOV -- 1939

Alfred Music Reprints Modern Drum Studies

Alfred Music Co. announces that the long out of print Modern Drum Studies by Simon Sternburg, member of the Boston Symphony and former drum columnist of METRONOME, has now been republished in a revised and enlarged edition containing 312 practical dance rhythm studies embracing American, continental, and oriental rhythms and including such instruments as the guiros, claves, bongos, and maracas.

A unique feature is 85 pages of solid drumming.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
11/1/39

WORDS About Music —And Musicians—

The fourth program for the Friday afternoon and Saturday evening concerts by the Boston Symphony Orchestra this week finds Richard Burgin, concertmaster, as conductor, Dr. Howard Hanson as guest conductor and Emanuel Feuermann as cello soloist.

The first performances at these concerts of Toch's "Pinocchio, a Merry Overture", will open the program followed by Dr. Hanson's Symphony No. 3, conducted by the composer in first concert performances. Mr. Feuermann will be soloist in the Haydn Concerto for Violoncello in D major and the program will close with the Strauss "Don Juan" Tone Poem, Op. 20.

• • •

The second season of the Boston Symphony Orchestra Youth Concerts, with Wheeler Beckett as conductor, will be given Wednesdays, Nov. 8, Dec. 6, Jan. 17, Feb. 7, Mar. 27 and Apr. 10 from 3:30 to 5 p. m.

The first program will include Nicolai's Overture, "The Merry Wives of Windsor," the Ravel-Moussorgsky "Pictures at an Exhibition," Handel's "Water Music Suite" and the Liszt "Les Preludes."

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
NOV 1 - 1939

Boston Orchestra Plays Hanson Symphony

The Boston Symphony Orchestra will [illegible]st performance of Dr. Howard Hanson's Third Symphony Friday, with Dr. Hanson, director of the Eastman School of Music, conducting.

Dr. Serge Koussevitsky, conductor of the Boston Symphony, will lead the orchestra in its first New York City performance of the composition next week, and has [illegible] Dr. Hanson to conduct its premier Boston performance Friday afternoon and Saturday evening. The famed Boston ensemble has previously played Dr. Hanson's [illegible], the "Romantic," [illegible] his [illegible]

Herald Nov. 2

MUSIC

PHILHARMONIC SYMPHONY

By ALEXANDER WILLIAMS

The Philharmonic Symphony Orchestra of New York, John Barbirolli, conductor, gave a concert last night in Symphony Hall. The program was as follows:

Elgar .... Introduction and Allegro for strings, Op 47
Ravel .... "Daphnis and Chloe," Suites Nos. 1 and 2.
Mozart ......Symphony in C major K. 338
Weinberger .... Variations and Fugue, "Under the Spreading Chestnut Tree"

A visit from the New York Philharmonic ought to be an occasion, one would think, when the musical in the town would quite normally turn out in force. It is an absolutely first class orchestra under a young conductor of talent that has been proved successfully, if not sensationally, in the past few seasons. The comparative indifference—not of those who came to the hall, but of those who failed to come—argues that as a general public we are either too smug in the security of the virtues of our own orchestra or not really musical or both!

It is considered a cardinal sin of criticism to scold the public, to which the retort is that righteous astonishment is not petulance. Here was an admirable opportunity to listen and compare the merits of one great orchestra with those of another, and it was an opportunity that largely failed to capture the imagination of the public. Let it be said again, that those who did fill two-thirds of Symphony Hall last night showed a keen appreciation of what was presented to them.

Mr. Barbirolli began his concert with one of Elgar's most impressive works, one that delights the heart of a string player and that silences the rather harshly unsympathetic attitude to this composer's music that prevails in this country. Elgar knew exactly how to write for string sonorities and to exploit them subtly and to marvelous effect. Naturally the Philharmonic's superb strings were most advantageously heard.

Ravel's "Daphnis and Chloe" we have come, not altogether without the aid of New York's critical enthusiasm, to regard as a special property of the Boston Symphony and its conductor. Mr. Toscanini and the NBC last winter did but convince us in our pride. Mr. Barbirolli wisely produced the first suite as well and guided it into the familiar second with nine measures of the ballet score not previously heard in concerts here. If a fault is to be found—and it must be found—it lies in the somewhat crude, if musically convincing, interpretation. Sonorities were not as thoughtfully produced, crescendi from pianissimo to fortissimo were not as broad and hence not as exciting as we have been used to. Nevertheless the performance was far more sympathetic than what we heard from the NBC.

Another criticism of Mr. Barbirolli's occasional lack of regard for just sonority was his retention of all the high strings and reduction of the 'celli and double basses in the Mozart. The result was an odd balance of tone, and especially in the finale where the first violins overpowered the woodwind. The conductor's tempi were admirable in this charming symphony; and if he occasionally erred on the side of fastidiousness in his reading, there is something to be said for a hint of mannerism in the early music of Mozart.

Jaromir Weinberger's Variations and Fugue, "Under The Spreading Chestnut Tree," had its first Boston performance last night. The music, of a very obvious and even trivial character, has received much praise for its wit. But this is of a clumsy nature in Mr. Weinberger's hands. Such widely different composers as Strauss and Prokofieff have done somewhat similar music far more cleverly and with much more deliciously entertaining results. The variations are in the nature of pastiches, and they have at least the merit of being easy to follow.

The Philharmonic is so fine an orchestra—a fact one sometimes forgets after hearing it on the air after Sunday luncheon—that it was a quickening pleasure to listen to it in the flesh in Symphony Hall under Mr Barbirolli's guidance.

Globe Nov. 2

MUSIC

SYMPHONY HALL

New York Philharmonic

John Barbirolli and the New York Philharmonic-Symphony Orchestra made another visit to Symphony Hall last night. Their concert was exceptionally interesting and pleasurable. In the first place, it extends one's tonal horizons to hear a major American orchestra from another city, and in the second, Mr. Barbirolli's program was unhackneyed.

The evening began with Sir Edward Elgar's Introduction and Allegro for strings, and ended with the first Boston performance of the Variations and Fugue, by Jaromir Weinberger, on the English tune "Under the Spreading Chestnut Tree." In between came the two "Daphnis and Chloe" suites by Ravel, and one of the less frequently heard Mozart symphonies, that in C major, No. 34 (K. 338).

Mr. Barbirolli has developed as technician and interpreter. His first-rank orchestra responds very sensitively to his demands. All that was evident in Mr. Barbirolli's able reading of the Ravel suites, virtuoso music that exacts the utmost of players' technic, and of a conductor's imagination. While it seems true that Mr. Barbirolli still gives more attention to broad outlines and the flow of rhythm than to precision or subtle nuances, there was color in the "Daphnis and Chloe" pieces, together with vitality and a sufficient breadth of style.

The New York Philharmonic tone seems to have become deeper and richer since Mr. Barbirolli has been at the helm. While Elgar's comfortable, spacious music was a bit hurried, it enjoyed remarkable string sonorities.

Weinberger's Variations and Fugue indicate a composer with much theoretical learning and a fine sense of fun. He has taken a good tune and juggled it about cleverly. The first of the six variations is a canon, the second a bow to the old madrigalists, the third an apostrophe to Shakespeare's "The Black Lady," there is a suggestion of bagpipes in the fourth, the fifth is a pastorale and the six finds a solo bassoon solemnly intoning the same notes with as much persistence as Dickens' coachman Weller held forth on the subject of widows. For this information we are indebted to the composer's program notes, without which the music would still be enjoyable but not so clear.

The Fugue winds up in a burst of orchestral fireworks as the Chestnut Tree tune is combined with a double fugue. Here and there are echoes of Ravel's orchestral technic, and the fugue happily reminisces a bit of Weinberger's earlier and equally ingenious fugue—that from "Schwanda, the Bagpiper." The composer bowed from the stage.

Mr. Barbirolli's performance of the Mozart Symphony was a good, healthy one, completely free from the "Dresden china" over-refinement that used to be Mozart's lot, and yet sufficiently polished. Conductor and orchestra were enthusiastically received by an audience that should have been larger.—C. W. D.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

NOV 2 - 1939

THE SAXOPHONE.

[From the Providence Bulletin.]

Though it is nearly 100 years since Adolphe Sax sat him down and devised the saxophone, the instrument is still an irregular member of classic society. Last week Dr. Koussetvitsky got credit for the season's first novelty by sandwiching two saxophone solos into his symphony orchestra program.

The soloist, Sigurd Rascher, apparently did himself and his instrument proud and was warmly praised by the critics (the two we read) for his mellow tone and expert quaver. Yet it was plain to be seen that they regarded him as an interloper.

And we'd like to know why the sax has fallen into second rate company—dance orchestras and military bands. It has a beautiful voice, halfway between a horn and a reed. It can be as humorous as a bassoon and as melancholy as a 'cello. It is a very decent instrument, too, not at all bold or intrusive.

We've searched the music books to find out why it hasn't made good in high society, but nary a word can we find. And we'd appreciate very much a word from someone who knows why this lovely instrument has been consigned to jazz and squawk and clown and waste its sweetness on the midnight air.

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER

V 2 - 1939

Jascha Heifetz to Give Boston Recital Nov. 12

Jascha Heifetz, world famous violinist and recent recruit to the ranks of Hollywood celebrities, will be heard in his only Boston recital of the season on Sunday afternoon November 12, at Symphony hall.

This will be Heifetz's first concert in Boston since the release of his new motion picture "They Shall Have Music." His work in this picture set a high standard of artistic excellence for the performance of music in a motion picture, and has afforded many the opportunity of studying his technique at "close range."

Heifetz does not rest on his fame in the concert hall and the motion picture studio. He is well known for his transcriptions for the violin from Bach, Schubert, Scarlatti, and other composers. He has also made many well known recordings, the most recent being that of the Brahms Violin Concerto with the Boston Symphony orchestra, Serge Koussevitzky, conductor. For relaxation, Heifetz plays the piano accordion, collects books, and plays a fast game of ping-pong.

Mail orders for the Boston recital are being accepted at the Symphony hall box-office, where seats are now on sale. The program which Mr. Heifetz will play will soon be announced.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

NOV 2 - 1939

Nocturnes Are Presented by Hub Orchestra

Large Audience Attends First Supplementary Concert — Works of Harl McDonald Featured.

Despite the downpour of rain, music-lovers from all over New England comfortably filled Symphony Hall in Boston on Tuesday afternoon for the first matinee concert in the supplementary series by the Boston Symphony Orchestra.

Novelty on the program in first performance was music by Harl McDonald, American composer and manager of the Philadelphia Symphony Orchestra. It consisted of two nocturnes for orchestra, under the general title of San Juan Capistrano. This is a little Californian village on the Mexican border in which life today is much the same as it was years and years ago. Into music the composer had put his impressions, first of "The Mission" and then of "The Fiesta" in that little community. The subtitles set the musical scene. In the first nocturne it was to have been expected that the mission bells and a religious chant would be heard. By way of contrast, gaiety and movement were to be expected in the fiesta. These, to be sure, are not original themes. They have inspired many composers. Conspicuous originality on the part of Mr. McDonald was not to be anticipated. But in the two pieces was grateful and often colorful music that seemed to please the audience. On it Dr. Koussevitzky, to whom the pieces were dedicated, lavished sympathetic care.

The three impressionistic pictures of Debussy's "La Mer" are familiar as Dr. Koussevitzky portrays them. Again there was a superb performance of one of the most impressive compositions inspired by the changing moods of the sea.

As for the Beethoven "Eroica," conductor and orchestra may always be depended upon to reveal its beauties to the full. The bold attacks and sweeps of the strings, the incisive chords in the brass section again scored their effects.

S. R. F.

Post Nov. 2

CONCERT BY PHILHARMONIC

Mr. Barbirolli's Conducting Arouses Admiration

BY WARREN STOREY SMITH

From hearing no orchestra but its own over a period of years, Boston has gone lately to the point where out-of-town bands have become quite the usual thing. Last evening it was the New York Philharmonic-Symphony, returning to Symphony Hall with Mr. Barbirolli again in command, in a programme of pieces by Elgar, Ravel, Mozart and Weinberger.

This reviewer confesses to an honest liking for the conducting of Mr. Barbirolli. Succeeding Toscanini was a tough assignment, but actually, the younger man has proved himself to be a leader of wider sympathies than the elder. Compare last evening's performance of the second suite from Ravel's "Daphnis and Chloe" with that given here last season by the N. B. C. orchestra under the revered Arturo. And Mr. Barbirolli is to be commended for his ingenuity in placing the two suites together on a concert programme. For once, the beginning of the second suite had the effect which it was meant to produce in the theatre.

Elgar was represented last evening by the "Introduction and Allegro" for strings, a familiar enough piece, more impressive for its scoring than for its strictly musical content. The Mozart item was the Symphony in C major, No. 34, an early work, not to be confused with the "Jupiter," in the same key. Mr. Barbirolli's Mozart is in the true 18th century spirit and offers grace without preciosity. In short, here was admirable Mozart admirably played.

And now to the real hit of the evening, Jaromir Weinberger's Variations and Fugue on the English folk-tune, "Under the Spreading Chestnut Tree," which recently had its world premiere at the Philharmonic Symphony's opening concert in New York. The composer of "Schwanda the Bagpipe Player" combines a pretty fancy with enormous musical erudition. Moreover, he is one of the few modern composers who, vertically speaking, seems actually to prefer a third to a second. Present last evening, Mr. Weinberger was at length summoned to the stage by Mr. Barbirolli to share the applause which his brilliant composition had occasioned.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

NOV 2 - 1939

Community Artists

Dorothy Maynor to Open Concert Series December 8

Dorothy Maynor, Negro soprano, will be the artist at the opening recital of the Community Concert Course of the Oranges at East Orange High School December 8, it was announced today by Mrs. William S. Nelson, secretary of the organization. Miss Maynor is said to have been "discovered" by Serge Koussevitzky, director of the Boston Symphony, and sang with the orchestra and also in a recital last season at the Berkshire Festival.

Others to appear in the series are Toscha Seidel, violinist, who will play at the second concert January 18, and Mieczyslaw Munz, pianist, to be heard in the closing event March 1.

THIS CLIPPING FROM

ARLINGTON, MASS.
ADVOCATE
11/2/39

Local Students to Hear Boston Symphony Concert

The program of the first Boston Symphony Orchestra, Inc., Youth Concert, which 25 Arlington high school young people will hear at 3:30 Wednesday afternoon, November 8 in Symphony Hall with Wheeler Beckett conducting 70 Boston Symphony players, is as follows: Nicolai's Overture to the Merry Wives of Windsor, Handel's Water Music Suite, Ravel-Moussorgsky's Pictures at an Exhibition, and Liszt's Les Preludes.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

NOV 2 - 1939

Tuesday Matinee Opens Short Symphony Series

After announcing Arthur Foote's Suite for Strings in E major to open the short series of six monthly paired programs by the Boston Symphony Orchestra, Dr. Koussevitzky went current American again Tuesday afternoon and gave us 40-year-old, Colorado born Harl McDonald's "San Juan Capistrano" (Two Nocturnes for orchestra—"The Mission" and "Fiesta"). This was the novelty for the Tuesday "Commuters" concert following its first performance by the orchestra Monday night. Understandably the score is dedicated to Dr. Koussevitzky.

We found the "Mission" remote and of a delicate dream texture through which churchly processional melodies penetrate. It has refinement and flavor. The first portion of "Fiesta" is equally or more delicate of dynamic texture but the Jota rhythm emerging hints of a people down on our Southern borders whose life turns easily to gaiety. It seemed to this hearer that the dance rhythm was a trifle too much subdued; not quite felt. The relation of the other dance portion was just but both Jota and Habanera might be stepped up a trifle without losing character.

Again within two weeks we heard Debussy's expression of the sea he so loved "La Mer." Its beauty of orchestration paints many phases of shimmer and ruffle and stir; of brief inconstancies and battles with the element of the wind till one mighty wave, like Hokusai's print, rises up and breaks slowly into foam.

The noble "Eroica" symphony of Beethoven went its course as pensively joyous of Allegro, as eloquent of the Funeral March in changing memories of loss, as thistledown light of Scherzo and exchanting of final Allegro as the great Boston Symphony alone, we believe, can present it. Last night offered an immediate comparison of the resident symphony's golden tone with the New York Philharmonic under Barbirolli, as guest organization in Symphony Hall.

The next concerts in the short series will come Dec. 4 and 5. Simon Barer will be piano soloist.

A. C. R.

73

C.M.S. Nov. 2nd

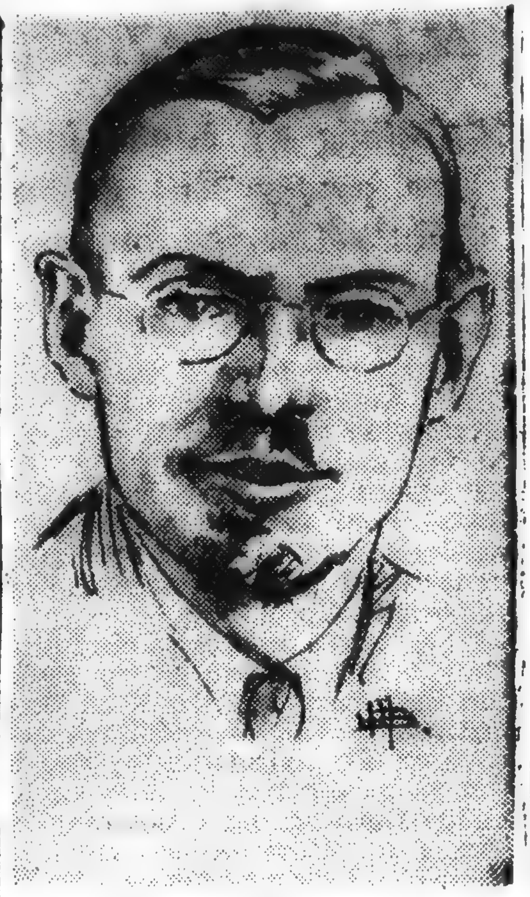
New Works by Hanson, Toch, For This Week's Symphony

By Alfred H. Meyer

Novelty in almost embarrassing riches awaits the public of the Symphony concerts this week. Dr. Howard Hanson's Third Symphony is to receive its first concert performance, with the composer conducting. Ernst Toch's "Pinocchio, a Merry Overture," is to be heard for the first time in Boston The distinguished cellist, Emanuel Feuermann, makes his bow to these audiences in the familiar old Concerto in D of Haydn.

Dr. Hanson wrote his new symphony in anticipation of the tercentenary of the first coming of the Swedes to America, and of the founding of the first Swedish settlement in Delaware, in 1638. He began work on it in 1936, conducted the first three movements of it at a radio concert over the CBS system, Sept. 19, 1937, conducted the whole of it with the NBC Orchestra March 26, 1938. The present performances are the first to be given in a concert hall.

In a pleasant interview this week, Dr. Hanson gave information that this new symphony marks a return, on his part, to an endeavor to express "Nordic" feeling in his music. His first symphony was entitled "Nordic." His second (which like the present one had its première in Boston) was entitled "Romantic" and constituted an act of rebellion on the part of the composer against the excessive "classicism" of the nineteen-twenties. The new symphony continues the trend of the first.



Howard Hanson

Who will direct the first concert performance of his Third Symphony at the concerts of the Boston Symphony Orchestra, Friday afternoon and Saturday evening.

* * *

Beyond this general "Nordic" feeling the symphony contains no programmatic elements. The first movement begins with an Andante lamentando, which serves principally to suggest a gray Northern atmosphere. The main body of the movement, Agitato, begins with a rugged, incisively rhythmed theme. The principal contrasting theme, religious in mood, has the contours of a Swedish chorale. The movement is a sonata-allegro. A feature of the movement is the gay dance tune which appears near the middle of the development section. This presently combines with previously heard thematic material to form the considerable climax which leads to the recapitulation.

The second movement, Andante tranquillo, peaceful and brooding in mood, ushers in very gradually a Northern folk-like tune. A smoothly lyrical horn theme brings the principal contrast.

The third movement, Tempo scherzando, vigorously rhythmic, is unusual in that the principal theme is a solo for kettledrums. The trio is based on a theme that is somewhat lyrical, together with a counterpoint derived from the tympani theme.

The Finale, Largamente e pesante, begins as a continuation of the scherzo. It serves in part as a recapitulation of the first two movements of the symphony, in part to furnish its own climactic ending to the whole. It deals with the brooding matter which introduces the first movement. It passes on to the religious feeling of the first-movement chorale. It develops its own melancholy principal theme, its march-like contrasting idea. With antiphonal treatment of the chorale it ushers in a climax, refers again to the rugged theme of the first movement and eventually, in the coda, to a climactic statement of the principal theme of the second movement, which Dr. Hanson considers the most important single thematic unit in the symphony.

* * *

In sharp contrast to the serious import of this symphony is the gay and sprightly little overture of Ernst Toch. When Mr. Toch was teaching at the New School for Social Research in New York, he happened at one time to be entertained at the home of its director, Alvin Johnson. The children had been given C. Collodi's "Pinocchio." Mr. Toch himself became interested in the doll which was carved out of wood, but which came to life to torment its maker. Its Eulenspiegel-like pranks must be set to music. And so the musical "Pinocchio," a Merry Overture" came into being—dedicated to Mr. and Mrs. Johnson.

The overture contains a wealth of thematic material, at times angular, as becomes a wooden doll, at times more flowing, but always witty, clever, gay. Toward the middle the angular principal theme yields a sparkling fugato. The handling of the orchestra is now dextrous, now piquant. And yes, even as in Dr. Hanson's symphony, there is near the end an amusing little tympani solo!

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 4 - 1939

PHILHARMONIC OFFERS ALL-SCHUBERT CONCERT

Castelnuovo-Tedesco Soloist Again Tomorrow; Rascher, First Saxophone Accompanist

The Florentine composer-pianist Mario Castelnuovo-Tedesco will be soloist for the third time tomorrow afternoon with the Philharmonic-Symphony Orchestra at Carnegie Hall, repeating his own Second Piano Concerto. The orchestral part of the program is also a repetition of the Thursday-Friday pair: Introduction and Allegro for Strings; Elgar; Overture to "Twelfth Night," Castelnuovo-Tedesco; "Romeo and Juliet," Tchaikovsky.

John Barbirolli will devote the program of next Thursday evening and Friday afternoon to music of Schubert: Dances for Strings (Five Minuets and Six Trios), Symphony No. 2 in B-flat major and Symphony No. 7 in C major.

Sigurd Rascher, saxophonist, will be the saxophone soloist to appear at the Philharmonic's regular subscription concerts in its ninety-eight years of existence when he plays with the orchestra next Saturday evening and Sunday afternoon. He will be presented in two works, the first New York performance of Debussy's Rhapsody for Saxophone and Orchestra in the revised versoin of Ernest Ansermet and the first New York performance of Ibert's Concertino for Saxophone and Orchestra.

Rascher made his American debut on Oct. 20 and 21 with the Boston Symphony under Koussevitzky, the first saxophonist ever to have appeared with that organization. Rascher was born of a Swedish father and an English mother in Germany in 1907.

THIS CLIPPING FROM
NUTLEY, N. J.
WEEKLY SUN

NOV 3 - 1939

Leon Carson

Musical Silhouettes—A Commentary On Music

CCC

"Love took up the harp of Life, and wrote on all the chords with might;
Smote the chord of Self, that, trembling, passed in music out of sight:"
—Tennyson

In Memoriam

"Say that she loved all life; she met each day
Expectantly, wide-eyed, with warm relief.
Her heart was keen for joy. Though rough the way
She could spin beauty out of all her grief."
From "A Portrait" out of "The Constant Flame"
by Charlotte Newton.

Orchestras

At least six of the great orchestras of America have already entered upon what now appears to be one of the finest of seasons for the instrument. Strong men of the baton, such as Koussewitzky, Ormandy, Stock, Rodzinski and Toscanini have resumed their work of direction.

It is interesting to note that the personnel of the major orchestras has never been a matter of more careful selection than it is today. Regardless of the views and criticisms of the critics as to individual conductors, it cannot be denied that they have been chosen only after a process of elimination, thus representing what might be called a survival of the fittest so far as American judgment is concerned.

While, unfortunately, there are other good native conductors who cannot find posts due to the scarcity of large, established symphonic bodies, the fact still remains that our leading orchestras have at the helm the men whom the supporters of symphonic movements prefer to have in charge of their concerts.

Aside from the foregoing thought, let us take heed of the fact that today America is almost the only land where great symphonic music can be heard without the interference of war, and this together with the radio carrying into millions of homes the message of humanity inherent in the works of the masters, makes America a place of blessed repose.

Still Strong

In 1919 the following comment appeared in one of the New York papers:

"Rachmaninoff was one of the real lions of last year's music season. He is likely to be the same this winter judging from the reception he got at his piano recital in Carnegie Hall a fortnight back."

Today Sergei Rachmaninoff is going stronger than ever, and on Saturday afternoon, November 11, will again appear in the same Carnegie Hall for his only New York recital of the season. Thirty years ago Rachmaninoff made his first appearance as conductor of the Philadelphia Symphony Orchestra.

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH

NOV 4 - 1939

Boston Symphony Announces Slate

The Boston Symphony Orchestra will open its season of five concerts in Carnegie Hall on Thursday evening, November 23, and Saturday afternoon, November 25.

Serge Kousevitsky will present the following program at the orchestra's concerts in Boston on Friday afternoon and Saturday evening next: Beethoven's Symphony No. 1, Piston's Concertina for piano and orchestra (Jesus Maria Sanroma) and Brahms Symphony No. .

THIS CLIPPING FROM
BROOKLYN, N. Y.
JEWISH EXAMINER

NOV 3 - 1939

Sigurd Raschner Saxophone Soloist At Carnegie Hall Next Saturday

Mario Castelnuovo-Tedesco, Florentine composer-pianist, will again be the soloist with the Philharmonic-Symphony Orchestra this Sunday afternoon at Carnegie Hall playing his own Second Piano Concerto. The orchestral numbers include Introduction and Allegro for Strings, Elgar; Overture to "Twelfth Night," Castelnuovo-Tedesco and Tchaikovsky's "Romeo and Juliet."

John Barbirolli will offer an all-Schubert program next Thursday evening and Friday afternoon at Carnegie. The items include Dances for Strings (Five Minutes and Six Trios), Symphony No. 2 in B-flat major and Symphony No. 7 in C major.

Sigurd Rascher, saxophonist, will be the first saxophone soloist to appear at the Philharmonic's regular subscription concerts in its ninety-eight years of existence, when he plays with the orchestra next Saturday evening and Sunday afternoon. He will be presented in two works: the first New York performance of Debussy's Rhapsody for Saxophone and Orchestra and the first local performance of Ibert's Concertino for Saxophone and Orchestra. Rascher made his American debut on Oct. 20 with the Boston Symphony under Koussevitzky. The orchestra program for Saturday and next Sunday includes the Handel-Harty Suite, "the Royal Fireworks," the Second Symphony of Schumann, and Debussy's Berceuse Heroique.

Ernest Schelling returns from Switzerland this Saturday to take up his duties as conductor of the Concerts for Young People. The first of the series of six Saturday morning concerts at Carnegie Hall open on November 18. The Carnegie Hall series has been augmented this year by another series of three Town Hall concerts. These are scheduled for Dec. 11, Jan. 22 and Feb. 19.

Globe Nov. 4

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin conducts the Boston Symphony concerts this week. That is, all but one number—Howard Hanson's Third Symphony—whose first concert performances are directed by the composer himself. There is also a new soloist, Emanuel Feuermann the cellist, who has chosen to play at his Boston Symphony debut the gracious Concerto of Haydn. The program begins with "Pinocchio, a Merry Overture," by Ernst Toch, and is concluded with that eternally youthful tone poem of Richard Strauss, "Don Juan."

That Mr. Burgin's powers as conductor seem to grow each year is a mild way of saying that he has become a very fine conductor indeed. His reading of "Don Juan" yesterday was one of the best within memory. The whole thing was clear; you could plainly hear several themes going on contrapuntally at the same time, and there were passion and atmosphere. His reading had, furthermore, the sculptured outlines resulting from a musicianly, well-conceived interpretation of a large score. And the orchestral tone was gorgeous.

So finely adjusted were soloist and accompaniment during the Haydn Concerto, the performance may be termed a true collaboration of talents. Neither outshone the other disadvantageously. Mr. Feuermann, whose musicianship has been hailed elsewhere, proved it to the Friday audience by deft technic, a dry but pure and well-poised tone and a fastidious style. Generally speaking, he suggests a miniaturist who delights in perfection of small details (even if his intonation of the cadenzas was not absolutely correct). His phrasing is of a "yielding softness" where others play more crisply. There is something to be said for both sides. Mr. Feuermann was very cordially received.

Howard Hanson says in the program book that his Third Symphony ". . . springs definitely from the north, and has its genesis in the composer's reverence for the spiritual contribution that has been made to America by the sturdy race of northern pioneers who, as early as 1638, founded the first Swedish settlement on the Delaware, and who were in later centuries to constitute such a mighty force in the conquering of the West." No other title is given, and no program, despite the composer's further statement that the Third, like his Second Symphony, ". . . stands as an avowal against a certain coldly abstract, would-be non-sentimental music professed by certain composers of high gifts."

If a title were needed, "Homage to Sibelius" would do very nicely. The harmonic and rhythmic treatment, the instrumentation of all four movements bring vividly to mind the symphonic traits of the Finnish master. Mr. Hanson writes fluently; the dimensions of his work are vast; his sonorities are grandiosely effective when the full orchestra is unrolling a spreading tapestry of sound. But no matter how agreeable, the music is derivative, neither American nor individual. Mr. Hanson was warmly applauded.

Toch's cheerful little overture about the Italian puppet whose nose grew longer each time he told a lie, furnished a spicy beginning for the concert. These performances are the first at Boston Symphony concerts, though the Overture has been heard at the Pops. The program will be repeated tonight at 8:15.—C. W. D.

74

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
NOV 4 - 1939

Music and Musicians

A Saxophonist, a Tenor and a Fiddler—Messrs. Rascher, Peerce and Francescatti.

By WILLIAM G. KING.

Young Sigurd Rascher is a man with a mission. He's engaged in a single-handed campaign to restore the jazz-abused saxophone to its birthright of musical respectability.

Last month he made his American debut with the Boston Symphony Orchestra, and next Saturday and Sunday he is to appear as soloist with the New York Philharmonic-Symphony. Before he came to this country he had proved the merits of his chosen instrument and his own virtuosity in Europe and Australia.

"The saxophone," he will tell you in his fluent but slightly Scandinavian-tinged English, "was an honest instrument before jazz gave it a bad name. It is still an honest instrument. How it is used makes the difference. That is true of nearly everything, isn't it? With a knife, one can cut bread, and with a knife one also can kill a man, but the quality of the knife is not changed.

"Of all the wind instruments, I think the saxophone is most suitable for solo playing. It offers the greatest possibilities for altering expression, color, pitch, tone. It is as flexible, almost, as a violin or a 'cello. But to make the most of its possibilities, one must master it as thoroughly as a great violinist masters the fiddle, and that requires as much study and practice as the violinist gives to his instrument. The reason it has been so badly abused is that there has been no tradition of playing it. If a poor violinist scratches at the fiddle, everybody will know he is playing it badly, because there are so many fine violinists whose art is always before the public. Nobody will blame the violin, because the Heifetzes and Zimbalists have shown what its possibilities are. But when the jazz player makes a saxophone moan and sob and shriek and do other unpleasant things, how is the listener to know that this is just bad saxophone playing, that the saxophone can make beautiful music, too? I have made it my work to bring back the idea that the saxophone is a good instrument, to do justice to it."

Mr. Rascher, a slender, sober-faced young man with earnest hazel eyes behind horn-rimmed spectacles, and a mass of wiry red hair that springs up from his head like Loge's when he removes the tight-fitting beret he affects, says that everybody believed he was crazy when he declared his intention of becoming a "serious" saxophonist.

"Maybe I was," he admits gently.

He was born in Germany thirty-two years ago, the son of a Swedish physician and an Englishwoman. He spent most of his childhood in Switzerland. Then he went to Stuttgart, and studied the clarinet in the Hochschule fur Musik there. Financial difficulties ended his schooling, and because there was a greater demand for saxophonists than for clarinet-players, he learned to play the brass instrument. He earned his living in dance-bands for several years before he decided to embark on his new career. He made his debut as a soloist at the Hanover Music Festival in 1932. Shortly afterward, following an appearance in Copenhagen, the Royal Danish Conservatory organized a special saxophone class, and appointed him to the faculty. In 1934, he became a professor at the Malmo Music Conservatory of Sweden. Many prominent composers have written works especially for him, among them Jacques Ibert, Alexander Glazunoff, Eric Coates, Wolfgang Jacobi and Lars-Erik Larsson. He will play the Debussy Rhapsody for Saxophone and Orchestra, in a revised version by Ernest Ansermet, and Ibert's Concertino for Saxophone and Orchestra, at his concerts with the Philharmonic-Symphony.

About Jan Peerce.

Jan Peerce is one of the best-known tenors in the United States, and one of the busiest, but he has never given a formal New York city recital. He will remedy that omission next Tuesday night at Town Hall.

He has been a featured artist at the Radio City Music Hall every season since its opening; he has appeared on scores of major radio programs; he has ventured successfully into grand opera, and Arturo Toscanini twice has chosen him to sing in performances of the Beethoven Ninth Symphony under his direction. Later this season, he also will appear as a soloist with the Philadelphia Orchestra under Sergei Rachmaninoff.

Peerce was born thirty-five years ago on New York's lower East Side, the son of a caterer. When he was a youngster, he sang alto in the choir of a neighborhood house of worship, and also learned to play the violin. He worked his way through high school and Columbia University by fiddling in a three-piece band, of which his brother Max was the drummer, that toured the local "borscht circuit."

After he left school and married, he worked in various night club orchestras, doing the "vocal refrains"—sometimes as many as forty a night—as well as playing the violin. He spent part of his off-time taking singing lessons. The late Samuel L. Rothafel, the famous Roxy, happened to hear him sing at an anniversary dinner for Weber and Fields at the Hotel Astor, and offered him a part in the opening show of the Radio City Music Hall.

Just two hours before curtain-time, however, Roxy told him the lengthy show had to be cut, and that his song was being eliminated. Peerce ran out of the theater, burst into tears, and wandered through the rainy streets for hours. But the next day he went back to the theater. After all, he had a four weeks' contract which paid him a salary whether he sang or not, and nobody could keep him from standing around in the wings. Erno Rapee, musical director of the theater, noticed him, and on an impulse, decided to give him a chance. He arranged to have Peerce sing an off-stage song in the following show. The tenor received such an ovation that the next performance found him front stage and center, in a featured "spot" of his own. He's held it ever since. Meanwhile, he has continued to study intensively, with the determination to make as much of a career in the concert-halls and opera-houses as he has in the theater and radio.

New Violinist.

Zino Francescatti, the French violinist who has been hailed in his native land and in South America as one of the outstanding virtuosi of his generation, has arrived here to begin a seven weeks' sold-out tour of the United States. He will make his New York debut playing the Paganini Concerto with the New York Philharmonic-Symphony Orchestra on November 18 and 19.

The French Government exempted him from military duty, along with certain other distinguished musicians who, it felt, could give more valuable service to France in the concert-halls of the world than in the trenches.

Mr. Francescatti, a sturdy, black-haired and brown-eyed young man with an infectious grin, was born in Marseilles on August 9, 1905. His father, Italian-born but a naturalized Frenchman, was a 'cellist in the orchestras of the Marseilles Opera and the Concerts Classiques. He also was a violinist of some note, a pupil of Ernesto Sivori, who was the only direct pupil of the fabulous Paganini.

The elder Francescatti was Zino's only teacher. After his death, when the boy was in his 'teens, Zino carried on by himself the system of training in violin, piano, harmony, theory, &c., which his father had outlined. His mother too, was a violinist, who met his father when she came to study with him. When Zino married, he also chose a fiddler, Yolande Potel de la Briere, graduate of the Paris Conservatoire.

He says he cannot remember when he did not have the urge to play the violin. When he was three, he used to take his undersized violin to bed with him, as other children take dolls or favorite toys. He played in public for the first time when he was five, and at ten, was soloist in a performance of the Beethoven Concerto with a Marseilles orchestra. His father, however, refused to permit him to be exploited as a child prodigy, so he retired after that event, making no other public appearances until his "second debut," as a soloist with the orchestra of the Concerts de Conservatoire at the Paris Opera, when he was twenty. Since then, he has played with most of the important orchestras of Europe, and has made extensive recital-tours of that continent. He went to South America for the first time last spring.

He owns two fine violins—a Guarneri and a Santo Serafin. He'll use the latter, which has a bigger tone, when he plays with the Philharmonic-Symphony.

His extra-musical interests include mountain climbing, adding to his collection of more than 20,000 stamps, and motoring.

With the Orchestras

Trans. Nov 4

Koussevitzky Plans Piston Piano Concertino—Menuhin Soloist in Chicago—Alec Templeton

Walter Piston's Concertino for Piano and Orchestra will be performed at the next regular pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzy, conductor, to be given in Symphony Hall on Friday afternoon and Saturday evening, Nov. 10 and 11. Jesus Maria Sanroma, who appeared in the first public performance of the Concertino, will be the soloist. Serge Koussevitzky will open the program with the First Symphony of Beethoven in C major, and close it with the Fourth Symphony of Brahms in E minor.

John Barbirolli will devote the New York Philharmonic-Symphony program of Thursday evening and Friday afternoon, Nov. 8 and 9, to Schubert: the Second and Seventh Symphonies and the "Dances for Strings." Sigurd Rascher, Danish saxophonist who made his American debut recently with the Boston Symphony Orchestra, appears with the Philharmonic on Saturday evening and Sunday afternoon, Nov. 11 and 12, in the Debussy Rhapsody and the Ibert Concertino, the works which he played in Boston.

Marcel Tabuteau, first oboist of the Philadelphia Orchestra, will be the soloist with that organization when they appear in Carnegie Hall, New York, on Tuesday evening, Nov. 7, under the direction of Eugene Ormandy. Mr. Tabuteau will play the Mozart Quartet in F (K. 370) for oboe and strings, which has been rescored by Stokowski for oboe and small orchestra. The program will also include Beethoven's First Symphony and Brahms' Second.

Nikolai Sokoloff will open the Seattle Symphony season on Monday evening, Nov. 13, in the Music Hall Theater. His program includes Ernest Schelling's "Victory Ball," Brahms' First Symphony and works of Weber and Wagner.

The Cleveland Orchestra's fifth pair of concerts in Severance Hall, Thursday and Saturday evenings, Nov. 9 and 11, includes David van Vactor's Symphony in D major with the composer conducting, Michel Brusselman's Suite after the Paganini Caprices, Debussy's "La Mer" and the overture to Verdi's "Sicilian Vespers." The Cleveland Orchestra's first "Twilight" Concert of the season on Sunday afternoon, Nov. 12, will perform works of Borodin, Tchaikovsky, Turina, Granados, Saint-Saens, Strauss and Brahms.

Menuhin to Play Brahms

SYMPHONY OFFERING SPARKLING

Post Nov 4, 1939

Hanson's Symphony, Toch's "Pinocchio" Included

BY WARREN STOREY SMITH

Richest in incident of any Symphony Concert in the season thus far was that of yesterday afternoon, which included the first concert performance of Howard Hanson's Third Symphony, under the baton of the composer, the first performance at the Symphony Concerts of Ernst Toch's "Pinocchio" and the first Boston appearance of a notable 'cellist, Emanuel Feuermann. The conductor was Richard Burgin.

MUSIC LIVELY, PLAYFUL

With so much to talk about it is difficult to know where to begin, unless it be at the beginning. Toch's Overture, then, is three years old and was played at a Pop Concert under Arthur Fiedler in 1938.

Subtitled "A Merry Overture," "Pinocchio" is exactly that. The music is lively, playful, deft, harmonically and orchestrally up-to-date, yet in one recurring melody reminiscent of an earlier, franker day. One might easily dismiss the piece as slight; yet it would be a good thing if more of our native-born composers had the address, the certainty of touch and sureness of effect, possessed by this Austrian exile who now makes California his home. The performance was as sparkling as the music.

The hand in the new Symphony is the hand of Howard Hanson, but the voice is that of Jan Sibelius. Wishing to pay homage to the northern pioneers who played so important a part in the settling of the West, Mr. Hanson, perhaps all unconsciously, fell to aping the musical and orchestral manner of the composer who, more than any other, has proved himself the ideal spokesman of the North.

Music Very Sibelian

If the Symphony is not all Sibelian, it is predominantly that and in so many ways that a well-informed musician coming unexpectedly upon it might take it for some Sibelius piece that he did not know.

There also are places where the resemblance is so pointed that the listener expects the music to go on as it does in the First, Second and Third Symphonies of the Finnish master. And there are things that fall below the Sibelius level as, for example, the banal theme from the second movement that is sonorously proclaimed at the end.

From the foregoing it may be inferred that the new Symphony sounds well. It does. Intrinsically it is more satisfying and satisfactory than its two predecessors, the "Nordic" and the "Romantic." Yesterday it and its composer were cordially received.

'Cellist Masterly

For his piece Mr. Feuermann chose the familiar Concerto of Haydn, and upon it he lavished the technical skill, the command of variedly beautiful tone, the musical sensibility, the feeling for style that have caused him to be recognized as one of the foremost masters of his instrument.

There is just one composition for 'cello with orchestra which Mr. Feuermann might have played that would have asked of him all that he had to give, the "Don Quixote" of Strauss. Since that has always been one of Dr. Koussevitzky's great achievements as conductor, it is to be hoped that the two may some time join forces in it.

But perhaps Dr. Koussevitzky is disenchanted with Strauss. Only "Zarathustra" was forthcoming last season, and yesterday he let Mr. Burgin have "Don Juan," of which gift the assistant conductor made the most. The performance of this still vital and glowing work, which first burst upon the world 50 years ago this month, was remarkable, alike for its eloquence and its clarity, its propulsive force and its fine proportioning, an ideal difficult of attainment.

By the time the end was reached, however, the concert had been in progress for a full two hours, the audience was in a hurry to leave and the deserving Burgin did not get quite the acknowledgment that was due him. Only soloists can be sure of their applause.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
NOV 4 - 1939

Conducts Here

Igor Stravinsky, famous composer, will lead the Boston Symphony Orchestra in a program of his own works in Metropolitan Theatre on Nov. 28.

MUSIC

Stravinsky to Conduct Boston Symphony Here in Own Music.

Igor Stravinsky, famous contemporary composer, will conduct a program of his own music in this city with the Boston Symphony Orchestra on the 28th. Stravinsky was to have conducted the orchestra in Boston last year, but was unable to come to this country.

Jesus Maria Sanroma, pianist, will be soloist with the orchestra in its concert here.

The program:
Jeux de Cartes
Capriccio for orchestra and piano
Petrouchka
L'Oiseau de Feu

* * *

A free concert will be given by a infonietta of 30 pieces, conducted by rederick Reitz-Meyer, in Attleboro igh school on Tuesday night. It is he second of a series. It will be pre-eded by a lecture on music apprecia-on, at 8:15.

The program:
endelssohn Fingal's Cave overture
ach ....Suite in E-major
eethoven ....
.....Symphony No. 2, D-major
Mozart Marriage of Figaro overture

THE MUSIC SEASON UNDER WAY:

Trans Nov 4 1939

Hanson Symphony

Two New Works Are Given Premieres; Feuermann's Boston Symphony Debut

By EDWARD DOWNES

Yesterday for the first time this season, Dr. Koussevitzky took a well-earned rest from the regular subsciption series of the Boston Symphony, and relinquished his baton to our distinguished concert master, Richard Burgin. Yet though Dr. Koussevitzky was not before us in the flesh yesterday afternoon, his adventurous spirit presided over the program which brought two new compositions and one extremely distinguished new guest artist before Symphony audiences.

The new guest was Emanul Feuermann. He is new, it might be added, only to these concerts, for since his American debut five years ago with the New York Philharmonic-Symphony Society under Bruno Walter, he has been heard in recital in this city and vicinity, and has established himself as one of the greatest living masters of his instrument. Some, who know Casals playing, assure us that Feuermann is the greatest of them all. The writer, not having had the priviledge of hearing Casals, cannot join such a discussion. There is, moreover, no need to indulge in odious comparisons. Mr. Feuermann is a great artist and that is enough.

"Pinocchio, a Merry Overture," which opened the program, receiving its first performance at these concerts, is by the Viennese composer Ernst Toch. Toch, like Feuermann, has made this country his home. His Merry Overture is a facile, melodic piece, as light-footed as the subject of its music, modern without being aggressively so, and altogether well calculated to entertain Pinocchio-lovers of every age.

Radio Commissioned Work

The other new composition on yesterday's program was Howard Hanson's Third Symphony, conducted by the composeer in what was its first concert performance. It was written as a commission for the Columbia Broadcasting System and its first three movements were first performed over a Columbia network two years ago with the composer conducting.

According to John Burke's instructive program annotations, Dr. Hanson has said of his score: "Like my second or 'Romantic' Symphony, the third one, too, stands as an avowal against a certain coldly abstract, would-be non-sentimental music professed by certain composers of high gifts."

Dr. Hanson's attitude is one which will find considerable support in music audiences and even among professional musicians. But it is unfortunate that to protest against the modern cult of classicism, one should have to write a score reminiscent of the romantics—if Sibelius be a romantic. For Hanson's Third Symphony, at least on first aquaintance, seemed reminiscent of Sibelius.

That does not mean that it is not a score of inherent strength and high musical value, but the question remains whether such a strong influence from another composer of a preceding generation is not an unhealthy thing. Sibelius was brought to mind yesterday by the general orchestral color of the whole work and by such details as the handling of the woodwind, or typical throbbing pedal points in the tympani.

Feuermann Plays Haydn

It is regrettable that another concerto could not have been found for Mr. Feuermann's debut, than the charming but hackneyed Haydn D major. However, Feuermann's performance was notable for its aristocratic restraint, the purity and finesse of the melodic line in the slow movement, the warmth of tone that never became lush and finally, of course, for the agility of his fingers. Let us hope that Mr. Feuermann will appear often with the Boston Symphony in the future. Yesterday the audience gave him a major ovation before allowing him to leave.

Last on yesterday's program was Burgin's interpretation of Strauss's interpretation of Lenau's interpretation of an ancient legend: Don Juan. Such is the stuff of art! It was in the tender slow passages of the middle part of this score that Mr. Burgin did some of the best conducting of the afternoon. In earlier parts of the score a little more gallantry of spirit, a little more steel and fire would not have been out of place. But it was, all in all, a satisfying performance, a performance which emphasized at once the terseness of Strauss's musical thought and the volcanic splendor of his orchestral garb.

Herald Nov 4

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The fourth regular concert by the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. Richard Burgin conducted, except when Howard Hanson led the first concert performance of his third symphony. Emanuel Feuermann, cellist, was the soloist. The program was as follows:

Toch	"Pinocchio, a Merry Overture"
Hanson	Symphony No. 3
Haydn	Concerto for violoncello in D major
Strauss	"Don Juan," Tone Poem Op. 20

Dr. Hanson, composer and director of the Eastman School of Music, is clearly in a quandary. He has no title for his new symphony, so we must hasten to his assistance. Of course it is possible that its being the "Third" symphony induced the composer to that excessive employment of series of thirds. But we have a more suitable title than that for him, if he cares to make use of it. Why not call it simply "Sibelian Leaves"?

We can imagine Dr. Hanson addressing his students in Rochester somewhat as follows: "Gentlemen, I shall now compose for you a symphony in four movements in the style of Sibelius, a great composer of whom you may just possibly have heard. There, you see, it is as easy as that!" Doubtless the star pupil would point out that the professor had also been helped by Dvorak, not to mention Brahms and Wagner here and there. Even Sir Edward Elgar left his calling-card. But by and large the symphony is a slavish imitation of Sibelius.

It is only unfortunate that Dr. Hanson, if he did take his students into his confidence, did not extend the same courtesy to us. Regrettably he appears to have considered the third symphony an original work and a convincing challenge against "a certain coldly abstract, would-be non-sentimental music professed by certain composers of high gifts." Alas, not only did Dr. Hanson have nothing important to say, he also had no manner of his own with which to impart it to us. And the bold challenge to the "certain composers," who have so wickedly misused their "high gifts," has turned out to be a very damp squib indeed.

The other piece, which was likewise heard yesterday for the first time at these concerts, is a horse of another color. Ernst Toch's "Pinocchio, a Merry Overture" is delightful music. It is as neatly contrived and as bright as its title implies. Moreover it does not strain to be merry. It is a classically constructed overture, with a fugue in the middle and a recapitulation. Although Mr. Fiedler introduced "Pinocchio" at a Pop concert, the present performance proves that it is worthy of more serious attention.

Hayden's familiar Cello Concerto is nowadays thought to have been written not by him at all but by Anton Kraft (1752-1820), his pupil. As Sir Donald Tovey has said, this does not make any difference. Haydn never "put forward his full powers" in the concerto form, as did Mozart. It remains, whoever wrote it, the most popular concerto for the cello.

Very often virtuosi choose to display their skill by mauling this work out of all recognition in an effort, apparently, to make it sound like Tchaikovsky. Mr. Feuermann, happily, is not one of these. His performance was a joy. A lovely tone, good taste and fluent technique united to make this one of the best interpretations imaginable.

Mr. Burgin elected to end the program with what is, all in all, Strauss's finest tone poem, "Don Juan." No malicious spirit seduced him to substitute a Sibelius tone poem at the last moment. Strauss was on the program and Strauss we got. Mr. Burgin and the orchestra were in good form in this brilliant war-horse, and the result was a satisfactory end to a strange concert.

The concert will be repeated tonight. Next week Dr. Koussevitzky will return to the platform to lead Beethoven's First Symphony, Walter Piston's Concertino for piano and orchestra (Mr. Sanroma, soloist) and Brahms' fourth symphony.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

NOV 5 - 1939

SYMPHONY PROGRAMME

Walter Piston's Concertino for Piano and Orchestra will be performed at the next regular pair of concerts by the Boston Symphony orchestra, Serge Koussevitzky, conductor, to be given in Symphony hall on Friday afternoon and Saturday evening, November 10 and 11. Jesus Maria Sanroma, who appeared in the first public performance of the Concertino, will be the soloist. Serge Koussevitzky will open the programme with the First Symphony of Beethoven in C major, and close it with the Fourth Symphony of Brahms in E minor.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

NOV 5 - 1939

Berkshire Hills Events Headed by Birthday of Giraud Foster of Lenox

Leading Summer Resident of the Town Issues Invitations to 89th Anniversary Dinner at Bellefontaine Wednesday Night — Mr and Mrs Giraud Van Nest Foster, His Son and Daughter-in-Law, Plan House Party — Birthday Has Been Important Event of Late Season for More Than 40 Years — Mr Foster Is President of Lenox Club and Lake Mahkeenac Boat Club, and Senior Warden of Trinity Episcopal Church — Valuation of Berkshire Estates Lists Tanglewood, Summer Home of Boston Symphony, at $42,650 — Brookside at Great Barrington, Only Maintenance Endowed Berkshire Estate, Has Assessed Valuation of $154,800—Many Departures Listed as Season Closes

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, Nov. 4—Giraud Foster has issued invitations to his 89th birthday dinner at Bellefontaine, Lenox, next Wednesday evening. His son and daughter-in-law, Mr and Mrs Giraud Van Nest Foster (Ruth Wood) of Swingalong Plantation, Wilson, La., have arrived for the event and will have a house party at Mr Foster's palatial home. For more than 40 years his birthday dinner has been one of the important society entertainments of the late Berkshire season. President of the Lenox club and Lake Mahkeenac Boat club, and senier warden of Trinity Episcopal church, Mr Foster has been for four decades a leading summer resident of Lenox. The assessed valuation of his estate is $151,200, of which $75,000 is on the house.

Berkshire Estates Valued

Tanglewood at Stockbridge, owned by the Boston Symphony orchestra, has an assessed valuation of $42,650, of which $15,000 is on the $80,000 music shed. It is expected a decision will be reached in two weeks whether six or nine concerts will be given next August. Opinion is divided among the trustees of the Berkshire Symphonic Festival corporation, Miss Gertrude Robinson Smith, president.

Brookside at Great Barrington, owned by Miss Gertrude Dudley Walker, is the only maintenance-endowed Berkshire estate. Her father, the late William Hall Walker, inventor and an executive of the Eastman Kodak company, set apart in his will a fund of $1,500,000, the income to be used for care and upkeep of the property, which has assessed valuation of $154,800. Miss Walker's greenhouses and Italian garden, which are carried on the books of the Great Barrington assessors at $13,000 and $8000 respectively, are the largest and finest in the Berkshire hills.

With more than 700 acres at Eastover, Lenox, the late Harris Fahnestock retired New York city banker, who died recently, had the largest estate in area of any Lenox or Stockbridge summer resident.

THIS CLIPPING FROM
DENVER, COLO.
ROCKY MT. NEWS

NOV 5 - 1939

Koussevitsky in 16th Season

Two Guest Conductors To Appear This Year

Serge Koussevitzky is in his 16th season as conductor of the Boston Symphony. Nicolai Malko, Russian conductor, and Tauno Hannikainen of Finland, are scheduled to conduct for a week each in mid-season.

Soloists will include Josef Hofmann, Rudolph Serkin, Walter Gieseking and Jan Smeterlin, pianists; Jascha Heifetz and Joseph Szigeti, violinists, and Emanuel Feuermann, cellist.

Among works announced by Dr. Koussevitzky are Stravinsky's "Oedipus Rex," conducted by the composer; Debussy's "Martyrdom of St. Sebastian;" Mahler's "Song of the Earth," and a piano concerto of Prokofieff, played by the composer.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

N. Y. Section

NOV 5 - 1939

Concert Course in Oranges

Special to THE NEW YORK TIMES.

EAST ORANGE, N. J., Nov. 4—Dorothy Maynor, Negro soprano, will sing at the opening recital of the Community Concert Course of the Oranges on Dec. 8 at East Orange High School. Miss Maynor sang with the Boston Symphony in a recital last season at the Berkshire Festival.

Other artists in the series are Toscha Seidel, violinist, who will appear at the second concert on Jan. 18, and Mieczyslaw Munz, pianist, who will be heard on the closing program March 1.

Hanson Repeats Symphony

On Saturday evening, the Boston Symphony Orchestra gave a second performance of Howard Hanson's Third Symphony under the direction of the composer. Though in places the derivative character of this music seemed even clearer than on first hearing, there were long passages, especially in the first and second movements that improved with closer acquaintance.

Above all perhaps, one was impressed with the honesty of this music and the honesty of a man who, eschewing the neo-classical band-wagon of the musically smart, has dared to proclaim himself a romantic in a day and age when that means to lay one's self open to ridicule. That takes the courage of one's convictions and a character we respect.

Besides there is always the amusing possibility that the days of neo-classicism are numbered. Seven years ago in Paris it was gravely explained to this reporter that Stravinsky was now terribly vieux jeu and the future belonged to the romantics. Who knows? Dr. Hanson may be much more modern than we suspect!

76

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 5 - 1939

THE ORCHESTRAS

MARIO CASTELNUOVO-TEDESCO, Florentine composer-pianist who is now living near New York, will reappear with the Philharmonic-Symphony Orchestra under John Barbirolli's direction this afternoon in Carnegie Hall as soloist in his second piano concerto. His overture to "Twelfth Night" and the other works on last Thursday's program, Elgar's Introduction and Allegro for Strings and Tchaikovsky's "Romeo and Juliet," also will be repeated.

Mr. Barbirolli will devote the Philharmonic-Symphony's Carnegie Hall programs for next Thursday night and Friday afternoon, Nov. 9 and 10, to music by Franz Schubert, including six minuets and trios for strings, the second symphony, in B flat, and the last symphony, in C major. Sigurd Rascher, who is the first saxophonist to appear with this orchestra in its ninety-two years' career, will make his New York debut in the concerts of next Saturday night, opening the popular-priced students' series, and Sunday afternoon, Nov. 11 and 12, playing Debussy's rhapsody for saxophone in Ernest Ansermet's revised version and, for the first time here, Jacques Ibert's concertino for saxophone and orchestra. He played both works for his American debut with the Boston Symphony Orchestra on Oct. 20 and 21.

He was born in Germany, of a Swedish father and an English mother, in 1907. In Stuttgart, where he had attended high school, he studied the clarinet from 1925 to 1927, but had to interrupt his studies on account of financial difficulties. Turning to the saxophone, he became a jazz player for three years, until halted by illness. Deciding to cultivate the saxophone as a concert instrument, he was graduated from the Stuttgart High School for Music with highest honors in 1931, and made his debut in Hanover in 1932. Meanwhile, to meet the problem of repertoire, he had persuaded many prominent composers to write for him. After two years as a professor at the Royal Danish Conservatory in Copenhagen, he joined the faculty of the conservatory of Malmo, Sweden, in 1934, and now lives in that country.

Debussy's Saxophone Rhapsody

Debussy's saxophone rhapsody is the result of a commission given him, probably in 1901, by Mrs. Richard J. Hall, a Boston patroness of music and amateur saxophonist, who was a sponsor of the Boston Orchestral Club, an amateur group which was active from 1884 to 1911. But, according to John N. Burk's Boston Symphony program notes, Debussy was not enthusiastic about composing for the saxophone and too conscientious to dash off music carelessly for a medium with which he was unfamiliar. In 1911 Debussy finally sent Mrs. Hall a sketch with practically the full notation and the solo part complete, but with only occasional indications of the orchestration. In 1919 Roger-Ducasse provided a full score from the sketch and the work was first played in Paris on May 11 of that year with André Caplet conducting.

It was played by the Boston Symphony in 1932, with Louis Speyer performing the solo on the English horn. Mr. Ansermet, in his edition, has amplified the saxophone part by adding to it passages assigned by Roger-Ducasse to other wind instruments. Debussy's original sketch has been lent by the Hall family's estate to the New England Conservatory in Boston. Ibert's concertino, composed in 1935 and dedicated to Mr. Rascher, was first played by him at a concert of "Le Triton" in Paris on May 2, 1935.

Debussy's "Berceuse Heroique" will also be played next Saturday night as an Armistice Day observance. Sir Hamilton Harty's arrangement of Handel's Fireworks Music and Schumann's Second Symphony complete the program, which, except for the Berceuse, will be repeated next Sunday. The program for the following Thursday and Friday, Nov. 16 and 17, has not yet been announced. According to an earlier statement, Mr. Barbirolli has been considering either Bela Bartok's "Wonderful Mandarin" or Arthur Bliss's "Checkmates" for those dates. On Saturday night and Sunday afternoon, Nov. 18 and 19, before the orchestra leaves on its fortnight's tour, Zino Francescatti, young French violinist, will make his New York debut as soloist in Paganini's concerto in D major.

Philadelphia Orchestra

Marcel Tabuteau, first oboist of the Philadelphia Orchestra, will be the soloist in the second concert of its Carnegie Hall series under Eugene Ormandy's direction next Tuesday night, playing Leopold Stokowski's arrangement for small orchestra of Mozart's quartet in F major (K 370) for oboe and strings, composed in 1781. Mr. Stokowski's version was introduced in Philadelphia in 1920, but has not yet been played here. Two symphonies, the first of Beethoven and second of Brahms, complete the program. Mr. Tabuteau, who was born in Compiegne and studied in Paris, came to America on Walter Damrosch's recommendation, and played under his direction in the New York Symphony. After some years with the Metropolitan Opera Orchestra, when Arturo Toscanini was one of its conductors, he joined the Philadelphia Orchestra in 1915.

Other New York Concerts

With this concert, the orchestra is completing its first tour of the season. Leopold Stokowski will conduct its Philadelphia concerts of next Friday and Saturday, and its next New York concert on Nov. 21.

The training orchestra of the National Orchestral Association will give the first Carnegie Hall concert of its tenth season under Leon Barzin's direction Monday night, Nov. 13, with Marcel Maas, Belgian pianist, as soloist in Mozart's concerto in D minor and Franck's Symphonic Variations. The program begins with Beethoven's third "Leonore" overture and closes with the first performance of de Bourguignon's "Puzzle" suite.

Serge Koussevitzky will conduct the Boston Symphony Orchestra's first concerts of the season in Carnegie Hall on Thursday night and Saturday afternoon, Nov. 23 and 25. The programs have not yet been announced. The works to be heard next Friday and Saturday in Boston at Symphony Hall are Beethoven's first symphony, Walter Piston's piano concertino, with J. M. Sanroma as soloist, and Brahms's fourth symphony.

In the benefit concert to be given in Madison Square Garden on Monday night, Nov. 27, for the benefit of the Musicians' Fund of Local 802 of the American Federation of Musicians, Dr. Frank Black will conduct an orchestra of 150 N. B. C. Symphony, Philharmonic-Symphony and Metropolitan Opera players, with Emanuel Feuermann, cellist, and Teresa Steine, eleven-year-old pianist, as soloists.

Out of Town

Hans Kindler will open the National Symphony Orchestra's "Beloved Masterpieces" series in Washington at Constitution Hall this afternoon, conducting Tchaikovsky's fifth symphony and works of Weber, Bizet and Johann Strauss. Next Wednesday night Pierre Luboshutz and Genia Nemenoff will be the soloists in the "Castellana" concerto for two pianos by Mary Howe, of Washington, and Mozart's concerto in E flat.

The Pittsburgh Symphony Orchestra will begin its third season since its reorganization and its second under Fritz Reiner's regular conductorship next Friday night and Sunday afternoon. There will be sixteen pairs of subscription concerts. Vladimir Bakaleinikoff, who was for many years associate conductor of the Cincinnati Symphony, will be assistant conductor and first violist. The new concertmaster, Hugo Kolberg, formerly held this position with the Berlin Philharmonic under Wilhelm Furtwaengler.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 5 - 1939

Saxophonist in Symphonic Debut

Rascher to Play With Philharmonic—A Schubert Program

This afternoon the Florentine composer-pianist, Mario Castelnuovo-Tedesco, will be soloist for the third time with the Philharmonic-Symphony Orchestra at Carnegie Hall, playing his own Second Piano Concerto.

The orchestral part of the program is also a repetition of last week's Thursday-Friday pair: Introduction and Allegro for Strings, Elgar; Overture to "Twelfth Night," Castelnuovo-Tedesco; "Romeo and Juliet," Tchaikovsky.

John Barbirolli will devote the program of next Thursday evening and Friday afternoon to music of Schubert: Dances for Strings (Five Minuets and Six Trios), Symphony No. 2 in B-flat major and Symphony No. 7 in C major.

Sigurd Rascher, saxophonist, will be the first saxophone soloist to appear at the Philharmonic's regular subscription concerts in its 98 years of existence when he plays with the orchestra next Saturday evening and Sunday afternoon. He will be presented in two works: the first New York performance of Debussy's Rhapsody for Saxophone and Orchestra in the revised version of Ernest Ansermet, and the first New York performance of Ibert's Concertino for Saxophone and Orchestra. Rascher made his American debut on Oct. 20 and 21 with the Boston Symphony under Koussevitzky, the first saxophonist ever to have appeared with that organization.

The orchestral program for Rascher's debut includes the Handel-Harty Suite, "The Royal Fireworks," the Second Symphony of Schumann, and (because it is Armistice Day) Debussy's Berceuse Heroique (In Memoriam to the Fallen).

Ernest Schelling who, at the beginning of the war, acted as postman for the village of Celigny in Switzerland in place of the regular postman, who was called to the border, returned yesterday on the liner Vulcania, accompanied by Mrs. Schelling. The series of six Saturday morning Concerts for Young People at Carnegie Hall opens Nov. 18. It will be Mr. Schelling's 17th season as conductor.

The Carnegie Hall series, with a sellout in sight, has been augmented this year by another series of three Town Hall concerts, scheduled for the Monday afternoons of Dec. 11, Jan. 22 and Feb. 19. For this series there are still good seats in all parts of the house, although almost all the loges have been taken by subscription.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 5 - 1939

SCHUMAN WINS PRIZE

WILLIAM SCHUMAN, New York composer, is the first recipient of the new award in composition offered jointly by the Town Hall and the League of Composers. The members of the selection committee which made the choice and represented both organizations were Mrs. Theodore Steinway, Olga Samaroff Stokowski, Aaron Copland and Randall Thompson.

As winner of the award, Mr. Schuman has been commissioned to compose a work either for a soloist or a chamber music ensemble. He also will receive $200 donated by the league. The composition must be completed in time for presentation this season in Town Hall, where it will receive its première, either by an artist or group of artists slated to appear in that auditorium. It will be included as part of a regular program.

Mr. Schuman was born in this city in 1910. He received the Bachelor of Science and Master of Arts degrees at Columbia University. Later he studied abroad. He taught at Columbia in 1936 and at present is a member of the faculty of Sarah Lawrence College. He now holds a Guggenheim Fellowship. His compositions, which include several symphonies, have been performed in this city and in Austria. One of his symphonies was played recently by Serge Koussevitzky and the Boston Symphony Orchestra. Mr. Schuman is now writing his third string quartet, which he hopes to finish next month.

In a statement thanking the selection committee for its part in making the award, Walter W. Naumburg, chairman of the Town Hall music committee, said that he hoped the award would become another important part of the Town Hall's new policy of enlarging the scope of the institution's concert department.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 5 - 1939

William Schuman Wins Composition Award

The young American composer, William Schuman, has been chosen the first recipient of the new Award in Composition offered under the joint auspices of the Town Hall and the League of Composers. The choice was made by a selection committee representing both organizations and composed of Aaron Copland, Mrs. Theodore Steinway, Madame Olga Samaroff Stokowski and Randall Thompson.

According to the terms of the award, the winner has received a commission to write a composition for solo performer, or a chamber music work, suitable for performance in Town Hall, and will receive a check for $200 which has been donated by the League of Composers. The original manuscript is to be finished in time for performance during the current season and will be offered for a first hearing to an artist or a group of artists who are scheduled to appear in Town Hall during the season, for inclusion in their performance in that auditorium.

Believing that the most important works result from commissions rather than competitions, the selection committee decided to select a young composer who, in its opinion, possessed exceptional talent and whose work thus far merited further encouragement.

Mr. Schuman was born in New York in 1910. He received his Bachelor of Science and Master of Arts degrees from Columbia University and later studied abroad. Mr. Schuman was a member of the faculty at Columbia in 1936 and is now on the faculty of Sarah Lawrence College. His works have been played in New York and in Austria, and he has written several symphonies, one of which was recently played by Koussevitzky of the Boston Symphony. Mr. Schuman at present is a holder of a Guggenheim Fellowship.

THIS CLIPPING FROM
UTICA, N. Y.
OBSERVER DISPATCH

NOV 5 - 1939

NEW FRIENDS OF MUSIC IN 4TH SEASON

New York —(U.P.)— The New Friends of Music, a business man's highly successful venture into the realm of musical philanthropy, opened its fourth consecutive season on Sunday afternoon, Oct. 29, at Town Hall, New York.

The first concert featured the Budapest String Quartet, with William Primrose, Scottish violinist of the NBC Symphony Orchestra, and Ellen Stone, cornetist, as assisting artists.

The New Friends was founded in 1936 by Ira A. Hirschmann, department store executive, and a gifted amateur pianist.

Joseph Szigeti's American tour opens with the Boston and New York premieres of the Ernest Bloch Concerto under Serge Koussevitzky, in Symphony Hall, Boston, on Jan. 5 and 6; at Carnegie Hall, New York, on Jan. 11. It was this work which the London Times last spring called "the event of the Royal Philharmonic's 127th season" and the Manchester Guardian termed "the crown of Szigeti's career."

The violinist also plays in January with the Saidenberg Sinfonietta of Chicago and the Miami Symphony. On Feb. 6 he appears with the Louisville Symphony. His tour will end in April with a sonata program at Washington's Library of Congress together with the composer-pianist, Bela Bartok, celebrating the Elizabeth Sprague Coolidge Anniversary Festival.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 5 - 1939

WITH THE NATION'S ORCHESTRAS

THE Boston Symphony Orchestra, under Serge Koussevitzky, will open its New York season of five concerts Nov. 22 in Carnegie Hall. The orchestra's program, to be directed by Dr. Koussevitzky this Friday afternoon and Saturday night in Boston, consists of Beethoven's First symphony; Walter Piston's Concertino for Piano and Orchestra, with Jesus Maria Sanroma as soloist, and Brahms's Fourth symphony.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 6 - 1939

Boston Symphony Friends May Attend Annual Meeting Nov. 14

Members of the Friends of the Boston Symphony Orchestra Society are privileged to attend the annual meeting which takes place this year on Nov. 14 at 4 p. m. in Boston at Symphony Hall, according to Reginald C. Foster, chairman of the Friends.

A short musical program by the orchestra under the direction of Dr. Serge Koussevitzky will follow. Miss Dorothy Maynor, soprano, will be the soloist.

Trustees of the orchestra and Dr. Koussevitzky will receive members at tea at the conclusion of the music in the upper foyer where a special exhibition of tapestries, lent by the Boston Museum of Fine Arts, will be on view.

Many Hartford music lovers are members of the Friends of the Orchestra.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

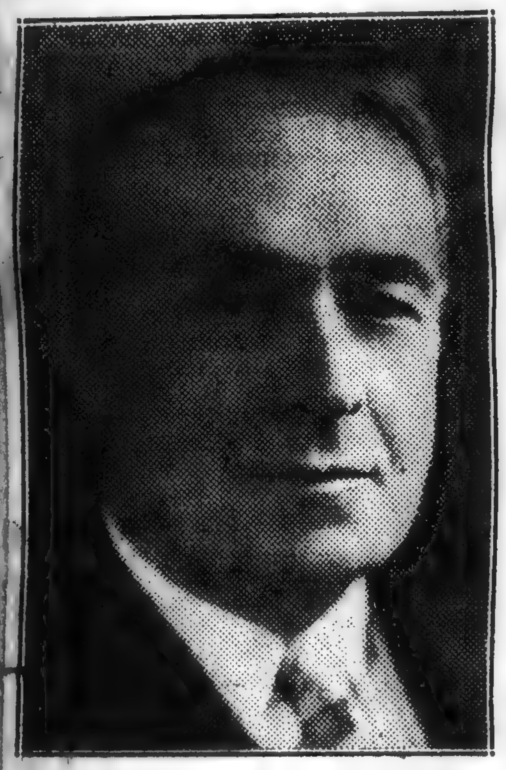
77

NOV 8 - 1939

Koussevitzky Will Present Franck Work

Famous D Minor Symphony and Two American Pieces on Boston Program Here

Two important American works and a highly popular classic symphony make up the program as announced Tuesday by William H. Mortensen, managing director of the Bushnell Memorial for the Boston Symphony Orchestra concert at the Memorial on Tuesday evening, November 21. In this, the second event of the Bushnell Concert Series, Dr. Serge Koussevitzky will lead his musicians in a list that includes William Schuman's "American Festival Overture"; Randall Thompson's "Symphony No. 2 in E minor," and the Cesar Franck "Symphony in D minor."



DR. SERGE KOUSSEVITZKY.

The Schuman Overture was first performed on October 6 of this year by the Boston Symphony. Thompson's Second Symphony, composed 1930-31, was first performed by the Rochester Philharmonic Orchestra, under Howard Hanson on March, 24, 1932. It has since had frequent performances by other orchestras.

Mr. Schuman has contributed the following interesting comment about his overture: "American Festival Overture" was composed last summer for these concerts of American music by the Boston Symphony Orchestra.

The first three notes of this piece will be recognized by some listeners as the "call to play" of boyhood days. In New York City it is yelled on the syllables, "Wee-Awk-Eee" to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of "folk material" then, is along purely musical lines.

The first section of the work is concerned with the material discussed above, and the ideas growing out of it. This music leads to a transition section and the subsequent announcement by the Violas of a Fugue subject. The entire middle section is given over to this Fugue. The orchestration is at first for strings alone, later for wood winds alone and finally, as the Fugue is brought to fruition, by the strings and wood winds in combination. This climax leads to the final section of the work, which consists of opening material paraphrased and the introduction of new subsidiary ideas. The tempo of the work, save the last measures, is fast."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 8 - 1939

Boston Symphony To Play Works By Contemporaries

"The American Festival Overture" by William Schuman, the Second Symphony of Randall Thompson and the Cesar Franck Symphony in D minor make up the program which the Boston Symphony Orchestra will perform at the Bushnell Memorial Tuesday evening, Nov. 21, under the direction of Dr. Serge Koussevitzky.

This will be the second event of the Bushnell Concert Series.

Schuman's Overture is a recently composed work, having been played for the first time this season by the Boston Orchestra. Mr. Thompson's Symphony had its first performance in 1932 and has since frequently appeared on symphony programs.

The Cesar Franck work, now one of the most popular symphonies ever written, got off to a dismal start when it was first played at the Paris Conservatoire in 1889. Vincent d'Indy, a pupil of Franck, describes as follows the attitude of the audience at that first hearing:

"The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire and a kind of factotum of the committee—what he thought of the work.

"'That, a symphony?' he replied in contemptuous tones. 'But, by dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony.'

"This was the attitude of the Conservatoire in the year of grace 1889. At another door of the concert hall, the composer of 'Faust' (Gounod), escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the 'affirmation of incompetence pushed to dogmatic lengths.'"

"Of course," writes Charles O'Connell, "this was but one more instance of the curious inability of most people to accept with open mind and heart anything that differs from the conventional. It has happened before, in music; it happened with each succeeding season, and it will continue to happen as long as human nature remains what it is.

"Nevertheless, we are still, in these days, puzzled by it, especially when we consider the extraordinary popularity of this symphony, its wealth of tender and beautiful melody, its drama, its conflict of mind and spirit, its opulent tonal color. The French say that to understand it is to forgive all. Since we think we have come to understand this music, it is possible, that, unlike Franck's contemporaries, we can forgive daring and originality and even honesty of purpose that disregards all else."

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

NOV 9 - 1939

I. Stravinsky to Conduct Own Works in Providence

Igor Stravinsky will conduct the Boston Symphony Orchestra in its ~~second visit to~~ Providence this season at the Metropolitan Theater on Tuesday evening, Nov. 28, at 8:30. The program will be entirely of the noted Russian composer's own works. Two are familiar from many performances in visits of the Russian ballet and on symphony programs—"Petrushka" and "Oiseau de Feu" (Firebird). Less well known numbers are "Jeux de Cartes" and "Capriccio" (with Jesus Sanroma as soloist).

Stravinsky is living in Cambridge this season, having left Paris, where he has taken out French citizenship, because of the war. He occupies the Charles Eliot Norton Chair of Poetry at Harvard, the first composer to be so honored. His discussions in the New Lecture Hall have been followed with keen interest by students at Harvard and Radcliffe and from the music schools of Boston.

During the Winter, Stravinsky will conduct his own works with major orchestras throughout the country. Boston will not have his services till Spring, when he conducts the orchestra in Symphony Hall, during Koussevitzky's vacation period, in a Stravinsky festival in which he will probably also appear as soloist for piano.

A. C. R.

THIS CLIPPING FROM
LONG ISLAND CITY, N. Y.
STAR-JOURNAL

NOV 9 - 1939

Douglaston Music Guild Named To Aid Tanglewood Festival

For the second consecutive year the Douglaston Music Guild, with headquarters at 42-15 Douglaston parkway, Douglaston, has been named the official Long Island representative for the Berkshire Festival at Tanglewood near Lenox, Mass.

The festival, which has gained national attention, will again stage six concerts by the Boston Symphony Orchestra early in August. A large delegation from Queens attended the concert series last August and numerous reservations have been planned with the guild for this season.

Active in plans for the festival is Lyra Nicholas, of Douglaston, director of the Douglaston Music Guild. Mrs. Nicholas recognized as a concert pianist and composer of children's songs, has been reelected to the board of advisers for the event.

New recruits are being added each week to the Guild Choral, a chorus of women which rehearses each Friday morning in the Guild Hall.

The choral group is under the direction of Olive Ayer Dutton, official choral conductor of the New York State Federation of Women's Club, the Garden City Women's Club Choral and the Singers' Club of Plandome. Miss Dutton is a member of the Dessoff Choirs. She studied under Frederick E. Bristol and Madame Frieda Ashforth of Manhattan and won a scholarship with Emilio deGorgoza.

The Douglaston group, which opened its two-hour weekly rehearsals on Oct. 13, will hold its third annual spring concert on April 20.

THIS CLIPPING FROM
ST. LOUIS, MO.
POST-DISPATCH

NOV 9 - 1939

'PRELUDE AND FUGUE' SYMPHONY OFFERING

Orchestra to Introduce It in U. S.—'Peter and Wolf' Also at Week's Concerts.

With Beethoven's "Eroica" symphony as the principal offering, the St. Louis Symphony Orchestra will give the first performances in St. Louis of two other works in its second pair of subscription concerts tomorrow afternoon and Saturday night at Municipal Auditorium.

Serge Prokofieff's musical fairy tale, "Peter and the Wolf," which is to be played at today's student concert by the orchestra, will be one of the two new works scheduled for the regular concerts.

Charles Galloway, St. Louis baritone, will have the part of the narrator in the novelty, which was written in 1936 and heard in this country for the first time at a Boston Symphony Orchestra concer[redacted]

The other new offering is "Prelude and Fugue," by the Italian composer, Francesco Manfredini. It is being introduced in the United States by the St. Louis orchestra.

The program follows:

Prelude and Fugue— Francesco Manfredini
(First Time in America)
Alborado del Gracioso — — — Ravel
"Peter and the Wolf" — — Prokofieff
Symphony No. 3, "Eroica" — Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace.
IV. Finale: Allegro Molto.

Piston Concertino in Prospect

C.S.M.
Nov 9, 1939

By Alfred H. Meyer

For a "first performance at these concerts" Prof. Walter Piston's Concertino for Piano and Orchestra comes to the week-end program at Symphony Hall with Jesús María Sanromá as soloist. This concertino was played in Boston by Mr. Zighera's chamber orchestra, Feb. 24, 1938. It also has been played in New York City and in Rochester. It was written as one of the first group of six works commissioned by the Columbia Broadcasting Company for radio performance, and had its first performance over the Columbia Broadcasting System on June 20, 1937, with Mr. Piston conducting and Mr. Sanromá as soloist.

The Concertino has "no program or descriptive purpose," writes Mr. Piston. It is "concerned only with musical ideas and their development." It is scored for piccolo, flute, oboes, clarinets, bassoons, horns in pairs, and strings. Originally the number of strings was small. At present full strings are used. The idiom is that of contemporary dissonant counterpoint with which those who know Mr. Piston's music are familiar.

The Concertino is in a single movement, divisible into five sections, and requires about 14 minutes for performance. It begins allegro con spirito with preluding chords in the orchestra. In the third measure the piano begins with a brightly rhythmed line in double octaves. This is presently repeated in the orchestra. It is followed by a more relaxed idea, "meno mosso, espressivo," for solo piano. We have here the two contrasting ideas of a sonata-exposition.

After a mild climax the second section, allegro (l'istesso tempo) continues with a more lilting, scherzo-like music. A fugato in wood-winds leads eventually to the third section, adagio. This is essentially lyric, with the theme given first to a solo 'cello, then to solo piano, then developed in the orchestra against arpeggiating piano figures. Finally it yields to contrapuntal treatment in piano. This in turn introduces the piano cadenza, which leads to the fourth section, a recapitulation of the opening section, with the principal theme now in the orchestra, and with its contrasting theme in a developed form again in the piano.

The fifth section, piu allegro, is a faster and more brilliant variant of the second section, with the fugato now speeded up and in strings. The Coda continues with a rhythmic climax, vivace, with a short, spirited development of the material of the last section. It will be noted that this short concertino contains briefly all the elements of a full four-movement work.

THIS CLIPPING FROM
ST. LOUIS, MO.
STAR TIMES

NOV 10 1939

MUSICIANS SCOFF IDEA OLD VIOLINS CAN BE DUPLICATED

BOSTON, Nov. 10.—(U. P.) — A group of Boston Symphony Orchestra violinists [redacted] finding of a Harvard scientist that tones of fabulously-priced old violins "can be practically duplicated by modern $100 instruments." Their consensus was "just show us where we can find the wonderful $100 violins," after being told that Dr. Frederick A. Saunders of the Jefferson Physics Laboratory had reported to the American Acoustical Society at Iowa City, Ia., Saturday the results of tests with a photographic sound-analyzer.

THIS CLIPPING FROM
ST. LOUIS, MO.
GLOBE-DEMOCRAT

NOV 10 1939

Beethoven's 'Eroica' at Symphony Today

Two new compositions will be heard along with Beethoven's "Eroica" symphony when the St. Louis Symphony Orchestra, with Vladimir Golschmann conducting, presents its second pair of subscription concerts of the season, this afternoon and tomorrow night, at the Municipal Auditorium.

Serge Prokofieff's musical fairy tale, "Peter and the Wolf," which was given its first local performance at yesterday's student conference, will be repeated for the regular concerts. Charles Galloway, well-known St. Louis barytone, is singing the part of the narrator in the novelty. The work was written by the Russian composer-pianist in 1936, and was heard in this country for the first time at a Boston Symphony Orchestra con~~cert in March, 1938. Each char~~acter of the tale is presented by an instrument in the orchestra.

The second new offering to be heard is "Prelude and Fugue" by the seventeenth and eighteenth century Italian composer, Francesco Manfredini, which will be given its first American performance by Golschmann.

Discovered by a French singer-musicologist in a European library, the composition will be given its first American performance by Golschmann. The work is lofty and calm at the beginning, but ends in a magnificent climax.

The program, in detail, follows:

Prelude and Fugue Francesco Manfredini
(First time in America)
Alborado del Gracioso Ravel
"Peter and the Wolf" Prokofieff
Symphony No. 3, "Eroica" Beethoven
1. Allegro con brio.
2. Marcia funebre: Adagio assai.
3. Scherzo: Allegro vivace.
4. Finale: Allegro Molto.

Symphony Violinists Hit Professor's Tone Findings

Traveler
Nov. 10
1939

A group of Boston Symphony Orchestra violinists today ridiculed the finding of a Harvard scientist that tones of fabulously-priced old violins "can be practically duplicated by modern $100 instruments," the United Press reported.

Their consensus was "just show us where we can find the wonderful $100 violins," after being told that Dr. Frederick A. Saunders of the Jefferson physics laboratory had reported to the American Acoustical Society at Iowa City, Ia., Saturday the results of tests with a photographic sound-analyzer.

"So the professor used an analyzer for tone," said Louis Krasner, violin soloist appearing with the orchestra. "Can he make an analyzer for genius? When a laboratory experiment pretends to show that the tones of the old makers' violins are like those of modern ones, the mechanics do not tell the whole truth. They can only compare superficialities."

Pointing to a Gofrilla made about 1725 and owned by Violinist Nicholai Kassman, Gaston Elcus, a first violin, wanted to know if the professor "can tell me where to find a fiddle as good as this one for less than $2500."

"For many years," he said, "I have been trying new violins. As a result, I now play a $3000 instrument made by Tononi in 1750. It responds with such little effort compared with the new ones, and it gives such a clear pianissimo that it is worth the high price."

PROFESSOR EXPLAINS VIOLINISTS MISINFORMED

"I am afraid the members of the Boston Symphony orchestra have been misinformed and have entirely the wrong slant on my findings with a photographic sound analyzer," Prof. Saunders said today on hearing the reports of the orchestra members.

"What I did find was that certain features of tone quality can be duplicated, but they cannot be duplicated altogether," Prof. Saunders said.

Refusing to comment further on the reports, Prof. Saunders said he would like to talk with the orchestra leader and "set him straight on my findings."

18

Neo-Classical Gaiety

Transcript Nov 11 1939

Koussevitzky Conducts Piston Concertino; Sanroma Soloist in Brilliant Performance

By EDWARD DOWNES

Sandwiched between two grandiose symphonic structures, Beethoven's First and Brahms' Fourth Symphonies, the Concertino for piano and chamber orchestra of Walter Piston made its first appearance on the programs of the Boston Symphony Orchestra yesterday afternoon, with Jesus Maria Sanroma as soloist and Serge Koussevitzky directing the ensemble.

Mr. Sanroma, whose collaborations with the Boston Symphony have made him a familiar figure hereabouts, was in excellent pianistic fettle. With admirable aplomb he tossed off the most fearsome scales and glittering passage-work seemed to drip off the ends of his fingers. For this composition asks considerable technique of the soloist when taken at yesterday's tempo, and that tempo, we know, has the sanction of the composer.

The work is not pretentious. It is not a concerto in one movement, but a vivacious concertino, with the emphasis, perhaps, on the diminutive ending of the word. Slow lyric passages there are, but they appeared largely as foils to the deft allegros.

In spite of, or perhaps because of the strict logic of its form and calculated proportions, the concertino has a certain urbane grace and gaiety. It carefully avoids getting involved with any disturbing romantic emotions, and it is very light-hearted—so light-hearted indeed, that it gets a little self conscious about it at moments in a determined effort not to be taken too seriously.

As a sparkling and not too difficult to understand piece of modern neo-classicism, the new work was received with an enthusiasm unusual in Friday audiences. Mr. Piston was obliged to appear and share the applause with Koussevitzky and Sanroma.

Virtuoso Beethoven First

The program began with a virtuoso performance of Beethoven's First Symphony that one would have to go far to match today. Particularly the last movement had a transparency, a delicacy and precision which, considering the speed taken, were almost miraculous. On the other hand the question arises whether such a tempo, for all its brilliance, is one to bring out the maximum musical content of that movement. To be sure, Beethoven has marked his finale, "Allegro molo e vivace," very fast and vivaciously, but it is generally accepted that an allegro in Beethoven's day was somewhat slower than it is today.

Koussevitzky's tempo on the other hand was a shade faster than that ordinarily taken, even today, with the result that the whole last movement was a tour de force of breathless delicacy, which however sacrificed an appreciable amount of its own melodic charm.

Because the first two Beethoven symphonies seem to us so much like their Haydn-Mozart models, there is always the danger of our thinking of them as 18th century "period" pieces. The gap between the Second and Third Symphonies may be enormous, but after all they were both written by Beethoven.

Authoritative Brahms

A stirring performance of the Fourth Symphony of Johannes Brahms followed the intermission. Here no inhibition stood between Dr. Koussevitzky and the powerful emotion of the Brahms score. The result was a powerfully dramatic interpretation, from the opening allegro, which is almost an allegretto, to the impassioned utterance of the final passacaglia.

Dr. Koussevitzky will conduct the next two concerts of the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening, Nov. 17 and 18. The opening number will be the American Festival Overture of William Howard Schuman, which was written for the Boston Symphony's two preseason concerts of American music. The program also includes Randall Thompson's Second Symphony in E minor and Cesar Franck's D minor Symphony.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

NOV 11 1939

Saxophonist

A MINUTE shred of musical history will be made the evening of Armistice Day, when, if all goes well, a saxophonist will appear with the Philharmonic, in Carnegie Hall. The soloist is a young man named Sigurd Rascher, a graduate of numerous Continental jazz bands. He will play, for the first time in New York, Debussy's Rhapsody for Saxophone and Orchestra, and Jacques Ibert's Concertino for Saxophone and Orchestra. He made his American début last month with the Boston Symphony, playing the same two pieces, and received from the critics what amounts, in Boston, to rave notices ("An extraordinary technique"—Durgin, Boston *Globe*; "Indeed a virtuoso"—Williams, Boston *Herald*). We found the virtuoso and his hotcha instrument in an ice-cold apartment at the extreme western end of Seventieth Street. His wife and three-month-old son are living in Strängnäs, Sweden. His windows offer a view of the New York Central tracks and a large billboard reading "Hear Paul Whiteman in the Terrace Room at the Hotel New Yorker." Rascher finds this tantalizing, because he has long admired Whiteman's phonograph records and would like to go right down to the Terrace Room. He told us that he was practicing most of the day for his Philharmonic appearance, however, so Whiteman would have to wait. The apartment was cold because Rascher likes it that way. "When my hands turn blue, I like it best," he gloated.

Rascher was born in Berlin of a Swedish father and an English mother. He is thirty-two, a reddish-blond fellow with topaz eyes and a perpetual surprised expression. He has been a professional musician, off and on, for the past thirteen years. As a boy, he studied clarinet, but changed to the saxophone because somebody told him it was easier. For three years, 1926 through 1929, he played with bands all over Switzerland, Holland, and Germany, in cafés, movie houses, and hotels. For the next three years he taught woodcraft in a Berlin private school. During this period he decided on a career as a serious saxophonist. Since there were almost no compositions for the instrument, he asked a number of composers to help him out. Quite a few did—Ibert, Glazunov, Coates, and such relatively obscure men as Jacobi, Bentzon, and Tarp. In 1932, Rascher made his first appearance with a symphony orchestra, at the Hanover Music Festival. He played a concerto especially composed for him by one Edmund von Borck, and from that day on he never again played a note of jazz. In 1934 he was appointed Professor of Saxophone at the Royal Danish Conservatory in Copenhagen, a position he still holds. The Conservatory is generous with leaves of absence, and Rascher has been able to give concerts in most of Europe and Scandinavia, as well as Australia.

The saxophone, Rascher will tell you, is the finest solo wind instrument, either reed or brass. His technique is all his own, and involves cross-fingering as well as other matters too abstruse to explain. When he started his serious study of the sax, Rascher was surprised at the unsuspected technical resources it offered; for instance, he found it would play a whole octave higher than anybody thought it would. His instrument is no grander than you'd find in an ordinary band; it's a gold-plated Beuscher, made in Elkhart, Indiana, which he bought two years ago in London. The ideal surroundings for playing or listening to saxophone music, Rascher assured us, are the depths of a forest in winter. He plays the sax all by himself in the Swedish forests, he told us, adding, "You should hear it—something!" When he arrived in New York he was all for practicing in Central Park, but the Philharmonic management tactfully discouraged him.

MUSIC

Herald Nov 11

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The fifth concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jesus Maria Sanroma, pianist, was the soloist. The program was as follows:

Beethoven, Symphony No. 1 in C major Op. 21
Piston, Concertino for piano and orchestra
Brahms. Symphony No. 4 in E minor Op. 98

This was one of those concerts where criticism must either load itself down with superlatives or take a holiday and be mercifully brief. It was a beautifully balanced program superbly played. Since the two symphonies are indisputably masterpieces each in its own way, what more is there to say?

Perhaps Beethoven's First Symphony is not universally considered a masterpiece. The finale is first-class fooling, and the whole symphony is a marvel of gaiety in the manner of Haydn. No breath of the new romanticism disturbs it; it is straight, classical 18th century. The fact that it lives so securely in its own right—not because it is the first symphony of a great composer—should entitle it to our full respect. Certainly there are few works that can be so heartily enjoyed Moreover the only way to hear this music is at the hands of a crack orchestra such as the Boston Symphony.

We looked up our review of Mr. Piston's Concertino after the performance by the Zighera Chamber Orchestra in 1938 and find with some dismay that the work was rather solemnly slated. The diminutive in the title should have been the clue, for the composer had clearly no intention of writing a very serious concerto. It is actually a merry and attractive piece, with the somewhat too prolonged counterweight of a dreamy slow movement.

Why the program notes insist that the Concertino is in five sections is curious, though doubtless capable of being literally proved. Surely it consists in a first movement leading to a slow movement, a recapitulation and a coda. Like all Mr. Piston's music, its form is logical and precise.

Mr. Sanroma was just the pianist for the Concertino, and indeed has been the soloist in the other performances. He had exactly the right solidity of touch and neat technique for the rapid, percussive passages; and he also brought out the more lyrical subjects effectively. There was cordial applause for soloist and conductor, as well as for Mr. Piston who came onto the platform to acknowledge it.

Having offered a light first half of the program, Dr Koussevitzky turned his attention and his talents as a conductor to the tragic in the 4th Symphony of Brahms A good argument could be sustained for this as the finest of all Brahm's symphonies. On the intellectual side it is much the most impressive, and the emotional values come to be appreciated as correspondingly profound. Yesterday's was a stirring performance, with orchestra and conductor in splendid form.

The concert will be repeated tonight. Next week the program is as follows: William Schuman's American Festival Overture; Randall Thompson's Symphony No. 2 in E minor; Franck's Symphony in D minor.

Globe

MUSIC

Nov. 11

SYMPHONY HALL

Boston Symphony Orchestra

The Piano Concertino by Walter Piston of the Harvard music faculty received first Boston Symphony performance yesterday afternoon. Jesus Maria Sanroma took the solo part. The work stood midway upon an otherwise strictly conservative program, which had Beethoven's First Symphony as its beginning and the Fourth Symphony of Brahms for conclusion. Dr. Serge Koussevitzky conducted.

Mr. Piston's Concertino was not new to Boston. Bernard Zighera had conducted it at a Jordan Hall concert in February, 1938. Commissioned by the Columbia Broadcasting System, it was first heard over the air, Mr. Sanroma as soloist, two years ago last June. The original orchestration was of chamber proportions; for the Boston Symphony concerts a somewhat larger body of instruments are used.

Without making too extravagant a figure one may say that the dominating characteristic of Walter Piston's music is its understatement. He never labors a point; his humor—and there is a lot in the Concertino—is subtle and concise; his harmony, though dissonant, has an air of logic about it.

For a number of years Mr. Piston has been generally regarded as one of the most resourceful composers, technically speaking, the United States has produced. Perhaps his least strong point—to put it that way—is the dryness of his melody. It is as if his melody were constantly subordinated to the requirements of writing in a concentrated style where form is of the greatest importance.

Only for a short space during the five sections of the Concertino does he really lift up the voice of the piano in song. And then, in the belief of this reviewer, he is at his best. Yet on the other hand, the fine detail, the fluent rhythms with their suggestion of Bach-returned-to-earth, and the sheer healthiness of the rest of the work are not to be lightly considered. Piston's music may take several hearings to be thoroughly enjoyed, but from very first acquaintance it is patently music by one who is as sensitive and independent an artist as can be found today.

The composer was fortunate in his soloist, for Mr. Sanroma played his part with the skill, gusto and sheer brilliance that have won him distinction as a performer of the moderns. Mr. Piston, who bowed from the stage, Mr. Sanroma and Dr. Koussevitzky all were the object of what used to be called an "ovation."

Beethoven's First Symphony was good to hear again, especially in the perfectly proportioned reading—with reduced orchestra—Dr. Koussevitzky bestowed upon it. Some treat the Symphony as if it were breakable, making too much of the 18th Century spirit and fearing if they cut loose a bit, they will be guilty of an assault upon style. Beethoven was never breakable; in fact a little roughness was part of his musical character. The Koussevitzky interpretation could not be called rough, but it does give plenty of rein to the Beethoven caprice and sudden contrasts.

Music may be all things to all men. Such is the variable nature of the art. No harm is done, therefore, by referring to Brahms' E minor Symphony as "Autumnal," shabby though that adjective may be. It is also a supremely noble and lofty sort of music, and lends itself—within reasonable limits—to romantic treatment. Despite errors on the part of the first horn in the slow movement, yesterday's performance was extremely satisfying, lyrical and poetic in the first three movements, rising to grandeur in that heroic passacaglia which serves as finale. The program will be repeated tonight.—C. W. D.

BEST SO FAR BY SYMPHONY

Post Nov. 11

Most Attractive Concert of the Season

BY WARREN STOREY SMITH

From one listener's point of view the most attractive concert of the Symphony season thus far, that of yesterday afternoon, offered the first (and least) of the symphonies of Beethoven, the last (and greatest) of the symphonies of Brahms and Walter Piston's concertino for piano and orchestra. The soloist in the concertino was Jesus Maria Sanroma. Dr. Koussevitzky conducted.

The performance of the concertino was the first at the Symphony concerts, although the work had been heard in Jordan Hall from Mr. Zighera's Chamber Orchestra. Mr. Sanroma was the pianist then.

If commissioned works are likely to give the impression of music that is ordered rather than spontaneously created, this concertino is a pleasant exception to the rule. The beginning and the end are full of high spirits; the slow division, for all its modern dissonance, has genuine lyric beauty.

No one goes about his task with more adroitness and assurance than does Mr. Piston in this beguiling composition. And when a resident orchestra, resident conductor, resident pianist and resident composer can combine forces to such happy result as that of yesterday, the community has reason to plume itself. Though the applause was intended for all three of them, Dr. Koussevitzky and Mr. Sanroma graciously insisted that Mr. Piston take the lion's share.

To call the C major Symphony Beethoven's "least" is not to deny its perennial charm and appeal. Granted that the Andante stems from Haydn and the Finale from Mozart, the Symphony remains one of the finest examples of what may be called the second classical period, just as Mr. Piston's concertino is an excellent representative of the third. In both instances we have music existing purely for and by itself and devoid of intruding personality.

Of a different order was the alleged classicism of Brahms, which in reality, comes much closer to romanticism. And here, especially, Brahms, the individual, speaks from every measure of this, his most characteristic symphony. In its three predecessors we may hear also the voices of Mendelssohn, Schumann and Beethoven. Also, it is only in this symphony that he gives a work of true symphonic caliber throughout. The second movement is something more than a romanza, the third something more than an intermezzo. It is, in fact, the only scherzo in them all.

Barring a technical slip or two, the performance was the finest that Dr. Koussevitzky has yet given, while that of the Symphony of Beethoven came as near to perfection as anything in this imperfect world is likely to come.

THIS CLIPPING FROM
OMAHA, NEB.
WORLD-HERALD

NOV 11 1939

Copy Stradivarius Tone? Pooh-Pooh, Say Violinists

Boston, Nov. 10 (U.P.)—A group of Boston Symphony orchestra violinists today ridiculed the finding of a Harvard scientist that tones of fabulously-priced old Stradivarius violins "can be practically duplicated by modern one hundred-dollar instruments."

"Just show us where we can find the wonderful one hundred-dollar violins," they said. After being told that Dr. Frederick A. Saunders of the Jefferson physics laboratory had reported to the American Acoustical society at Iowa City, Ia., recently the results of tests with a phographic sound-analyzer.

"So the professor used an analyzer for tone," said Louis Krasner, violin soloist with the orchestra. "Can he make an analyzer for genius? When a laboratory experiment pretends to show that the tones of the old makers' violins are like those of modern ones, the mechanisms do not tell the whole truth. They can only compare superficialities."

Pointing to a violin made about 1725 and owned by Violinist Nicholai Kassman, Gaston Elcus, a first-violinist with the orchestra, wanted to know if the professor "can tell me where to find a fiddle as good as this one for less than $2,500."

Neo-Classical Gaiety

Nov 11 1939

Koussevitzky Conducts Piston Concertino; Sanroma Soloist in Brilliant Performance

By EDWARD DOWNES

Sandwiched between two grandiose symphonic structures, Beethoven's First and Brahms' Fourth Symphonies, the Concertino for piano and chamber orchestra of Walter Piston made its first appearance on the programs of the Boston Symphony Orchestra yesterday afternoon, with Jesus Maria Sanroma as soloist and Serge Koussevitzky directing the ensemble.

Mr. Sanroma, whose collaborations with the Boston Symphony have made him a familiar figure hereabouts, was in excellent pianistic fettle. With admirable aplomb he tossed off the most fearsome scales and glittering passage-work seemed to drip off the ends of his fingers. For this composition asks considerable technique of the soloist when taken at yesterday's tempo, and that tempo, we know, has the sanction of the composer.

The work is not pretentious. It is not a concerto in one movement, but a vivacious concertino, with the emphasis, perhaps, on the diminutive ending of the word. Slow lyric passages there are, but they appeared largely as foils to the deft allegros.

In spite of, or perhaps because of the strict logic of its form and calculated proportions, the concertino has a certain urbane grace and gaiety. It carefully avoids getting involved with any disturbing romantic emotions, and it is very light-hearted—so light-hearted indeed, that it gets a little self conscious about it at moments in a determined effort not to be taken too seriously.

As a sparkling and not too difficult to understand piece of modern neo-classicism, the new work was received with an enthusiasm unusual in Friday audiences. Mr. Piston was obliged to appear and share the applause with Koussevitzky and Sanroma.

Virtuoso Beethoven First

The program began with a virtuoso performance of Beethoven's First Symphony that one would have to go far to match today. Particularly the last movement had a transparency, a delicacy and precision which, considering the speed taken, were almost miraculous. On the other hand the question arises whether such a tempo, for all its brilliance, is one to bring out the maximum musical content of that movement. To be sure, Beethoven has marked his finale, "Allegro molo e vivace," very fast and vivaciously, but it is generally accepted that an allegro in Beethoven's day was somewhat slower than it is today.

Koussevitzky's tempo on the other hand was a shade faster than that ordinarily taken, even today, with the result that the whole last movement was a tour de force of breathless delicacy, which however sacrificed an appreciable amount of its own melodic charm.

Because the first two Beethoven symphonies seem to us so much like their Haydn-Mozart models, there is always the danger of our thinking of them as 18th century "period" pieces. The gap between the Second and Third Symphonies may be enormous, but after all they were both written by Beethoven.

Authoritative Brahms

A stirring performance of the Fourth Symphony of Johannes Brahms followed the intermission. Here no inhibition stood between Dr. Koussevitzky and the powerful emotion of the Brahms score. The result was a powerfully dramatic interpretation, from the opening allegro, which is almost an allegretto, to the impassioned utterance of the final passacaglia.

Dr. Koussevitzky will conduct the next two concerts of the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening, Nov. 17 and 18. The opening number will be the American Festival Overture of William Howard Schuman, which was written for the Boston Symphony's two preseason concerts of American music. The program also includes Randall Thompson's Second Symphony in E minor and Cesar Franck's D minor Symphony.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.
NOV 11 1939

Saxophonist

A MINUTE shred of musical history will be made the evening of Armistice Day, when, if all goes well, a saxophonist will appear with the Philharmonic, in Carnegie Hall. The soloist is a young man named Sigurd Rascher, a graduate of numerous Continental jazz bands. He will play, for the first time in New York, Debussy's Rhapsody for Saxophone and Orchestra, and Jacques Ibert's Concertino for Saxophone and Orchestra. He made his American début last month with the Boston Symphony, playing the same two pieces, and received from the critics what amounts, in Boston, to rave notices ("An extraordinary technique"—Durgin, Boston *Globe*; "Indeed a virtuoso"—Williams, Boston *Herald*). We found the virtuoso and his hotcha instrument in an ice-cold apartment at the extreme western end of Seventieth Street. His wife and three-month-old son are living in Strängnäs, Sweden. His windows offer a view of the New York Central tracks and a large billboard reading "Hear Paul Whiteman in the Terrace Room at the Hotel New Yorker." Rascher finds this tantalizing, because he has long admired Whiteman's phonograph records and would like to go right down to the Terrace Room. He told us that he was practicing most of the day for his Philharmonic appearance, however, so Whiteman would have to wait. The apartment was cold because Rascher likes it that way. "When my hands turn blue, I like it best," he gloated.

Rascher was born in Berlin of a Swedish father and an English mother. He is thirty-two, a reddish-blond fellow with topaz eyes and a perpetual surprised expression. He has been a professional musician, off and on, for the past thirteen years. As a boy, he studied clarinet, but changed to the saxophone because somebody told him it was easier. For three years, 1926 through 1929, he played with bands all over Switzerland, Holland, and Germany, in cafés, movie houses, and hotels. For the next three years he taught woodcraft in a Berlin private school. During this period he decided on a career as a serious saxophonist. Since there were almost no compositions for the instrument, he asked a number of composers to help him out. Quite a few did—Ibert, Glazunov, Coates, and such relatively obscure men as Jacobi, Bentzon, and Tarp. In 1932, Rascher made his first appearance with a symphony orchestra, at the Hanover Music Festival. He played a concerto especially composed for him by one Edmund von Borck, and from that day on he never again played a note of jazz. In 1934 he was appointed Professor of Saxophone at the Royal Danish Conservatory in Copenhagen, a position he still holds. The Conservatory is generous with leaves of absence, and Rascher has been able to give concerts in most of Europe and Scandinavia, as well as Australia.

The saxophone, Rascher will tell you, is the finest solo wind instrument, either reed or brass. His technique is all his own, and involves cross-fingering as well as other matters too abstruse to explain. When he started his serious study of the sax, Rascher was surprised at the unsuspected technical resources it offered; for instance, he found it would play a whole octave higher than anybody thought it would. His instrument is no grander than you'd find in an ordinary band; it's a gold-plated Beuscher, made in Elkhart, Indiana, which he bought two years ago in London. The ideal surroundings for playing or listening to saxophone music, Rascher assured us, are the depths of a forest in winter. He plays the sax all by himself in the Swedish forests, he told us, adding, "You should hear it—something!" When he arrived in New York he was all for practicing in Central Park, but the Philharmonic management tactfully discouraged him.

---

36 Nov 11

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The fifth concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jesus Maria Sanroma, pianist, was the soloist. The program was as follows:

Beethoven,
Symphony No. 1 in C major Op. 21
Piston,
Concertino for piano and orchestra
Brahms, Symphony No. 4 in E minor Op. 98

This was one of those concerts where criticism must either load itself down with superlatives or take a holiday and be mercifully brief. It was a beautifully balanced program superbly played. Since the two symphonies are indisputably masterpieces each in its own way, what more is there to say?

Perhaps Beethoven's First Symphony is not universally considered a masterpiece. The finale is first-class fooling, and the whole symphony is a marvel of gaiety in the manner of Haydn. No breath of the new romanticism disturbs it; it is straight, classical 18th century. The fact that it lives so securely in its own right—not because it is the first symphony of a great composer—should entitle it to our full respect. Certainly there are few works that can be so heartily enjoyed. Moreover the only way to hear this music is at the hands of a crack orchestra such as the Boston Symphony.

We looked up our review of Mr. Piston's Concertino after the performance by the Zighera Chamber Orchestra in 1938 and find with some dismay that the work was rather solemnly slated. The diminutive in the title should have been the clue, for the composer had clearly no intention of writing a very serious concerto. It is actually a merry and attractive piece, with the somewhat too prolonged counterweight of a dreamy slow movement.

Why the program notes insist that the Concertino is in five sections is curious, though doubtless capable of being literally proved. Surely it consists in a first movement leading to a slow movement, a recapitulation and a coda. Like all Mr. Piston's music, its form is logical and precise.

Mr. Sanroma was just the pianist for the Concertino, and indeed has been the soloist in the other performances. He had exactly the right solidity of touch and neat technique for the rapid, percussive passages; and he also brought out the more lyrical subjects effectively. There was cordial applause for soloist and conductor, as well as for Mr. Piston who came onto the platform to acknowledge it.

Having offered a light first half of the program, Dr. Koussevitzky turned his attention and his talents as a conductor to the tragic in the 4th Symphony of Brahms. A good argument could be sustained for this as the finest of all Brahm's symphonies. On the intellectual side it is much the most impressive, and the emotional values come to be appreciated as correspondingly profound. Yesterday's was a stirring performance, with orchestra and conductor in splendid form.

The concert will be repeated tonight. Next week the program is as follows: William Schuman's American Festival Overture; Randall Thompson's Symphony No. 2 in E minor; Franck's Symphony in D minor.

Globe Nov 11

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Piano Concertino by Walter Piston of the Harvard music faculty received first Boston Symphony performance yesterday afternoon. Jesus Maria Sanroma took the solo part. The work stood midway in an otherwise strictly conservative program, which had Beethoven's First Symphony as its beginning and the Fourth Symphony of Brahms for conclusion. Dr. Serge Koussevitzky conducted.

Mr. Piston's Concertino was not new to Boston. Bernard Zighera had conducted it at a Jordan Hall concert in February, 1938. Commissioned by the Columbia Broadcasting System, it was first heard over the air, Mr. Sanroma as soloist, two years ago last June. The original orchestration was of chamber proportions; for the Boston Symphony concerts a somewhat larger body of instruments are used.

Without making too extravagant a figure one may say that the dominating characteristic of Walter Piston's music is its understatement. He never labors a point; his humor—and there is a lot in the Concertino—is subtle and concise; his harmony, though dissonant, has an air of logic about it.

For a number of years Mr. Piston has been generally regarded as one of the most resourceful composers, technically speaking, the United States has produced. Perhaps his least strong point—to put it that way—is the dryness of his melody. It is as if his melody were constantly subordinated to the requirements of writing in a concentrated style where form is of the greatest importance.

Only for a short space during the five sections of the Concertino does he really lift up the voice of the piano in song. And then, in the belief of this reviewer, he is at his best. Yet on the other hand, the fine detail, the fluent rhythms with their suggestion of Bach-returned-to-earth, and the sheer healthiness of the rest of the work are not to be lightly considered. Piston's music may take several hearings to be thoroughly enjoyed, but from very first acquaintance it is patently music by one who is as sensitive and independent an artist as can be found today.

The composer was fortunate in his soloist, for Mr. Sanroma played his part with the skill, gusto and sheer brilliance that have won him distinction as a performer of the moderns. Mr. Piston, who bowed from the stage, Mr. Sanroma and Dr. Koussevitzky all were the object of what used to be called an "ovation."

Beethoven's First Symphony was good to hear again, especially in the perfectly proportioned reading—with reduced orchestra—Dr. Koussevitzky bestowed upon it. Some treat the Symphony as if it were breakable, making too much of the 18th Century spirit and fearing if they cut loose a bit, they will be guilty of an assault upon style. Beethoven was never breakable; in fact a little roughness was part of his musical character. The Koussevitzky interpretation could not be called rough, but it does give plenty of rein to the Beethoven caprice and sudden contrasts.

Music may be all things to all men. Such is the variable nature of the art. No harm is done, therefore, by referring to Brahms' E minor Symphony as "Autumnal," shabby though that adjective may be. It is also a supremely noble and lofty sort of music, and lends itself—within reasonable limits—to romantic treatment. Despite errors on the part of the first horn in the slow movement, yesterday's performance was extremely satisfying, lyrical and poetic in the first three movements, rising to grandeur in that heroic passacaglia which serves as finale. The program will be repeated tonight.—C. W. D.

BEST SO FAR BY SYMPHONY

Post Nov 11

Most Attractive Concert of the Season

BY WARREN STOREY SMITH

From one listener's point of view the most attractive concert of the Symphony season thus far, that of yesterday afternoon, offered the first (and least) of the symphonies of Beethoven, the last (and greatest) of the symphonies of Brahms and Walter Piston's concertino for piano and orchestra. The soloist in the concertino was Jesus Maria Sanroma. Dr. Koussevitzky conducted.

The performance of the concertino was the first at the Symphony concerts, although the work had been heard in Jordan Hall from Mr. Zighera's Chamber Orchestra. Mr. Sanroma was the pianist then.

If commissioned works are likely to give the impression of music that is ordered rather than spontaneously created, this concertino is a pleasant exception to the rule. The beginning and the end are full of high spirits; the slow division, for all its modern dissonance, has genuine lyric beauty.

No one goes about his task with more adroitness and assurance than does Mr. Piston in this beguiling composition. And when a resident orchestra, resident conductor, resident pianist and resident composer can combine forces to such happy result as that of yesterday, the community has reason to plume itself. Though the applause was intended for all three of them, Dr. Koussevitzky and Mr. Sanroma graciously insisted that Mr. Piston take the lion's share.

To call the C major Symphony Beethoven's "least" is not to deny its perennial charm and appeal. Granted that the Andante stems from Haydn and the Finale from Mozart, the Symphony remains one of the finest examples of what may be called the second classical period, just as Mr. Piston's concertino is an excellent representative of the third. In both instances we have music existing purely for and by itself and devoid of intruding personality.

Of a different order was the alleged classicism of Brahms, which in reality, comes much closer to romanticism. And here, especially, Brahms, the individual, speaks from every measure of this, his most characteristic symphony. In its three predecessors we may hear also the voices of Mendelssohn, Schumann and Beethoven. Also, it is only in this symphony that he gives a work of true symphonic caliber throughout. The second movement is something more than a romanza, the third something more than an intermezzo. It is, in fact, the only scherzo in them all.

Barring a technical slip or two, the performance was the finest that Dr. Koussevitzky has yet given, while that of the Symphony of Beethoven came as near to perfection as anything in this imperfect world is likely to come.

THIS CLIPPING FROM
OMAHA, NEB.
WORLD-HERALD
NOV 11 1939

Copy Stradivarius Tone? Pooh-Pooh, Say Violinists

Boston, Nov. 10 (U.P.)—A group of Boston Symphony orchestra violinists today ridiculed the finding of a Harvard scientist that tones of fabulously-priced old Stradivarius violins "can be scientifically duplicated by modern one hundred-dollar instruments."

[illegible] where we can [illegible] hundred-dollar violins," they said. After being told that Dr. Frederick A. Saunders of the Jefferson physics laboratory had reported to the American Acoustical society at Iowa City, Ia., recently the results of tests with a phographic sound-analyzer.

"So the professor used an analyzer for tone," said Louis Krasner, violin soloist with the orchestra. "Can he make an analyzer for genius? When a laboratory experiment pretends to show that the tones of the old makers' violins are like those of modern ones, the mechanisms do not tell the whole truth. They can only compare superficialities."

Pointing to a violin made about 1725 and owned by Violinist Nicholai Kassman, Gaston Elcus, a first-violinist with the orchestra, wanted to know if the professor "can tell me where to find a fiddle as good as this one for less [illegible]."

Piston's Piano Concertino

79

C.S.M.
Nov 11, 1939

The Arts in Boston

Walter Piston's Concertino for piano and orchestra is the novel item on the program of the fifth pair of concerts of the Boston Symphony season, the first of which was given yesterday afternoon in Symphony Hall, with Dr. Koussevitzky again on the stand after a week's holiday. The program opened with the First Symphony of Beethoven, and closed with the Brahms Fourth.

Mr. Piston's Concertino, composed for the radio and played last year at a concert of Bernard Zighera's Chamber Orchestra, is, as he has declared, concerned only with musical ideas and their development. We have had occasion before now to speak with respect of Mr. Piston's scholarship and of his workmanship. He has exercised those qualities once more in this work, which is remarkable for its firm design and deft execution. It is written in the dissonant counterpoint that Mr. Piston favors, and that is now somewhat dated. Like most works of its period, this one is rather more successful in its livelier parts than in its slow section, whose nostalgia seems self-conscious.

Jesús María Sanromá, who introduced the Concertino, was again the soloist yesterday. Particularly sympathetic to music of this type, Mr. Sanromá gave a brilliant performance of the difficult work, and he was supported by an equally brilliant accompaniment under Dr. Koussevitzky's baton.

Beethoven's First Symphony was performed with a reduced orchestra, and performed with such clarity, elegance and flexibility that the audience recalled the conductor three times. And the mighty Brahms Fourth roused the hearers to the usual thunders of applause.

L. A. S...

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 12 1939

NOTES HERE AND AFIELD

71

THE opening pair of concerts of the New York season of the Boston Symphony Orchestra, under Serge Koussevitzky, Thursday night, Nov. 23, and Saturday afternoon, Nov. 25, in Carnegie Hall, will constitute a festival of American music, at which eight native works will be presented. For the evening program Dr. Koussevitzky has chosen Arthur Foote's Suite for Strings; Walter Piston's Concertino for piano, with Jesús María Sanromá as soloist; Roy Harris's Third symphony, and the Second symphony by Randall Thompson.

William Schuman's "American Festival" overture, written for this orchestra, will lead off the matinee list, which will contain further Edward Burlingame Hill's new violin concerto, with Ruth Posselt as soloist; Howard Hanson's Third symphony and John Alden Carpenter's "Skyscrapers." In the last-named work Dorothy Maynor, soprano, and Leonard Franklin, tenor, will be the assisting artists.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

NOV 12 1939

SIGURD RASCHER

. . . was born of Swedish-English parents in Germany in 1907, at first he studied clarinet and then turned to the saxophone. He became a jazz player but decided to pursue a career of serious music. In order to enlarge the repertoire of serious works for his instrument he asked a number of composers to write special music for him. Since his concert debut as a saxophonist in 1932 at the Hanover music festival he has played in Europe, the British Isles, Australia, Tasmania and New Zealand. He made his American debut last month with the Boston Symphony and was the first saxophonist ever to play with that organization.

THIS CLIPPING FROM
TOLEDO, OHIO
TIMES

NOV 12 1939

Saxophone In Debut At N. Y. Philharmonic

John Barbirolli Conducts Program of Handel, Schumann, Ibert, Debussy

The saxophone is nearly a century old. It was invented by Adolphe Sax, a Belgian, about 1840. French operagoers were introduced to it as an orchestral instrument when Jean Kastner used it in his "Le Dernier Roi de Juda" in 1844. A year later the French army bands adopted it officially. Since then it has appeared in the scores of Meyerbeer, Thomas, Saint-Saens, Bizet, d'Indy, Richard Strauss and others.

The New York Philharmonic-Symphony orchestra is three years less than a century old. Today Adolphe Sax's invention, an imperishable asset of the modern dance orchestra, makes its appearance as a solo instrument for the first time at the Philharmonic's regular subscription concerts. Sigurd Rascher is the artist and he will be heard in Columbia network's regular broadcast at 3 p. m. John Barbirolli again conducts and Deems Taylor is intermission commentator.

Rascher made his American debut last month with the Boston symphony, the first saxophonist to have played with the organization. He plays two works with the Philharmonic, one written for him. The first is Debussy's Rhapsody for Saxophone and Orchestra, which was commissioned by Mrs. Richard Hall of Boston in 1903; the second, Jacques Ibert's Concertino for Saxophone and Orchestra, dedicated to Rascher. Barbirolli opens the concert with the Handel-Harty "Royal Fireworks" and after intermission conducts Schumann's Second symphony.

Rascher, born of Swedish-English parents in 1907 in Germany, at first studied clarinet. Turning to the saxophone, he became a jazz player but after three years decided on a career in serious music. In order to enlarge the repertaire of serious works for saxophone he asked a number of composers to write special music for him. Since his concert debut as saxophonist in 1932 at the Hanover Music festival he has played on tour in Europe, the British Isles, Australia, Tasmania and New Zealand.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

NOV 12 1939

SANDERS THEATRE PROGRAMME

The Boston Symphony orchestra will give a concert in Sanders theatre, Cambridge, Thursday evening, November 16. The programme will include the Violin Concerto of Edward Burlingame Hill, in which Ruth Posselt will appear as soloist with the orchestra. Serge Koussevitzky will conduct the Third Symphony of Howard Hanson, which was heard at the Boston concerts under the composer's direction. The opening number will be Arthur Foote's Suite for Strings.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 12 1939

Those who missed last week's concerts by the Boston Symphony, may hear their substance repeated by going to Carnegie Hall on Nov. 23, where Dr. Koussevitzky will open the orchestra's New York season. The program includes, as you probably know, the Beethoven first, Walter Piston's concertino for piano and orchestra with Sanroma as soloist, and the Brahms fourth.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

NOV 12 1939

BOSTON SYMPHONY

Two symphonies will figure upon the programme for the next pair of concerts by the Boston Symphony orchestra, Serge Koussevitzky, conductor, to be given in Symphony hall, Friday afternoon, and Saturday evening, November 17 and 18. They will be the Symphony of César Franck, in D minor, and the Second Symphony of Randall Thompson. This symphony was first heard at the Boston Symphony concerts in 1934. The opening number will be the American Festival Overture of William Schuman which was written for the special concerts of American music, performed by this orchestra October 4 and 6, and heard on the latter date.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 12 1939

THE ORCHESTRAS

SIGURD RASCHER, saxophonist, will reappear as soloist with the Philharmonic-Symphony Orchestra under John Barbirolli's direction this afternoon in Carnegie Hall, repeating Debussy's rhapsody for saxophone in Ernest Ansermet's new edition and Jacques Ibert's saxophone concertino. Brahms's Academic Festival Overture and Schumann's second symphony complete the program.

◆

Arthur Bliss, English composer, will be the guest conductor with the Philharmonic-Symphony next Thursday night and Friday afternoon in Carnegie Hall in the first public performances in the United States of a suite from his ballet "Checkmate." The ballet, written for the week of British music at the Paris Exposition in 1937, was first performed at the Theatre des Champs-Elysees on June 15. It has been performed more than 100 times in England, and would also have been staged in Vienna and Prague, had political events taken a different course. The scenario, designed by the composer, has two players and nearly thirty chessmen as its characters. The players announce themselves as Love and Death fighting for the lives of their subjects, and the drama ends with the checkmate of the red king. The other numbers, under Mr. Barbirolli, are Smetana's overture to "The Bartered Bride" and Brahms's fourth symphony.

After these concerts Mr. Bliss will leave for Berkeley, Calif., where he is succeeding Randall Thompson as head of the University of California's music department.

Young People's Concerts

On Saturday morning at Carnegie Hall the Philharmonic-Symphony Society will begin its seventeenth season of concerts for young people under Ernest Schelling's direction. The program, the first of six with the illustration of musical form as their general subject, will be largely devoted to music of the eighteenth and earlier centuries. The other concerts, also on Saturday mornings, are scheduled for Dec. 23, Jan. 20, Feb. 17, March 2 and April 13. Except for a few boxes and single parquet seats, the series is sold out by subscription. Good seats are still available for the more elementary series of three concerts for children on Monday afternoons, Dec. 11, Jan. 22 and Feb. 19, in Town Hall, at 3:45, which will feature music demonstrating the use of the instruments of the orchestra.

Mr. Schelling, who

ten for this orchestra; Edward Burlingame Hill's new violin concerto, with Ruth Posselt as soloist, the suite from John Alden Carpenter's ballet "Skyscrapers," with Dorothy Maynor and Leonard Franklin as the singers and Howard Hanson's third symphony.

The Schuman and Hill works will be heard here for the first time and the Hanson symphony for the first time in a New York concert hall—it has had two radio performances here. The Boston Symphony has given the first concert performances of the works by Schuman, Hill, Harris, Carpenter and Hanson.

Dr. Koussevitzky will conduct the Boston Symphony's first concert of the season at the Brooklyn Academy of Music on Friday night, Nov. 24. His program for next Friday afternoon and Saturday night in Boston includes the Schuman overture and the Thompson symphony, with Franck's symphony after the intermission.

Out of Town

Leopold Stokowski will begin his second program of the season with the Philadelphia Orchestra in the Philadelphia Academy of Music next Friday afternoon and Saturday night with Mozart's overture to "The Marriage of Figaro," Brahms's fourth symphony, Debussy's three nocturnes, "Nuages," "Fêtes" and "Sirenes," and Moussorgsky's "Pictures at an Exhibition," which will be heard for the first time in a new arrangement for orchestra completed by Mr. Stokowski last summer. A small chorus of women members of the University of Pennsylvania Choral Society will sing in "Sirenes."

Albert Spalding will play the Brahms violin concerto with the National Symphony Orchestra of Washington, D. C., next Wednesday night, in a program also including Mondonville's "Arlecchinata" and Sibelius's second symphony. Nino Martini, Metropolitan Opera tenor, will be the soloist next Monday.

Emanuel Feuermann

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

NOV 12 1939

THIS CLIPPING FROM
UTICA, N. Y.
OBSERVER DISPATCH

NOV 12 1939

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 12 1939

BOSTON SYMPHONY WILL PLAY IN N. Y.

American Music Featured in Programs for Festival by Serge Koussevitzky.

TWO CONCERTS PLANNED

Listed Composers Include Harris, Thompson, Schuman, Hill, Foote and Carpenter

New York, Nov. 11.—(AP)—The most ambitious short American music festival in many years will be undertaken Nov. 23 and 25 in Carnegie Hall here by the Boston Symphony Orchestra, which annually plays five pairs of concerts in New York, and five single concerts in Brooklyn.

Serge Koussevitzky, 15 years conductor of what is known as one of the great orchestras of all time, has chosen music of all types and age levels for his two-concert festival.

The first program opens, for example, with a work especially written for the Boston players by one of the younger generation, William Schuman, called an "American Festival Overture." The same program includes also a new violin concerto by 67-year-old Edward Burlingame Hill with Ruth Posselt as soloist, and two works by the middle generation: Roy Harris's Third Symphony, and Randall Thompson's Second Symphony.

Dr. Koussevitzky has decided to lead off his second concert with a suite by one of the elder statesmen of American music, Arthur Foote, whose work is having a greatly increased popularity of late.

John Alden Carpenter's "Skyscrapers" is also to be heard, and two works by younger men, a new symphony by Howard Hanson, his third, and Walter Piston's Concertino for Piano, in which Jesus Maria Sanroma will be the soloist.

The concert will also afford Dorothy Maynor, the newly discovered Negro soprano who was heard privately this summer at Dr. Koussevitzky's Berkshire Symphony Festival at Stockbridge, Mass., her first New York orchestral appearance. She, with Leonard Franklin, will sing the incidental solos in "Skyscrapers."

Always a crusader for new American music, Dr. Koussevitzky points out that he and his orchestra gave the first performances of the music by Harris, Schuman, Hill, Carpenter and Hanson.

C.S.M. Nov. 16, 1939

80

New American Music for Symphony

Program to Offer Works By Schuman and Thompson

By Alfred H. Meyer

To Franck's favored Symphony Dr. Koussevitzky adds two American works for the week's symphony programs: William Schuman's "American Festival Overture (1939)," and Randall Thompson's Second Symphony. Both were performed at the pre-season concerts of American music given by the Boston Symphony Orchestra. Mr. Schuman's overture was written last summer specifically for those concerts.

The first three notes of the overture are the motto on which the whole is based. They are simply a descending and ascending minor third, favorite interval of newsboys in crying their wares and of many others in many pursuits. Mr. Schuman writes, "In New York City it is yelled on syllables 'Wee-Awk-Eee,' to get the gang together for a game or a festive occasion of some sort." What more natural, then, than that the remembered cry should suggest itself as the basis for an overture for a festival of American music? "Let's get the gang together and play our music."

* * *

Mr. Schuman is highly adept in using this initial motive in a variety of ways. Not only the usual contraputal developments spring from it (this is a matter of course) but all manner of new themes in new moods actually grow out of it.

The middle section is a fugue. The subject is announced by violas. It also is related to the initial motive by the fact that its first two notes are a rising minor third. At the climax of the fugue—and it is a very merry fugue—there is fresh development of the intial theme, and with it the third and final section of the overture.

* * *

More significant than the above is the rhythmic spirit of the overture. Throughout one finds that persistent "four-four" which is the rhythmic frame-work of our popular music. In all probability this rhythmic set-up was not deliberately planned by Mr. Schuman, but was a natural and spontaneous vehicle of expression for him. All the better. For thus one of the great common denominators of the music of the people becomes also a common denominator in an art-work. A national music arises more surely and definitively by the natural infiltration of a national idiom than by conscious planning.

With this same spirit Randall Thompson's second Symphony has much in common. It is as objective a music as that of the most classical of classicists. When the symphony was new the composer let it be known that he had wanted to write the most natural music it was possible for him to conceive. There was to be no sophisticated theorizing or deliberate choice of idiom. The four movements are gay and sparkling, with many a hint of jazz theme or blues melody. Of which Mr. Thompson says:

"If there are 'Americanisms' in the symphony, it is not because I tried to put them there, or because I tried to write an American music. They are there because they are my most natural mode of musical speech. If there is jazz in my music, it is not because I tried to put jazz into it, but because I am using the dialect most natural to me as the result of the environment in which I grew up." Again, in such a way is a music of genuine national feeling most likely to come to full fruition.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 16 1939

Boston Symphony Gave First Hartford Concert in 1885

By BILLY S. GARVIE

The Boston Symphony Orchestra, which comes to the Bushnell next Tuesday evening, gave its first Hartford concert under the direction of Wilhelm Gericke in Roberts Opera House, Oct. 20. 1885.

"It was a surprise to all," said The Times in reviewing the concert. "There was a spirit of accuracy and shading and the playing of the Oberon Overture showed that Herr Gericke is a good conductor and has in his orchestra excellent material.

"It was heard to better advantage in the Rubinstein ballet music and in Raff's interesting symphony," continued the review, "and it played admirably in the Schumann concerto."

Carl Baermann was to have been the piano soloist of the evening, but The Times reported: "Herr Baermann, owing to illness, was replaced by Carl Felton, an accomplished pianist. He played the beautiful Schumann Concerto in A minor and had an enthusiastic recall. He was heard in a Chopin Ballade and in the Fourth Hungarian Rhapsody by Liszt."

Looking well into the future, the review concluded, "The program and the way it was given pleased all. If this orchestra plays here again, it may expect a success in every way."

THIS CLIPPING FROM
STAMFORD, CONN.
ADVOCATE

NOV 17 1939

Musical Elite Startled By Saxophonist

BY DAVID RABINOWITZ

Musical New York, which has learned to take many startling innovations in stride, was shaken to its core, last Sunday. On that day, there appeared as soloist for the Philharmonic-Symphony Orchestra, not a pianist, nor a violinist, nor yet a vocalist, but of all things a saxophonist.

This was news indeed. In the 92 years of the famous orchestra's existence no such thing had ever happened before. Many an old-subscriber sighed wistfully, "What is the world coming to."

The reason for all the excitement is clear. The saxophone, in the minds of many, is an outcast instrument, to be confined to jazz bands and night clubs. The thought of this instrument invading the concert hall seemed almost a calamity. But these worried individuals need have had no fears whatsoever. The saxophone behaved beautifully in its exalted company, and the soloist, Sigurd Rascher, proved to be a true musical artist, playing with superb skill, refinement and persuasive warmth.

Speaking with Sigurd Rascher after the concert, I was struck by the genuine musicianship of the man. Here was no trickster, but an honest and very accomplished artist, who loved the saxophone as many others love their pianos or fiddles. He made his American debut several weeks ago as soloist with the Boston Symphony Orchestra, and his performance at that time brought enthusiastic reviews from the critics.

The saxophone was invented by Adolphe Sax, who studied the flute and clarinet at the Brussels Conservatoire. Two years later, in 1842, Sax came to Paris and began to exploit his new instrument. As a result of a special competition, he acquired a monopoly which enabled him to supplant all the horns, oboes and bassoons of the French Army with saxophones. Subsequently, Meyerbeer, Saint-Saens, Bizet and Richard Strauss employed the instrument for orchestra.

After this article was written, I heard a tenor sing so well that I am adding this all too brief notice. Hardesty Johnson sang as soloist with the St. Cecilia Society of Old Greenwich, and gave a thrilling demonstration of a voice which, in many respects, reminds one of the "Golden Era" at the Metropolitan.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 13 1939

Mrs. Henry J. Davenport Hostess To Boston Symphony Committee; Concert Series Begins Nov. 24

Mrs. Henry J. Davenport, executive chairman of the Brooklyn Committee for the Boston Symphony Orchestra, is giving a tea today, at her home, No. 40A Monroe place, for the members of the committee, which is assisting in plans for the five concerts to be given here this season at the Brooklyn Academy of Music by the orchestra. The first will be given on Friday evening, Nov. 24.

The concerts, now in their 54th year in the borough are represented under the auspices of Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of of Brooklyn, R. Huntington Woodman, chairman and the Brooklyn Committee. Adrian Van Sinderen is chairman of the committee. The vice-chairmen are Mrs. Edward C. Blum and Mrs. William H. Good. Mrs. M. Preston Goodfellow is membership chairman of the committee and Mrs. William G. James heads a Junior Committee group serving with the committee.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 15 1939

Talented Violinist Guest Artist with Hartford Symphony

By MADELIN BARTLETT

A very talented young violinist, Ruth Posselt, and two new compositions graced the second concert of the season by the Hartford Symphony Orchestra under Leon Barzin's direction at the Bushnell Tuesday evening.

Highlight of the program was the Mozart Sinfonia Concertante in E flat for violin and viola with orchestra, in which Mr. Barzin took the second solo part with Miss Posselt. The work was eloquent and replete with discriminating artistry. Miss Posselt's violin spoke in lovely tones, clean, strong and sweet and Mr. Barzin played with an easy fluency of rich tone that made their duets and cadenzas sheer joy to hear.

Mr. Barzin's skill and musicianship gave clear evidence of his outstanding ability as a violist.

Heck Conducts

The orchestra, under the wise guidance of George Heck, assistant conductor, played with a fine restraint, the tone nicely subdued although firmly supporting when the soloists were playing, and rising in smooth swells to take the limelight in their own passages. There was perfect understanding and agreement among soloists, conductor and orchestra that lifted the performance into the five-star class.

Miss Posselt also appeared as soloist in the American premiere of the Concertstuk for violin and orchestra by Henriette Bosmans; nor could it have been in more sympathetic hands. Miss Posselt played with an assurance and verve that made the work's content readily discernible and stressed its musical value. It proved to be a stimulating Concertstuk with a pleasing minor melody and a pulsating underrhythm. Delightful at first hearing, it is a composition that will stand many repetitions.

Soloist Unaffected

Miss Posselt's ability needs no more stress than is given it by the fact that Dr. Serge Koussevitzky has interested himself in her future. Her performance last night certainly showed why. She goes about her playing in a workmanlike fashion that brooks no frills or attention to her personality; her violin commands the listener's full attention. Yet there is warmth and color in addition to technical skill. She was completely sincere and unassuming and the audience applauded her with wholehearted approval.

The second new work was de Bourguignon's "Puzzle" Suite for Orchestra, which takes its name from the fact that each choir of the orchestra has one of the movements as a solo, the final Fugue assembling them all like the parts of a jigsaw puzzle.

Interest Increases

The work increased in interest with each succeeding movement, the brasses the losers in a wandering opening Fanfare. The woodwind Scherzo was gay and amusing and the Complainte, which the strings took, offered nice sweeps of melody. But the last movement was long and dull enough to cause some eight persons within easy view to doze. And like a puzzle, once it is solved, it holds little further interest.

The orchestra added another "best" to its standard of performance last night. Throughout the program, which also included the Berlioz Overture to "Benvenuto Cellini" and the Tschaikowsky "Romeo and Juliet" Fantasy Overture, the musicians played with gratifying freedom, only the "Puzzle" finding them at all scorebound. A nice attention to detail made them responsive to Mr. Barzin's slightest gesture. There was a self-confidence and a polish about their playing that has never before lasted so smoothly throughout a long and difficult program.

The audience evidenced its delight in the concert with prolonged applause which recalled Mr. Barzin for several bows.

MUSIC

ans. Nov 1

Boston Symphony Plays in Cambridge

By Edward Downes

The Boston Symphony Orchestra under the direction of Serge Koussevitzky gave the second of its season's concerts in Sanders Theater, Cambridge, last night before a large and festive audience. The program consisted entirely of works which belonged to the more traditional, conservative trend of American composition.

Arthur Foote's E major Suite for String Orchestra, Opus 63, composed in 1907, impressed, as it did at the pre-season concerts of American music, with its own excellent craftsmanship, its fresh and pleasing inspiration.

Ruth Posselt, young American violinist, was the soloist in the Violin Concerto, Opus 38, of Professor Edward Burlingame Hill of the music department of Harvard University. Miss Posselt proved herself a well schooled musician and her intonation was of the purest and truest.

Professor Hill composed his Violin Concerto between 1933 and 1937. While it is not a daringly original or revolutionary work, it would not be fair either to call it simply eclectic. It has a definitely personal note, it is, of course, of solid musical facture and the orchestration is effective without being showy. It is cast in the traditional three movements, the middle movement being perhaps the most poetic, with its intimacy of mood and some particularly happy passages, which stand out in the memory, between the solo violin and clarinet over soft harmonies of the strings.

After the concerto there was an ovation for all the principals involved: Miss Posselt, Dr. Koussevitzky and specially, of course, for Professor Hill. Miss Posselt will repeat the Concerto with the Boston Symphony when it pays its first visit of the year to Carnegie Hall, New York, with Dr. Koussevitzky again presiding.

After the intermission Howard Hanson's Third Symphony was given, not under the direction of the composer as at the recent pair of concerts in Symphony Hall, but under the baton of Koussevitzky.

Berkshire Festival To Last Three Weeks

The Berkshire Symphonic Festival announced today that the Boston Symphony Orchestra and Dr. Koussevitzky will be at Tanglewood for a three weeks' Festival next year. The extension of the season was voted by Trustees of the Festival Association after meetings with the Trustees of the Orchestra.

This means six weeks of musical activity at Tanglewood since the orchestra plans to open its academy, in charge of Dr. Serge Koussevitzky and Professor G. Wallace Woodworth of Harvard University, in July.

The nine Festival concerts will be given the first three weekends in August. An operating committee has been designated consisting of Miss Gertrude Robinson Smith, Festival president, of Stockbridge and New York, Mrs. Bruce Crane of Dalton, Laurence E. Connor, and George K. Edman of Pittsfield, with two members to be appointed by the orchestra board.

Herald Nov. 18

81

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The sixth regular concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

William Schuman
American Festival Overture (1939)
Randall Thompson
Symphony No. 2 in E minor
Franck ....Symphony in D minor

Dr. Koussevitzky has taken his position of "godfather of American symphonic music" seriously. The two free concerts in early October might have been considered a sufficient gesture by a less indulgent and conscientiaus parent. But since then he has repeated many works and added more, and next week he is taking hem under his wing to New York. It has been a significant move in the cause of native art and typical of the energy and idealism of Dr. Koussevitzky. Doubtless the public would have set up a howl had they known what was in store for them at the beginning; but, now that all is over for a time, no one can be said to have suffered.

William Schuman's Overture celebrates this "festival"—everything is a festival nowadays—with loud cries of joy. It is true that a fugue interrupts the rejoicing for a while, but the outcry is redoubled at the end. The piece seemed to us, as it did six weeks ago, an effective and exuberant score. The end, to be sure, might have come sooner. On the whole, though, it is a very creditable work. Mr. Schuman was present to acknowledge the applause.

Randall Thompson's Symphony is well made music that consistently sounds well. Its fault lies not in the technique but in the emotional and spiritual conventionality. The result is that the symphony does not wear. It is immediately attractive, but easily becomes stale on repeated hearings. We admire the skill of the composer and not what he has to say. That skill is, of course, a considerable compensation.

We are aware that Mr. Thompson is not above displaying a sense of humor in music. His setting for chorus of a W. C. T. U. leaflet, daintily entitled "Apples Are God's Bottles," is both mischievous and funny. This sense of humor crops up in the finale of the symphony in the Allegro con spirio section. It is perhaps a little whimsical. No matter, that is a legitimate effect. But Mr. Thompson cannot have it both ways. The other, "Old Man River" sections are in sentimental vein, what Elgar used commonly to denote by the term "Nobilmente." In other words, the general impression is one of slickness at the expense of vitality.

Franck's Symphony is one of those imperfect works of art that remain firmly in the affections of the people in spite of their faults, like Cologne or Milan cathedrals or a number of paintings one could name. Franck's kindliness and the sheer joy of his inspiration shine through his music, no matter how often a sequence is repeated or how padded a movement is. It is a symphony that draws people who listen to music unintellectually, and that is a valuable function. Those of us who no longer care to hear it very often can console ourselves by listening to the performance, the beautiful tapestry of orchestral sound.

This performance was extraordinarily fine yesterday. The Franck Symphony frequently brings out the worst side in a conductor and tempts him to horrid excesses. Yesterday Dr. Koussevitzky indulged in no such vagaries. The score was superbly read. The tempo of the second movement was not dragged nor that of the last hurried. Sonorities were just right. Could anything have been lovelier than the playing in the second movement, for example? Such an interpretation as this banishes most of one's intellectual prejudice.

The concert will be repeated tonight. Next week the orchestra will make its first out-of-town trip. The concerts of Dec. 1 and 2 will be conducted by Igor Stravinsky and devoted to his music.

THIS CLIPPING FROM
WEST WARWICK, R. I.
Pawtuxet Valley Times

NOV 18 1939

Stravinsky Booked to Conduct Orchestra

A musical event of real importance will be the pending visit to Providence of Igor Stravinsky, the great Russian conductor, who is to conduct the Boston Symphony orchestra in a ~~concert of his~~ own music, at the Metropolitan Theatre on Tuesday evening. Mr. Stravinsky is now making his third sojourn in America, and is now giving a course of lectures under the auspices of Harvard University in Cambridge. He will conduct the orchestra in Boston later in the same week.

The Providence program will include the music of "The Card Game," a ballet in three deals, which will then have its first performance in New England; his "Capriccio for Piano and Orchestra," in which Jesus Maria Sanroma will appear as soloist, and suites from his two early ballets, "Petrouchka" and "The Fire-Bird."

Globe Nov. 18

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

One striking fact about this Boston Symphony season is that we are hearing plenty of American music. Dr. Serge Koussevitzky continues a benefactor of some leading American composers by playing their compositions with relative frequency. These good works ought certainly to make an object of deeply felt gratitude from the creative musicians concerned.

There are two American scores on the Symphony program for this week—the "American Festival Overture" of young William Schuman, and Randall Thompson's extraordinary Second Symphony. The remaining number is the D minor Symphony of Cesar Franck, unheard at these concerts for three years.

Many kind words have been directed at Mr. Thompson's Symphony. All of them have been deserved. This reviewer has a notion it will prove a milestone in American composition, after sufficient time has passed so that it can be looked at more objectively than is possible today.

Thompson unquestionably has put into the Symphony a definitely American flavor, something of the spirit of the land and the period. The touches of jazz, the jaunty air of the music, its naturalness and lack of pretense; all these add up to a distinctive piece of work. A good many—one is inclined to say most—contemporary scores infer that their creators set themselves austere technical problems, and were quite willing to show the public how much esthetic perspiration it took to solve them. There is absolutely nothing of that in the joyous ease of the Thompson Second Symphony. A pity the company was not present to acknowledge the warm applause by the Friday audience.

Schuman's Overture is different. When first played at one of the Boston Symphony's pre-season concerts of American works, the Overture was impressively clever but rather dry and to some extent forced. Another hearing does not substantially alter those convictions. Mr. Schuman bowed from the stage at the end of the performance.

Cesar Franck's only Symphony has reached the period in its existence when it engenders violent partisans—for or against. A tonal holy-of-holies to some, others find it long and tedious, music whose appeal has been worn thin by repetition, whose secrets have been yielded up so that no longer can one find new beauties in its depths.

Allowing for unexplainable differences in taste, this reviewer sits squarely in the middle of the argument, willing to admit that it sounds best after a good, long rest, yet stirred by Franck's passionate conviction and the magnificence of his instrumental colors. Perhaps the true reason that it may not wear so well as the symphonies of Brahms, for example, is because Franck was essentially not a symphonist, at least not in the traditional sense.

He was ilke Bruckner in that his themes are long and complete, not well suited to symphonic "development." With Bruckner he apparently did not possess an organizing mind; his symphony progresses by episodes, from one climax to another, one repetition to another until the ear has been surfeited.

The performance was another recreative triumph for Dr. Koussevitzky, a demonstration by the orchestra of superlative technic. Here and there, however, eloquence came dangerously near to over-statement.

Next week the Boston Symphony goes upon its first seasonal visit to New York. Igor Stravinsky will be guest conductor of a program of his own music at the Symphony Hall concerts two weeks hence.

C. W. D.

MORE AMERICANA

Transcript Nov 18 1939

Koussevitzky Leads Boston Symphony —Audience Frosty to Young Radical

Frigidly, politely and firmly, a Boston Symphony audience revolted yesterday afternoon at the very beginning of the regular Friday matinee Symphony concert. All through the opening number, an "American Festival Overture," by 29-year-old William Schuman, there had been much dubious shaking of heads. But when Dr. Koussevitzky finished his exhilarating performance of the overture on a particularly strong discord, a shudder of disapproval ran through the hall and the applause that followed was so weak that it constituted a negative demonstration. One felt that only impeccable manners and a certain instinctive restraint stood in the way of more positive expressions of annoyance.

Applause or no applause, the unruffled Dr. Koussevitzky returned to the stage drawing modest Mr. Schumann with him for a brief bow and handshake with the concertmaster. Such applause as there was this time was led by Dr. Koussevitzky.

Mr. Schuman's frosty reception was interesting in view of the fact that his same "American Festival Overture" was well received at the Boston Symphony's pre-season concert of American music for which it was written and where it had its first performance on Oct. 6 last. It will be amusing to see how it is received at this evening's repetition.

The overture shows unmistakable talent. It impressed us as a more logical and organic whole, a more likable piece of music, than it had at its first successful hearing six weeks ago. There is, of course, a great deal of naked brass, loudly insistent upon the crasser of Mr. Schuman's disharmonies. But it is not done to "epater le bourgeois." The composer had something to say. If he is very positive in the way he says it, that is the privilege of a young artist.

Urbane American Work

Randall Thompson's delightfully urbane Second Symphony in E minor is unobtrusively, ingratiatingly American. The flavor of our folk song is in it and so are the odors of Tin Pan Alley. But the important thing is that these elements are assimilated and worked into an easy, homogeneous style.

When Stravinsky or Ravel, or even when some Americans use jazz, it sounds like a quotation in a foreign idiom. Nothing in Mr. Thompson's Symphony sounds like a quotation. And yet it is full of Americanisms, catchy rhythms, "hot" harmonies, witty phrases and good-humored loquacity. A pregnant rhythmic motive runs through the first movement, its syncopated measure setting the style of the whole composition.

The second movement, Largo, has more than a hint of the blues with, curiously enough, an almost classical repose and a far flung melodic line. The scherzo is in seven-four time and the final movement, though it has its monumental passages, is almost like another scherzo.

In contrast to the Schuman work, Thompson's Symphony was understood at once and enthusiastically acclaimed by the audience.

After the intermission Dr. Koussevitzky led his listeners into the thrice familiar territory of the Cesar Franck Symphony. Here they were able to follow without qualms or inhibitions and enjoy a lyric landscape with background of shifting chromaticism. The performance was colorful and dramatic.

The next pair of concerts on Friday afternoon and Saturday evening, Dec. 1 and 2, will be conducted by Igor Stravinsky who presents, for the first time in Boston his "Card Game," a ballet in three deals, his Capriccio for piano and orchestra with Jesus Maria Sanroma as soloist, Petroushka and the Symphony of Psalms.

The Monday evening and Tuesday afternoon concerts of Dec. 4 and 5 will have Simon Barer as soloist in the Second Rachmaninoff Piano Concerto. Koussevitzky will also conduct Prokofieff's Classical Symphony and Schumann's "Spring" Symphony.

E. D.

REPEAT LIST BY SYMPHONY

Post Nov. 18

American Music Given Predominance

The Symphony concert of yesterday afternoon was unique in the annals of the orchestra in that it offered two pieces, William Schuman's "American Festival Overture" and Randall Thompson's Second Symphony, already presented on a previous programme this season. The explanation is, of course, that these earlier performances took place in the likewise unprecedented pre-season concerts, devoted to American music. Some, perhaps not a very large proportion of yesterday's audience, had already heard Overture and Symphony when they were played on the afternoon of Oct. 6. For many, one or both must have been new experiences, since the Schuman work was composed last summer and the Thompson Symphony had been played only once before at the regular concerts, in the season of 1933-34. No novelty, in any sense, was the third and final number on the programme, the familiar—some would say too familiar—Symphony of Franck.

Next week the orchestra will play in New York two all-American programmes, closely resembling those above referred to.

To return to yesterday's concert, Overture and Symphony again established themselves as uncommonly interesting contributions to the fast-mounting pile of American scores. Mr. Schuman has still to free himself from a tendency towards roughness of texture, but his exuberant Overture marks a big advance over the experimental and astringent Symphony of last season.

In sharp contrast to Mr. Schuman's acerbities are the urbanities of Mr. Thompson's Symphony, music of an almost popular cast, placing its dependance upon frank melodies and, as a rule, equally outspoken rhythms. The Scherzo is at once the most subtle and the most arresting movement of the four. The new director of the Curtis Institute has always preferred to write music that charmed and entertained, rather than music that startled, irritated and perplexed.

As was the case last month, the Symphony was most enthusiastically received yesterday, but this time the composer was not there to acknowledge the applause. Mr. Schuman, however, was on hand and he and his piece were the recipients of much handclapping. The performance of Franck's Symphony was one calculated to arouse an audience and that is exactly the effect which it had.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

NOV 18 1939

FUND OF $10,000 SEEN NEEDED FOR NEW SYMPHONY

Former Subscribers Meet to Consider Possibility of Revival

A guarantee fund of $10,000 would be necessary to revive the Springfield Symphony Orchestra Society, Armand Balendonck, a symphony conductor, estimated at a meeting of a small group of former subscribers and directors of the society in the George Walter Vincent Smith Art Gallery last night.

Called by E. H. Marsh

The meeting was called by Edward H. Marsh, manager of the Wagner concerts, for the purpose of discussing the possibility of reviving the symphony. In the absence of Mr. Marsh, who is ill, Mrs. Rosamond Chapin presided.

While invitations to last night's meeting were purposely limited, it was the consensus that all former Springfield Symphony subscribers and directors should be invited to the next meeting. In the meantime the group will attempt to arouse widespread interest.

Mr. Balendonck, former conductor of the Buffalo (N. Y.) and Newark (N. J.) symphony orchestras, was the main speaker. He said that a local symphony would be a project of "tremendous civic meaning" and would have vast cultural, moral, entertainment and commercial advantages.

"The progressive city in art is the progressive city in business," he said. "For a relatively small investment the symphony will pay large dividends."

It was said last night that Mr. Marsh favored approaching all civic organizations including the Chamber of Commerce for financial assistance. Atty. Abraham Kamberg urged that all former subscribers and directors be circularized and the co-operation of the union be sought for the project.

WPA Imposes Limits

William Haddon, director of the Federal Music Project for Massachusetts, explained that under the present setup it would be impossible to incorporate the Springfield symphonic unit into another local symphony organization. Recent WPA regulations forbid the charging of admission fees for any performance by a Federal unit.

If the regulations are modified the 32 members of the local unit might become a neucleus for the larger group, he added. He said that school concerts given by the WPA units are developing a large audience of music lovers.

Mr. Haddon said that one-tenth of the personnel of the Boston Symphony has been taken from the ranks of the Federal Music Project in this state and that 70 former players are now associated with major symphony orchestras in the country.

Mr. Balendonck expressed the hope that the new unit might give its first concert next spring with the possibility that half a dozen concerts would be given the following season.

In Festival Mood

C. S. M. Nov. 18 1939

The Arts in Boston

The Festival of American music which preceded the subscription season of the Boston Symphony Orchestra is proving a fruitful source of material for the regular concerts. We have already had from it the Third Symphony of Roy Harris. Yesterday we heard William Schuman's "American Festival" Overture and Randall Thompson's Symphony No. 2, in E minor. The latter of course had been played here in 1934. Next week in New York the orchestra will give two concerts, both with all-American programs.

Yesterday's concert closed with the César Franck Symphony. Thus the occasion assumed a festival air which was quite appropriate in view of the number of young people, home from school, in the audience.

Mr. Schuman, whose Symphony was received rather coolly last year, wrote this overture for the pre-season festival of American music. It is therefore classifiable as "occasional" music, a term usually employed in a derogatory sense, and not always without reason. But a piece is not necessarily inferior because written for an occasion. Many of the classics were so written, and in the matter of overtures Brahms' "Academic Festival" is an example of good music composed under such a handicap.

Mr. Schuman's overture is ingratiating, lively music. It is based on a three-note "call to play" of his boyhood, and it maintains a youthful aspect through most of its length. Its style is nervous and its harmonies are dissonant according to a recent fashion. The most interesting part of the work is its middle section, which is a fugue.

Mr. Thompson's Second Symphony is a pleasant, unassuming work which neither pretends to nor attains big proportions. Its chief appeal is rhythmic rather than melodic. The middle section of the final movement struck us as the most interesting musically at yesterday's performance. It displays a wit and an inventiveness that were less evident in the preceding Scherzo. The symphony was well received by the audience.

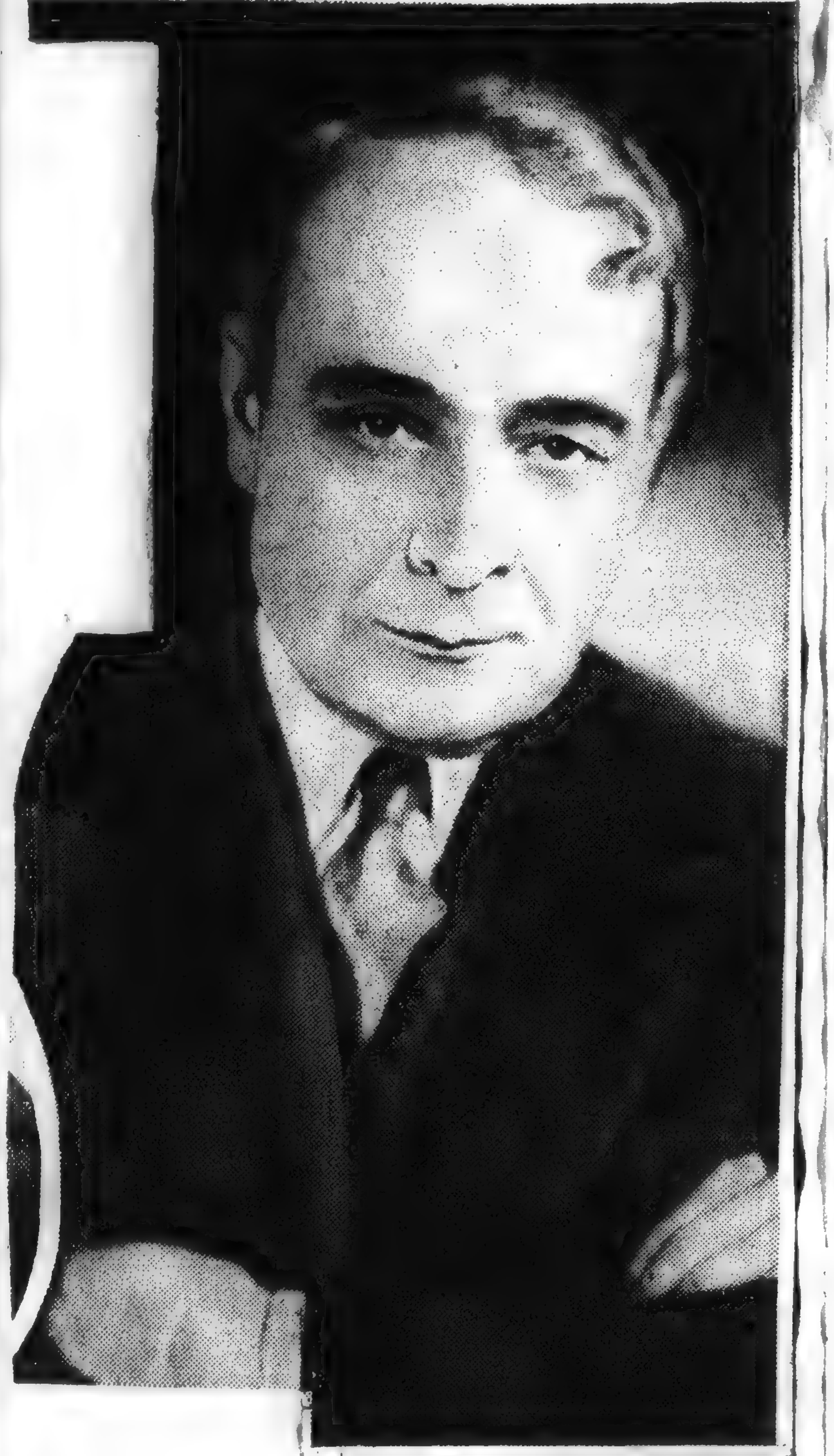
Dr. Koussevitzky gave Franck's Symphony his characteristically dramatic treatment, which goes far to protect it from the charges of dulness and sentimentality often brought against it. The orchestra played it with a virtuosity amazing even after all these years.

L. A. S.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

NOV 18 1939

EVENTS OF THE WEEK



Serge Koussevitzky opens the New York season of the Boston Symphony Orchestra at Carnegie Hall Thursday evening, November 23, appearing also Saturday afternoon. Another performance is scheduled for the Brooklyn Academy of Music Friday night.

Koussevitzky and Boston Symphony In American Bills

Serge Koussevitzky announces a "Festival" of American music for the opening pair of concerts by the Boston Symphony Orchestra at Carnegie Hall this season, to be given next Thursday evening and Saturday afternoon. Eight American works will constitute these programs. The first will consist of the American Festival Overture by William Schuman, written for this orchestra; Edward Burlingame Hill's Violin Concerto, with Ruth Posselt as soloist; the Third Symphony of Roy Harris, and the Second Symphony of Randall Thompson.

The matinee program will open with Arthur Foote's Suite for Strings, and continue with Walter Piston's Piano Concertino, with Jesus Maria Sanroma as soloist; John Alden Carpenter's "Skyscrapers" (Dorothy Maynor and Leonard Franklin taking the vocal parts); and Howard Hanson's Third Symphony. The works by Schurman, Hill, Harris, Carpenter, and Hanson have had their first concert performances by this orchestra.

The Boston Symphony will give its first Brooklyn concert in a series of five for the current season at the Academy of Music Friday evening, November 24. The first half of its program will be given over to American composers and will feature as soloists Ruth Posselt, Dorothy Maynor and Leonard Franklin. The program will consist of the following numbers: Foote, suite for strings; Hill, violin concerto; Carpenter, "Skyscrapers," and Franck, symphony.

The Academy of Music concerts by the Boston Symphony are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 18 1939

Music Notes

Boston Symphony Opens Annual Brooklyn Series At Academy on Friday

Koussevitzky Orchestra to Present Three Soloists in First of Five Concerts

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its first Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music, next Friday evening. The first half of its program will be given over to American composers and will feature three soloists: Ruth Posselt, violinist; Dorothy Maynor, soprano; Leonard Franklin, tenor. The following program will be played:

Foote, Suite in E major, Op. 63, for String Orchestra.

Hill, Concerto for Violin, Op. 38.

Carpenter, "Skyscrapers" (A Ballet of Modern American Life).

Franck, Symphony in D minor.

The Academy of Music concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and a Brooklyn committee.

A discussion of the program will be held Tuesday afternoon by Jonathan Schiller, lecturer in music at the Institute and director of the RCA Victor Lecture Bureau. Mr. Schiller will illustrate his discussion with recordings. He will speak in the lecture hall of the Brooklyn Academy of Music at 4 p. m.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

NOV 18 1939

Boston Symphony fills in while Philharmonic tours.

Our own Philharmonic will go aroving next week, a venture that should do much for prestige along the outland byways. There was a time, when railroad fares were lower and the world easier in its collective mind, when orchestras, opera and ballet troupes, and vast theatrical companies were able to roam at will.

But the Philharmonic, save for an occasional "jump", hasn't been doing much of this sort of thing since that memorable jaunt to Europe with Toscanini. Budgets are ticklish things, and boards of directors have grown restive.

The resultant gap in the orchestral routine of Carnegie Hall will be filled quite nicely, by the Boston Symphony Orchestra. Dr. Koussevitzky and his men are due for the first pair of concerts in their New York season on Thursday evening, Nov. 23, and on Saturday afternoon, Nov. 25.

The ASCAP ruction with the unions having robbed Dr. Koussevitzky of his intention to celebrate here the growth of "American music", a task that he subsequently performed in Boston—supposedly where musical unions do not flourish—he has announced this deferred "Festival" for the first two concerts. Following are the programs:

Nov. 23—William Schumann, American Festival Overture; Edward Burlinghame Hill, Violin Concerto (Ruth Posselt, soloist); Roy Harris, Symphony No. 3; Randall Thompson, Symphony No. 2.

Nov. 25—Arthur Foote, Suite for Strings; Walter Piston, Concertino for Piano and Orchestra (Jesus Maria Sanroma, soloist); John Alden Carpenter, "Skyscrapers" (Dorothy Maynor-Leonard Franklin); Howard Hanson, Symphony No. 3.

WALTHAM, MASS.
NEWS TRIBUNE

NOV 18 1939

Serge Koussevitzky and the Boston Symphony Orchestra will present a "festival" of American music in two concerts to be given in Carnegie Hall, New York, on Nov. 23 and 25.

Eight American works will be given. The first concert will consist of the American Festival overture of William Schuman, written for the Boston Symphony; a new violin concerto by Edward Burlingame Hill, with Ruth Posselt as soloist; the Third Symphony of Roy Harris, and Randall Thompson's Second Symphony.

On the ensuing program will be heard Arthur Foote's Suite for Strings; Walter Piston's Piano Concertino, with Jesus Maria Sanroma as soloist; John Alden Carpenter's "Skyscrapers" and Howand Hanson's Third Symphony.

The lowly saxophone, butt of jokes and purveyor of hot jazz rhythm, is making some headway as a serious instrument, with Sigurd Rascher, young Anglo-Swede, as its apostle.

Rascher appeared first with the Boston Symphony, and was well received by critics in New England's citadel of culture. Now he has played with the New York Philharmonic - Symphony under John Barbirolli. The audience was politely appreciative of his performance in Debussy's Rhapsody for Orchestra and Saxophone and Jacques Ibert's Chamber Concertino for Saxophone and Orchestra.

One of Rascher's difficulties is to find enough "classic" music suitable for the saxaphone to give him a repertoire. Some pieces have been composed especially for him.

Rascher is professor of saxophone at the Royal Danish Conservatory, the Danes having taken to the orphan instrument before American had a chance to "discover" it.

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.
NOV 18 1939

MUSIC

IN EXPLANATION of my contention that Toscanini nowadays conducts but is not heard I pointed out that the performance he produces with fanatical zeal for exactly the right sonorities and right plastic proportions reaches the ears of the radio audience with those sonorities and proportions altered by the acoustic defects of Studio 8H, by the limitations in frequency and volume range of transmitting apparatus, by the deficiencies of most of the radio sets in American homes. I forgot to add that with the sonorities produced with such care by Toscanini there emerges from the radio—even from the finest Scott—a whistle caused by interference from another station. And I will add now that from many radios the performance emerges combined with the program of the Mutual Broadcasting System—the first movement of the recent performance of Beethoven's "Eroica," for example, with jazz; the second movement with Trans-Radio news. And this is to say nothing of the disturbances added by the master aerials, most of them defective, that are being installed in apartment houses.

All this is interesting because American broadcasting companies are loud about the benefits the American radio audience receives from the American system of commercial broadcasting; and these claims may be questioned. N. B. C., for example, has much to say about the symphony orchestra it established for broadcasting in 1937, about its engagement of Toscanini, and about these as the "climax to its presentation of the best in music for eleven years" (to quote from the brochure published to celebrate the occasion). But as far back as 1928 I heard in London the fine symphony orchestra established by the non-commercial British Broadcasting Corporation; and this orchestra's public and broadcast concerts each week under conductors who later included Koussevitzky and Toscanini were part of a program which assured the English radio audience an average of two hours of the best music every evening. This was at a time, which continued as late as 1930-31, when N. B. C. was occasionally picking up—and dropping—concerts by one or another of the American orchestras; when the Philadelphia Orchestra might be heard in a few special broadcasts but N. B. C.'s week-in, week-out orchestral offerings were typified by the Saturday night General Electric Hour in which Walter Damrosch conducted programs of things like Delibes's "Sylvia," Massenet's "Elegy," Grainger's "Molly on the Shore," Handel's Largo, Rubinstein's "Melody in F," Mendelssohn's "Spring Song," with an occasional movement or two of a symphony; when N. B. C. offered no programs of Carnegie or Town Hall caliber at all on week-day nights, and its total for the week might be two hours. (The Metropolitan Opera broadcasts began in 1931-32.)

If, then, N. B. C., out of regard for the commercial value of Toscanini's celebrated name, established an orchestra for radio in 1937, it did what the B. B. C., out of regard for great music, did ten years earlier; if American commercial broadcasting gave the American radio audience Toscanini's performances in 1937, it gave this audience Damrosch's General Electric Hour before that (in 1927 it was Damrosch whose name was sufficiently celebrated for Mr. Sarnoff to acquire it as a commercial asset and to consider Damrosch a great conductor); and American commercial broadcasting gives this audience Toscanini's performances mixed with a whistle, jazz, and Trans-Radio news. For these interferences are caused by stations on adjacent wave lengths that broadcast with too great power; they use that much power to cover more territory; and they cover more territory to be able to charge advertisers more for time. I am fully aware that the B. B. C.'s broadcasts also suffer from interference; but I am pointing out a particular interference that results from the commercialization of broadcasting in this country.

The opening concerts of the New Friends of Music have fulfilled my predictions. Concert programs repeat a limited repertory; but an organization that sets out merely to play what is unplayed will give its audience a few neglected masterpieces like the Viola Quintet K. 614 of Mozart of the second Friends concert, but a greater number of works that deserve their obscurity, like the Horn Quintet K. 407 of the first concert, the Duo K. 423 for violin and viola of the second. And there has been the usual inequality in performances: the players of the Duo were quite undistinguished; but what made the Viola Quintet an unforgettable experience was the way it was played by the new Primrose Quartet and William Carboni—with the combination of technical mastery, emotional warmth, and distinction of musical style all raised to sheer incandescence that has been heard until now only from the Budapest Quartet.

The Divertimento K. 334 of Mozart for strings and two horns recorded for Columbia by the Lener Quartet and Aubrey and Dennis Brain (M-379, $7.50) is the one recorded a few years ago by Harty with the London Philharmonic. The Leners include two dull movements which Harty wisely omitted; and they make things worse with a performance as stodgy as Harty's was light-footed; but the older recording sounds shabby. Ernst Victor Wolff and Janos Scholz have recorded a good performance of Bach's Sonata No. 3 for harpsichord and viola da gamba (X-147, $3.50), which I find more attractive than the other two sonatas of the group, but not one of Bach's most consequential works. And Barlow and the Columbia Broadcasting Symphony have done another of their better jobs wih Goldmark's melodious "Rustic Wedding" Symphony (M-385, $7.50). The rest next time.

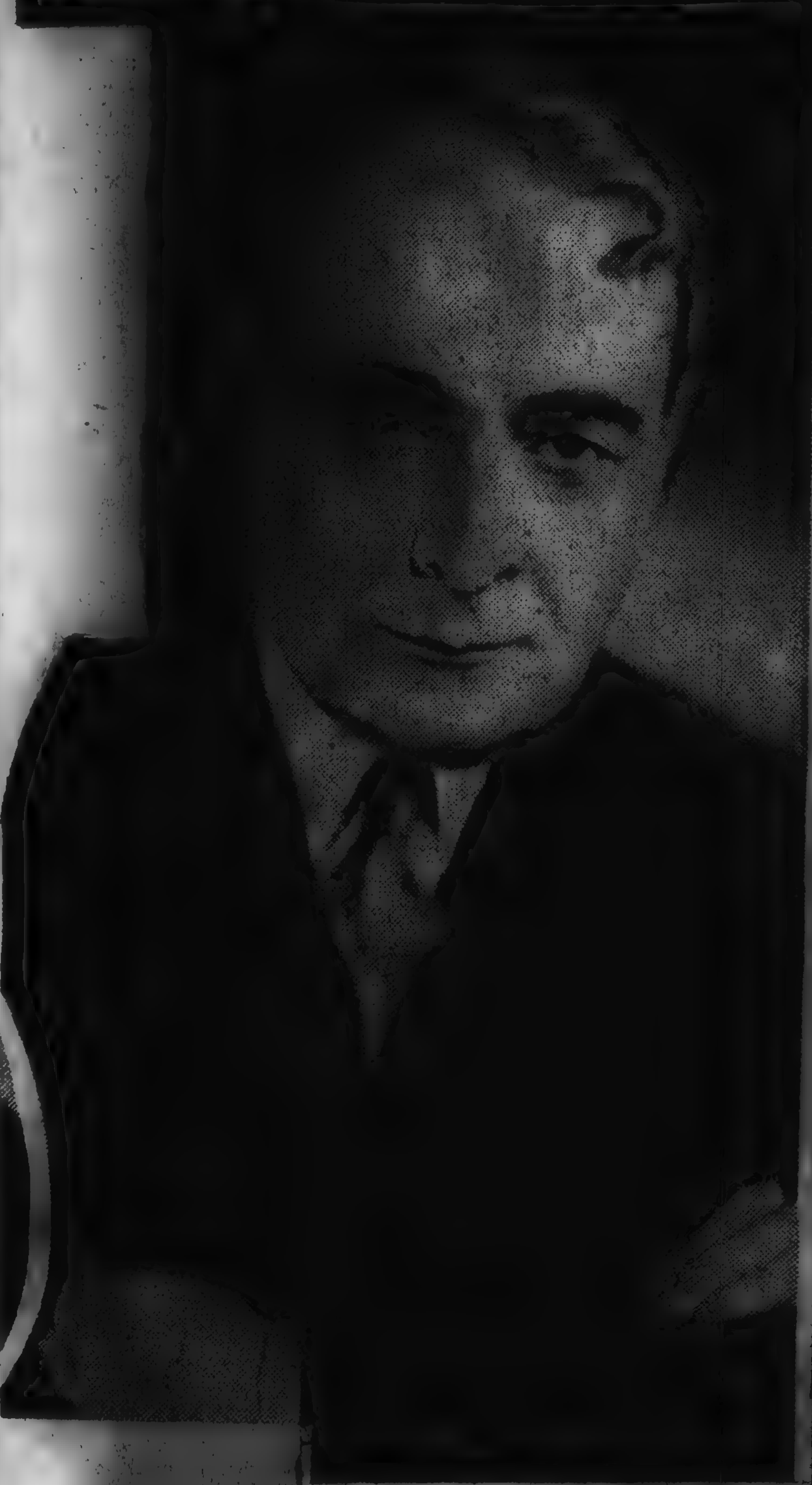
B. H. HAGGIN

82

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

NOV 18 1939

EVENTS OF THE WEEK



Serge Koussevitzky opens the New York season of the Boston Symphony Orchestra at Carnegie Hall Thursday evening, November 23, appearing also Saturday afternoon. Another performance is scheduled for the Brooklyn Academy of Music Friday night.

Koussevitzky and Boston Symphony In American Bills

Serge Koussevitzky announces a "Festival" of American music for the opening pair of concerts by the Boston Symphony Orchestra at Carnegie Hall this season, to be given next Thursday evening and Saturday afternoon. Eight American works will constitute these programs. The first will consist of the American Festival Overture by William Schuman, written for this orchestra; Edward Burlingame Hill's Violin Concerto, with Ruth Posselt as soloist; the Third Symphony of Roy Harris, and the Second Symphony of Randall Thompson.

The matinee program will open with Arthur Foote's Suite for Strings, and continue with Walter Piston's Piano Concertino, with Jesus Maria Sanroma as soloist; John Alden Carpenter's "Skyscrapers" (Dorothy Maynor and Leonard Franklin taking the vocal parts); and Howard Hanson's Third Symphony. The works by Schurman, Hill, Harris, Carpenter, and Hanson have had their first concert performances by this orchestra.

The Boston Symphony will give its first Brooklyn concert in a series of five for the current season at the Academy of Music Friday evening, November 24. The first half of its program will be given over to American composers and will feature as soloists Ruth Posselt, Dorothy Maynor and Leonard Franklin. The program will consist of the following numbers: Foote, suite for strings; Hill, violin concerto; Carpenter, "Skyscrapers," and Franck, symphony.

The Academy of Music concerts by the Boston Symphony are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

CITIZEN

NOV 18 1939

Music Notes

Boston Symphony Opens Annual Brooklyn Series At Academy on Friday

Koussevitzky Orchestra to Present Three Soloists in First of Five Concerts

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its first Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music, next Friday evening. The first half of its program will be given over to American composers and will feature three soloists: Ruth Posselt violinist; Dorothy Maynor, soprano Leonard Franklin, tenor. The following program will be played:

Foote, Suite in E major, Op. 63 for String Orchestra.

Hill, Concerto for Violin, Op. 38.

Carpenter, "Skyscrapers" (A Ballet of Modern American Life).

Franck, Symphony in D minor.

The Academy of Music concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and a Brooklyn committee.

A discussion of the program will be held Tuesday afternoon by Jonathan Schiller, lecturer in music at the Institute and director of the RCA Victor Lecture Bureau. Mr. Schiller will illustrate his discussion with recordings. He will speak in the lecture hall of the Brooklyn Academy of Music at 4 p. m.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

NOV 18 1939

Boston Symphony fills in while Philharmonic tours.

Our own Philharmonic will go a-roving next week, a venture that should do much for prestige along the outland byways. There was a time, when railroad fares were lower and the world easier in its collective mind, when orchestras, opera and ballet troupes, and vast theatrical companies were able to roam at will.

But the Philharmonic, save for an occasional "jump", hasn't been doing much of this sort of thing since that memorable jaunt to Europe with Toscanini. Budgets are ticklish things, and boards of directors have grown restive.

The resultant gap in the orchestral routine of Carnegie Hall will be filled quite nicely, by the Boston Symphony Orchestra. Dr. Koussevitzky and his men are due for the first pair of concerts in their New York season on Thursday evening, Nov. 23, and on Saturday afternoon, Nov. 25.

The ASCAP ruction with the unions having robbed Dr. Koussevitzky of his intention to celebrate here the growth of "American music", a task that he subsequently performed in Boston—supposedly where musical unions do not flourish—he has announced this deferred "Festival" for the first two concerts. Following are the programs:

Nov. 23—William Schumann, American Festival Overture; Edward Burlinghame Hill, Violin Concerto (Ruth Posselt, soloist); Roy Harris, Symphony No. 3; Randall Thompson, Symphony No. 2.

Nov. 25—Arthur Foote, Suite for Strings; Walter Piston, Concertino for Piano and Orchestra (Jesus Maria Sanroma, soloist); John Alden Carpenter, "Skyscrapers" (Dorothy Maynor-Leonard Franklin); Howard Hanson, Symphony No. 3.

NEWS TRIBUNE

NOV 18 1939

Serge Koussevitsky and the Boston Symphony Orchestra will present a "festival" of American music in two concerts to be given in Carnegie Hall, New York, on Nov. 23 and 25.

Eight American works will be given. The first concert will consist of the American Festival overture of William Schuman, written for the Boston Symphony; a new violin concerto by Edward Burlingame Hill, with Ruth Posselt as soloist; the Third Symphony of Roy Harris, and Randall Thompson's Second Symphony.

On the ensuing program will be heard Arthur Foote's Suite for Strings; Walter Piston's Piano Concertino, with Jesus Maria Sanroma as soloist; John Alden Carpenter's "Skyscrapers" and Howard Hanson's Third Symphony.

The lowly saxophone, butt of jokes and purveyor of hot jazz rhythm, is making some headway as a serious instrument, with Sigurd Rascher, young Anglo-Swede, as its apostle.

Rascher appeared first with the Boston Symphony, and was well received by critics in New England's citadel of culture. Now he has played with the New York Philharmonic - Symphony under John Barbirolli. The audience was politely appreciative of his performance in Debussy's Rhapsody for Orchestra and Saxophone and Jacques Ibert's Chamber Concertino for Saxophone and Orchestra.

One of Rascher's difficulties is to find enough "classic" music suitable for the saxaphone to give him a repertoire. Some pieces have been composed especially for him.

Rascher is professor of saxophone at the Royal Danish Conservatory, the Danes having taken to the orphan instrument before American had a chance to "discover" it.

THIS CLIPPING F
NATION
NEW YORK, N. Y.
NOV 18 1939

MUSIC

In EXPLANATION of my contention that Toscanini nowadays conducts but is not heard I pointed out that the performance he produces with fanatical zeal for exactly the right sonorities and right plastic proportions reaches the ears of the radio audience with those sonorities and proportions altered by the acoustic defects of Studio 8H, by the limitations in frequency and volume range of transmitting apparatus, by the deficiencies of most of the radio sets in American homes. I forgot to add that with the sonorities produced with such care by Toscanini there emerges from the radio—even from the finest Scott—a whistle caused by interference from another station. And I will add now that from many radios the performance emerges combined with the program of the Mutual Broadcasting System—the first movement of the recent performance of Beethoven's "Eroica," for example, with jazz; the second movement with Trans-Radio news. And this is to say nothing of the disturbances added by the master aerials, most of them defective, that are being installed in apartment houses.

All this is interesting because American broadcasting companies are loud about the benefits the American radio audience receives from the American system of commercial broadcasting; and these claims may be questioned. N. B. C., for example, has much to say about the symphony orchestra it established for broadcasting in 1937, about its engagement of Toscanini, and about these as the "climax to its presentation of the best in music for eleven years" (to quote from the brochure published to celebrate the occasion). But as far back as 1928 I heard in London the fine symphony orchestra established by the non-commercial British Broadcasting Corporation; and this orchestra's public and broadcast concerts each week under conductors who later included Koussevitzky and Toscanini were part of a program which assured the English radio audience an average of two hours of the best music every evening. This was at a time, which continued as late as 1930-31, when N. B. C. was occasionally picking up—and dropping—concerts by one or another of the American orchestras; when the Philadelphia Orchestra might be heard in a few special broadcasts but N. B. C.'s week-in, week-out orchestral [illegible] were typified by the Saturday night General Electric Hour in which Walter Damrosch conducted programs of things like Delibes's "Sylvia," Massenet's "Elegy," Grainger's "Molly on the Shore," Handel's Largo, Rubinstein's "Melody in F," Mendelssohn's "Spring Song," with an occasional movement or two of a symphony; when N. B. C. offered no programs of Carnegie or Town Hall caliber at all on week-day nights, and its total for the week might be two hours. (The Metropolitan Opera broadcasts began in 1931-32.)

If, then, N. B. C., out of regard for the commercial value of Toscanini's celebrated name, established an orchestra for radio in 1937, it did what the B. B. C., but of regard for great music, did ten years earlier; if American commercial broadcasting gave the American radio audience Toscanini's performances in 1937, it gave this audience Damrosch's General Electric Hour before that (in 1927 it was Damrosch whose name was sufficiently celebrated for Mr. Sarnoff to acquire it as a commercial asset and to consider Damrosch a great conductor); and American commercial broadcasting gives this audience Toscanini's performances mixed with a whistle, jazz, and Trans-Radio news. For these interferences are caused by stations on adjacent wave lengths that broadcast with too great power; they use that much power to cover more territory; and they cover more territory to be able to charge advertisers more for time. I am fully aware that the B. B. C.'s broadcasts also suffer from interference; but I am pointing out a particular interference that results from the commercialization of broadcasting in this country.

The opening concerts of the New Friends of Music have fulfilled my predictions. Concert programs repeat a limited repertory; but an organization that sets out merely to play what is unplayed will give its audience a few neglected masterpieces like the Viola Quintet K. 614 of Mozart of the second Friends concert, but a greater number of works that deserve their obscurity, like the Horn Quintet K. 407 of the first concert, the Duo K. 423 for violin and viola of the second. And there has been the usual inequality in performances: the players of the Duo were quite undistinguished; but what made the Viola Quintet an unforgettable experience was the way it was played by the new Primrose Quartet and William Carboni—with the combination of technical mastery, emotional warmth, and distinction of musical style all raised to sheer incandescence that has been heard until now only from the Budapest Quartet.

The Divertimento K. 334 of Mozart for strings and two horns recorded for Columbia by the Lener Quartet and Aubrey and Dennis Brain (M-379, $7.50) is the one recorded a few years ago by Harty with the London Philharmonic. The Leners include two dull movements which Harty wisely omitted; and they make things worse with a performance as stodgy as Harty's was light-footed; but the older recording sounds shabby. Ernst Victor Wolff and Janos Scholz have recorded a good performance of Bach's Sonata No. 3 for harpsichord and viola da gamba (X-147, $3.50), which I find more attractive than the other two sonatas of the group, but not one of Bach's most consequential works. And Barlow and the Columbia Broadcasting Symphony have done another of their better jobs wih Goldmark's melodious "Rustic Wedding" Symphony (M-385, $7.50). The [illegible] [illegible] time.

B. H. HAGGIN

THIS CLIPPING FROM
SOUTH HAVEN, MICH.
TRIBUNE

NOV 18 1939

Music World

New York, Nov. 18. (UP) - Leopold Stokowski, conductor emeritus of the Philadelphia Orchestra, is experimenting again — this time with the arrangement of instruments in the orchestra.

The present conventional grouping is radically altered. The strings are moved from the front to the rear, where the brasses, woodwinds and tympani now sit. The lighter strings thus would be united with the basses, conventionally at the left rear.

Stokowski believes the new arrangement adds tonal quality for the listener and gives better balance to the music, especially in unifying the strings. His acoustical experiments, Stokowski says, have shown that the sound waves are reflected more strongly to the audience from the rear of the inclosure in which the musicians sit, rather than from the front. Hence, he believes, the more delicate strings are more tonically effective out in the auditorium when the emanate from the back of the orchestra.

Stokowski has been conducting the Philadelphia Orchestra during November.

* * *

Serge Koussevitsky and the Boston Symphony Orchestra will present a "festival" of American music in two concerts to be given in Carnegie Hall, New York, on Nov. 23 and 25.

Eight American works will be given. The first concert will consist of the American Festival overture of William Schuman, written for the Boston Symphony; a new violin concerto by Edward Burlingame Hill, with Ruth Posselt as soloist; the Third Symphony of Roy Harris, and Randall Thompson's Second Symphony.

On the ensuing program will be heard Arthur Foote's Suite for Strings; Walter Piston's Piano Concertino, with Jesus Maria Sanroma as soloist; John Alden Carpenter's "Skyscrapers" and Howand Hanson's Third Symphony.

* * *

The lowly saxophone, butt of jokes and purveyor of hot jazz rhythm, is making some headway as a serious instrument, with Sigurd Rascher, young Anglo-Swede, as its apostle.

Rascher appeared first with the Boston Symphony, and was well received by critics in New England's citadel of culture. Now he has played with the New York Philharmonic-Symphony under John Barbirolli. The audience was politely appreciative of his performance in Debussy's Rhapsody for Orchestra and Saxophone and Jaques Ibert's Chamber Concertino for Saxophone and Orchestra.

One of Rascher's difficulties is to find enough "classic" music suitable for the saxophone to give him a repertoire. Some pieces have been composed especially for him.

Rascher is professor of saxophone at the Royal Conservatory, the Danes having taken to the orphan instrument before America had a chance to "discover" it.

* * *

New York was treated to another invocation with the world premiere of "Bacchanale" by the Ballet Russe de Monte Carlo during its season at the Metropolitan Opera House, which ends tomorrow to permit the company to go on tour.

"Bacchanale" is by Salvador Dali, the surrealist painter, with choreography by Leonide Massine. It is programmed as a "paranoic" performance of the Venusberg music from Wagner's "Tannhaeuser."

It is an absurd, fantastic burlesque, amusing to people who like that sort of thing, and certainly spectacular.

Usually, when New Yorkers do not like a new work, they receive it in cold silence or with damningly faint applause. However, in the packed audience at the Metropolitan, there was hissing and muttering from outraged lovers of the classic ballet.

* * *

Robert Casadesus, French pianist, who has been appearing in Holland and Switzerland, will return to this country for a tour early next year. He will open in Washington on Jan. 15.

Subsequent appearances include engagements with the Houston Symphony on Jan. 22; Davenport Symphony, Jan. 29; CincinnatiSymphony on Feb. 9 and 10; Chicago Symphony on March 7, 8 and 10; Chicago Symphony, Jan. 29; Cincinnati Symphony phony on March 14 and 15 and Minneapolis Symphony on April 5.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

NOV 18 1939

Dorothy Maynor, who makes her recital debut at Town Hall tomorrow evening, is tho young Negro soprano "discovered" by Serge Koussevitzky of the Boston Symphony this summer. Mr. Koussevitzky heard her in private audition and was so impressed that he asked her to sing at a party he gave to the musicians gathered for the Berkshire Symphonic Festival. Miss Maynor was born in Norfolk, Va., the daughter of a Methodist preacher. At 14 she entered the Hampton Institute and a few years later toured Europe with its famous Negro Chorus. She has been continuing her vocal studies in New York for the past three years.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 19 1939

Serge Koussevitzky takes the Boston Symphony to New York this week. The large gap left by the intermission will be filled, and well, by Adolf Busch and Rudolf Serkin, who have prepared a recital of sonatas for violin and piano in Jordan Hall Friday night. The program: Schumann's A minor sonata, Bach's D minor partita for unaccompanied violin, two impromptus by Schubert and the Beethoven C minor sonata, No. 2.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
SUNDAY HERALD

NOV 19 1939

Boston This Week At Woolsey Hall

Dr. Koussevitzky must have liked Howard Hanson's new Symphony No. 3. After playing the Rochesterian's work for the first time last week in Boston, he will present it in New Haven next Wednesday night when the Boston Symphony is next in the Woolsey hall series.

The Boston also will play Mozart's overture to "Figaro," and Schuman's Symphony No. 1.

THIS CLIPPING FROM
LAWRENCE, MASS.
EAGLE

NOV 18 1939

Negro Soprano In Debut Tomorrow

New Yorker Praises Koussevitzky's Festival Find

Miss Dorothy Maynor, Negro soprano "discovered" by Serge Koussevitzky at Tanglewood, during the Berkshire Symphonic Festival last summer, makes her Town Hall debut in New York tomorrow.

The New Yorker in its current issue had the following to say of Miss Maynor:

The great discovery of the new musical season is undoubtedly Dorothy Maynor, the Negro soprano. Season, hell! Let's make her the discovery of the decade. Miss Maynor is the protege of Serge Koussevitzky, conductor of the Boston Symphony. It's a matter of public record that the first time she sang for him, last August, he called her "a native Flagstad." After giving him plenty of time to cool off, a friend of his recently asked him if he still meant it, and he cried heatedly, "I meant more than that!" And if you don't believe Koussevitzky, maybe you'll believe the Times: "One of the outstanding voices of the day." Anyway, most of the musical folk we know think that her debut, which takes place this Sunday evening, will be an event comparable to the debuts of Galli-Curci and Heifetz. Town Hall has been sold out for more than a week, and you could not get a seat now for love or money.

Miss Maynor was absolutely unknown last August when she turned up at the Berkshire Music Festival, an annual outdoor affair held near Stockbridge. She had come to hear the music, and to try her luck at getting an audition with Koussevitzky. This was arranged for her by one of the patronesses of the Festival, and she sang one afternoon after a concert. The conductor jumped up and down, shouting, "It's a miracle! It is a musical revelation! The world must hear her!" This happened to be the day before a picnic which Koussevitzky was giving for his men, and he insisted that she sing for them. On less that twenty-four hours' notice, Miss Maynor did a little program of German Lieder, Negro spirituals, and the "Ho-Yo-To-Ho!" from Wagner's "Walkure." It was kind of a tough job, since she had never before sung solo in public and her audience was made up of professional musicians, with a sprinkling of critics; but she did so satisfactorily that the next thing she knew, she was making records with the Boston Symphony.

Miss Maynor is twenty-eight. She's very short, very buxom, very dark, and excruciatingly modest. She told us (speaking with no trace of a Southern accent) that her reactions when the heavens opened last August were "fear and daze." "I didn't sleep for three nights," she added. She has been training only three years for solo work, but her musical background is extensive. She was born in Norfolk, Virginia, where her father, now dead, was a Methodist minister. When she was fourteen, she entered Hampton Institute, near Norfolk. Four years later, in 1929, she toured Europe as a member of the Institute's famous choir. After Hampton, she attended the Westminster Choir School in Princeton, planning eventually to become a voice teacher. Her friends kept urging her to study for concert work, however, and in 1936 she came to New York to do it; first she studied with Wilfred Klamroth, then with John Alan Haughton, who is still her teacher. She and her mother have a small apartment on Seventh Avenue, near 114th Street, where at the moment, she is working like a dog. "It has all come so suddenly that I must make every moment count," she told us. She's up at six, does two hours of memorizing, then an hour of French and an hour of German. Then she has a lesson, lunches, takes a walk in Central Park, and returns to her apartment for an afternoon of study almost as concentrated as the morning's. We asked if she felt nervous about her debut, and she said, "Well, you can say I'm anxious. You can say I'm hoping and praying I'll prove acceptable." At this point, her modesty almost floored the interview completely. "You can say," she said, "that I hope I'll be able to give the best interpretations I'll be able to give."

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

NOV 18 1939

Maynor

THE great discovery of the new musical season is undoubtedly Dorothy Maynor, the Negro soprano. Season, hell! Let's make her the discovery of the decade. Miss Maynor is the protégée of Serge Koussevitzky, conductor of the Boston Symphony. It's a matter of public record that the first time she sang for him, last August, he called her "a native Flagstad." After giving him plenty of time to cool off, a friend of his recently asked him if he still meant it, and he cried heatedly, "I meant *more* than that!" And if you don't believe Koussevitzky, maybe you'll believe the *Times*: "One of the outstanding voices of the day." Anyway, most of the musical folk we know think that her début, which takes place this Sunday evening, will be an event comparable to the débuts of Galli-Curci and Heifetz. Town Hall has been sold out for more than a week, and you couldn't get a seat now for love or money.

Miss Maynor was absolutely unknown last August when she turned up at the Berkshire Music Festival, an annual outdoor affair held near Stockbridge. She had come to hear the music, and to try her luck at getting an audition with Koussevitzky. This was arranged for her by one of the patronesses of the Festival, and she sang one afternoon after a concert. The conductor jumped up and down, shouting, "It is a miracle! It is a musical revelation! The world must hear her!" This happened to be the day before a picnic which Koussevitzky was giving for his men, and he insisted that she sing for them. On less than twenty-four hours' notice, Miss Maynor did a little program of German *Lieder*, Negro spirituals, and the "Ho-Yo-To-Ho!" from Wagner's "Walküre." It was kind of a tough job, since she had never before sung solo in public and her audience was made up of professional musicians, with a sprinkling of critics; but she did so satisfactorily that the next thing she knew, she was making records with the Boston Symphony.

Miss Maynor is twenty-eight. She's very short, very buxom, very dark, and excruciatingly modest. She told us (speaking with no trace of a Southern accent) that her reactions when the heavens opened last August were "fear and daze." "I didn't sleep for three nights," she added. She has been training only three years for solo work, but her musical background is extensive. She was born in Norfolk, Virginia, where her father, now dead, was a Methodist minister. When she was fourteen, she entered Hampton Institute, near Norfolk. Four years later, in 1929, she toured Europe as a member of the Institute's famous choir. After Hampton, she attended the Westminster Choir School in Princeton, planning eventually to become a voice teacher. Her friends kept urging her to study for concert work, however, and in 1936 she came to New York to do it; first she studied with Wilfred Klamroth, then with John Alan Haughton, who is still her teacher. She and her mother have a small apartment on Seventh Avenue, near 114th Street, where, at the moment, she is working like a dog. "It has all come so suddenly that I must make every moment count," she told us. She's up at six, does two hours of memorizing, then an hour of French and an hour of German. Then she has a lesson, lunches, takes a walk in Central Park, and returns to her apartment for an afternoon of study almost as concentrated as the morning's. We asked if she felt nervous about her début, and she said, "Well, you can say I'm anxious. You can say I'm hoping and praying I'll prove acceptable." At this point, her modesty almost floored the interview completely. "You can say," she said, "that I hope I'll be able to give the best interpretations I'll be able to give."

THIS CLIPPING FROM
SOUTH HAVEN, MICH.
TRIBUNE

NOV 18 1939

Music World

New York, Nov. 18. (UP) – Leopold Stokowski, conductor emeritus of the Philadelphia Orchestra, is experimenting again — this time with the arrangement of instruments in the orchestra.

The present conventional grouping is radically altered. The strings are moved from the front to the rear, where the brasses, woodwinds and tympani now sit. The lighter strings thus would be united with the basses, conventionally at the left rear.

Stokowski believes the new arrangement adds tonal quality for the listener and gives better balance to the music, especially in unifying the strings. His acoustical experiments, Stokowski says, have shown that the sound waves are reflected more strongly to the audience from the rear of the inclosure in which the musicians sit, rather than from the front. Hence, he believes, the more delicate strings are more tonically effective out in the auditorium when the emanate from the back of the orchestra.

Stokowski has been conducting the Philadelphia Orchestra during November.

• • •

Serge Koussevitzky and the Boston Symphony Orchestra will present a "festival" of American music in two concerts to be given in Carnegie Hall, New York, on Nov. 23 and 25.

Eight American works will be given. The first concert will consist of the American Festival overture of William Schuman, written for the Boston Symphony; a new violin concerto by Edward Burlingame Hill, with Ruth Posselt as soloist; the Third Symphony of Roy Harris, and Randall Thompson's Second Symphony.

On the ensuing program will be heard Arthur Foote's Suite for Strings; Walter Piston's Piano Concertino, with Jesus Maria Sanroma as soloist; John Alden Carpenter's "Skyscrapers" and Howard Hanson's Third Symphony.

• • •

The lowly saxophone, butt of jokes and purveyor of hot jazz rhythm, is making some headway as a serious instrument, with Sigurd Rascher, young Anglo-Swede, as its apostle.

Rascher appeared first with the Boston Symphony, and was well received by critics in New England's citadel of culture. Now he has played with the New York Philharmonic-Symphony under John Barbirolli. The audience was politely appreciative of his performance in Debussy's Rhapsody for Orchestra and Saxophone and Jacques Ibert's Chamber Concertino for Saxophone and Orchestra.

One of Rascher's difficulties is to find enough "classic" music suitable for the saxophone to give him a repertoire. Some pieces have been composed especially for him.

Rascher is professor of saxophone at the Royal Conservatory, the Danes having taken to the orphan instrument before America had a chance to "discover" it.

• • •

New York was treated to another invocation with the world premiere of "Bacchanale" by the Ballet Russe de Monte Carlo during its season at the Metropolitan Opera House, which ends tomorrow to permit the company to go on tour.

"Bacchanale" is by Salvador Dali, the surrealist painter, with choreography by Leonide Massine. It is programmed as a "paranoic" performance of the Venusberg music from Wagner's "Tannhaeuser."

It is an absurd, fantastic burlesque, amusing to people who like that sort of thing, and certainly spectacular.

Usually, when New Yorkers do not like a new work, they receive it in cold silence or with damningly faint applause. However, in the packed audience at the Metropolitan, there was hissing and muttering from outraged lovers of the classic ballet.

• • •

Robert Casadesus, French pianist, who has been appearing in Holland and Switzerland, will return to this country for a tour early next year. He will open in Washington on Jan. 15.

Subsequent appearances include engagements with the Houston Symphony on Jan. 22; Davenport Symphony, Jan. 29; Cincinnati Symphony on Feb. 9 and 10; Chicago Symphony on March 7, 8 and 10; Chicago Symphony, Jan. 29; Cincinnati Symphony phony on March 14 and 15 and Minneapolis Symphony on April 5.

TH[illegible] FROM
NEW YORK, N. Y.
SUN

NOV 18 1939

Dorothy Maynor, who makes her recital debut at Town Hall tomorrow evening, is tbo young Negro soprano "discovered" by Serge Koussevitzky of the Boston Symphony this summer. Mr. Koussevitzky heard her in private audition and was so impressed that he asked her to sing at a party he gave to the musicians gathered for the Berkshire Symphonic Festival. Miss Maynor was born in Norfolk, Va., the daughter of a Methodist preacher. At 14 she entered the Hampton Institute and a few years later toured Europe with its famous Negro Chorus. She has been continuing her vocal studies in New York for the past three years.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 19 1939

Serge Koussevitzky takes the Boston Symphony to New York this week. The large gap left by the intermission will be filled, and well, by Adolf Busch and Rudolf Serkin, who have prepared a recital of sonatas for violin and piano in Jordan Hall Friday night. The program: Schumann's A minor sonata, Bach's D minor partita for unaccompanied violin, two impromptus by Schubert and the Beethoven C minor sonata, No. 2.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
SUNDAY HERALD

NOV 19 1939

Boston This Week At Woolsey Hall

Dr. Koussevitzky must have liked Howard Hanson's new Symphony No. 3. After playing the Rochesterian's work for the first time last week in Boston, he will present it in New Haven next Wednesday night when the Boston Symphony is next in the Woolsey hall series.

The Boston also will play Mozart's overture to "Figaro," and Schuman's Symphony No. 1.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

NOV 18 1939

Maynor

THE great discovery of the new musical season is undoubtedly Dorothy Maynor, the Negro soprano. Season, hell! Let's make her the discovery of the decade. Miss Maynor is the protégée of Serge Koussevitzky, conductor of the Boston Symphony. It's a matter of public record that the first time she sang for him, last August, he called her "a native Flagstad." After giving him plenty of time to cool off, a friend of his recently asked him if he still meant it, and he cried heatedly, "I meant *more* than that!" And if you don't believe Koussevitzky, maybe you'll believe the *Times*: "One of the outstanding voices of the day." Anyway, most of the musical folk we know think that her début, which takes place this Sunday evening, will be an event comparable to the débuts of Galli-Curci and Heifetz. Town Hall has been sold out for more than a week, and you couldn't get a seat now for love or money.

Miss Maynor was absolutely unknown last August when she turned up at the Berkshire Music Festival, an annual outdoor affair held near Stockbridge. She had come to hear the music, and to try her luck at getting an audition with Koussevitzky. This was arranged for her by one of the patronesses of the Festival, and she sang one afternoon after a concert. The conductor jumped up and down, shouting, "It is a miracle! It is a musical revelation! The world must hear her!" This happened to be the day before a picnic which Koussevitzky was giving for his men, and he insisted that she sing for them. On less than twenty-four hours' notice, Miss Maynor did a little program of German *Lieder*, Negro spirituals, and the "Ho-Yo-To-Ho!" from Wagner's "Walküre." It was kind of a tough job, since she had never before sung solo in public and her audience was made up of professional musicians, with a sprinkling of critics; but she did so satisfactorily that the next thing she knew, she was making records with the Boston Symphony.

Miss Maynor is twenty-eight. She's very short, very buxom, very dark, and excruciatingly modest. She told us (speaking with no trace of a Southern accent) that her reactions when the heavens opened last August were "fear and daze." "I didn't sleep for three nights," she added. She has been training only three years for solo work, but her musical background is extensive. She was born in Norfolk, Virginia, where her father, now dead, was a Methodist minister. When she was fourteen, she entered Hampton Institute, near Norfolk. Four years later, in 1929, she toured Europe as a member of the Institute's famous choir. After Hampton, she attended the Westminster Choir School in Princeton, planning eventually to become a voice teacher. Her friends kept urging her to study for concert work, however, and in 1936 she came to New York to do it; first she studied with Wilfred Klamroth, then with John Alan Haughton, who is still her teacher. She and her mother have a small apartment on Seventh Avenue, near 114th Street, where, at the moment, she is working like a dog. "It has all come so suddenly that I must make every moment count," she told us. She's up at six, does two hours of memorizing, then an hour of French and an hour of German. Then she has a lesson, lunches, takes a walk in Central Park, and returns to her apartment for an afternoon of study almost as concentrated as the morning's. We asked if she felt nervous about her début, and she said, "Well, you can say I'm anxious. You can say I'm hoping and praying I'll prove acceptable." At this point, her modesty almost floored the interview completely. "You can say," she said, "that I hope I'll be able to give the best interpretations I'll be able to give."

LAWRENCE MASS
EAG

NOV 18 1939

Negro Soprano In Debut Tomorrow

New Yorker Praises Koussevitzky's Festival Find

Miss Dorothy Maynor, Negro soprano "discovered" by Serge Koussevitzky at Tanglewood, during the Berkshire Symphonic Festival last summer, makes her Town Hall debut in New York tomorrow.

The New Yorker in its current issue had the following to say of Miss Maynor:

The great discovery of the new musical season is undoubtedly Dorothy Maynor, the Negro soprano. Season, hell! Let's make her the discovery of the decade. Miss Maynor is the protege of Serge Koussevitzky, conductor of the Boston Symphony. It's a matter of public record that the first time she sang for him, last August, he called her "a native Flagstad." After giving him plenty of time to cool off, a friend of his recently asked him if he still meant it, and he cried heatedly, "I meant more than that!" And if you don't believe Koussevitzky, maybe you'll believe the Times: "One of the outstanding voices of the day." Anyway, most of the musical folk we know think that her debut, which takes place this Sunday evening, will be an event comparable to the debuts of Galli-Curci and Heifetz. Town Hall has been sold out for more than a week, and you could not get a seat now for love or money.

Miss Maynor was absolutely unknown last August when she turned up at the Berkshire Music Festival, an annual outdoor affair held near Stockbridge. She had come to hear the music, and to try her luck at getting an audition with Koussevitzky. This was arranged for her by one of the patronesses of the Festival, and she sang one afternoon after a concert. The conductor jumped up and down, shouting, "It's a miracle! It is a musical revelation! The world must hear her!" This happened to be the day before a picnic which Koussevitzky was giving for his men, and he insisted that she sing for them. On less that twenty-four hours' notice, Miss Maynor did a little program of German Lieder, Negro spirituals, and the "Ho-Yo-To-Ho!" from Wagner's "Walkure." It was kind of a tough job, since she had never before sung solo in public and her audience was made up of professional musicians, with a sprinkling of critics; but she did so satisfactorily that the next thing she knew, she was making records with the Boston Symphony.

Miss Maynor is twenty-eight. She's very short, very buxom, very dark, and excruciatingly modest. She told us (speaking with no trace of a Southern accent) that her reactions when the heavens opened last August were "fear and daze." "I didn't sleep for three nights," she added. She has been training only three years for solo work, but her musical background is extensive. She was born in Norfolk, Virginia, where her father, now dead, was a Methodist minister. When she was fourteen, she entered Hampton Institute, near Norfolk. Four years later, in 1929, she toured Europe as a member of the Institute's famous choir. After Hampton, she attended the Westminster Choir School in Princeton, planning eventually to become a voice teacher. Her friends kept urging her to study for concert work, however, and in 1936 she came to New York to do it; first she studied with Wilfred Klamroth, then with John Alan Haughton, who is still her teacher. She and her mother have a small apartment on Seventh Avenue, near 114th Street, where at the moment, she is working like a dog. "It has all come so suddenly that I must make every moment count," she told us. She's up at six, does two hours of memorizing, then an hour of French and an hour of German. Then she has a lesson, lunches, takes a walk in Central Park, and returns to her apartment for an afternoon of study almost as concentrated as the morning's. We asked if she felt nervous about her debut, and she said, "Well, you can say I'm anxious. You can say I'm hoping and praying I'll prove acceptable." At this point, her modesty almost floored [illegible]

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

NOV 19 1939

Koussevitzky Is Crusader For New American Music

NEW YORK, Nov. 18 (AP)—The most ambitious short American music festival in many years will be undertaken Nov. 23 and 25 in Carnegie Hall here by the Boston Symphony Orchestra, which annually plays five pairs of concerts in New York, and five single concerts in Brooklyn.

Serge Koussevitzky, fifteen years conductor of what is internationally known as one of the great orchestras of all time, has chosen music of all types and age levels for his two-concert festival.

American Works

The first program opens, for example, with a work especially written for the Boston players by one of the younger generation, William Schuman, called an "American Festival Overture." The same program includes also a new violin concerto by 67-year-old Edward Burlingame Hill with Ruth Posselt as soloist, and two works by the middle generation: Roy Harris' Third Symphony, and Randall Thompson's Second Symphony.

Dr. Koussevitzky has decided to lead off his second concert with a suite by one of the elder statesmen of American music, Arthur Foote, whose work is having a greatly increased popularity of late.

Carpenter's "Skyscrapers"

John Alden Carpenter's "Skyscrapers" is also to be heard, and two works by younger men, a new symphony by Howard Hanson, his third, and Walter Piston's Concertino for Piano, in which Jesus Maria Sanroma will be the soloist.

The concert will also afford Dorothy Maynor, the newly discovered Negro soprano who was heard privately this Summer at Dr. Koussevitzky's Berkshire Symphonic Festival at Stockbridge, Mass., her first New York orchestral appearance. She, with Leonard Franklin, will sing the incidental solos in "Skyscrapers."

Always a crusader for new American music, Dr. Koussevitzky points out that he and his orchestra gave the first performances of the music by Harris, Schuman, Hill, Carpenter and Hanson.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

NOV 19 1939

MONDAY-TUESDAY SERIES

Serge Koussevitzky announces the programme for the second pair of concerts of the series given on Monday evenings and Tuesday afternoons, by the Boston Symphony Orchestra in Symphony Hall. This pair will take place on December 4 and 5. The distinguished soloist of this pair of concerts will be Simon Barer, the celebrated pianist, who will make his first appearances in Boston on this occasion. Mr. Barer will be heard in the Second Piano Concerto of Serge Rachmaninoff, in C major. Dr. Koussevitzky will open the programme with Prokofieff's Classical Symphony, and also perform the First, or "Spring" Symphony of Robert Schumann.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

NOV 19 1939

Program Has Symphony Of Great Beauty

Boston Orchestra Will Perform Cesar Franck Classic at Bushnell Tuesday

The Cesar Franck "Symphony in D minor," the principal feature of the program to be played at the Bushnell Memorial on Tuesday evening of this week by the Boston Symphony Orchestra, has come to be one of the best loved of all orchestral works. This beautiful composition is the final work of a program that includes also two modern American compositions. The first of these is Schuman's "American Festival Overture" (1939) and the other, Randall Thompson's "Symphony No. 2 in E minor."

In his book, "Symphonic Masterpieces," Olin Downes, music critic of the New York Times, writes as follows:

"The dark, glowing, mystical symphony of Cesar Franck is constantly suggestive of the organ on which he was wont to improvise in the loft of Ste. Clotilde's in Paris. Franck was a Belgian, a poor music-teacher in Paris, one of the meek whose praises are sung in the "Beatitudes" which he set to music. He had lived a hard youth at the hands of a father whose intention it was to exploit his precocious musical talent; for Franck, at an early age, could play the piano brilliantly. Because of this exploitation, and other repressive circumstances, Franck was long in reaching his creative maturity. As a young, industrious and not over-fortunate musician he married a wife whom he came to fear, and the wedding party climbed over the barricades of the Commune. In an age of social corruption and vitiated public taste, a period of cynical materialism, Franck pursued his way, and his music falls upon the ear like the still small voice of vision and faith. He never arrogated virtue to himself, but composed, in his prosperous years, two hours in the early morning, before he began to trot around Paris giving lessons, and in the evening gathered about him a group of young disciples which came to include some of the leading composers of modern France. By the self-seeking, Franck was ignored; and when he died, as the result of a street accident, professors of the Conservatoire where he taught were pointedly absent from the obsequies.

When his symphony was first performed in 1888 it was ridiculed by eminent authorities and coldly received by the public. But when Franck was asked about it, according to Vincent d'Indy, his pupil and biographer, his face glowed and he answered happily, "Oh, it sounded well, just as I thought it would."

Franck has been called a composer without dramatic spirit. What is meant is probably his complete innocence of theatricalism. His symphony is the inner drama of doubt and triumph. His is the cry of the man who supplicates: "Lord, I believe; help thou my unbelief."

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

NOV 19 1939

THE MUSICAL DIGEST:

Stokowski Reseating Plan Just Another Press Stunt

BY PIERRE V. R. KEY,

NEW YORK, Nov. 18.—Apparently when he cannot think of something more likely to get himself into print, the one-and-only Leopold Stokowski rearranges the seating of an orchestra (usually, as in this case once again, the Philadelphia Symphony).

Years ago, when he was even more intent upon publicity than he is today, Stokie massed all the fiddles together and ranged the celli at his right, where the second violins have been seated for many moons. He declared that the tone of the various sections was thus more perfectly balanced.

A few days ago Stokowski began his period of conducting the Philadelphia band with the brasses down front, the string sections behind. "Sounds better so," said the blond maestro.

How can he be right? From where I sit it sounds to me like another attempt to snare the spotlight than common sense acoustics.

Honoring the Sax.

Lifted from the realm of jazz into the more esthetic spaces of a symphonic atmosphere, that instrument was heard recently with less of the wail and moaning to which it is customarily addicted.

The occasion was a popular Philharmonic-Symphony program, during which (for the first time in its many years of activity) a saxophone soloist was made a center of attraction.

Profesionally introduced here, after a rousing success in his American debut with the Boston Symphony Orchestra, Sigurd Rascher played the solo portions of Debussy's Rhapsody for saxophone and orchestra and the Ibert Chamber Concertino with virtuoso technique and a musicianship which proved the eminence accorded him. It was a mellow, ingratiating tone Rascher drew from his instrument; a tone in which there was a variety of color I never before heard from a saxophone.

Supreme Art.

Supreme interpretive art flourished within a few hours during a recent day, when Serge Rachmaninov played his first pianoforte recital of the season, Arturo Toscanini conducted the NBC Symphony in another program of his Beethoven cycle, and Elisabeth Schumann sang a recital of German lieder suitable for the soprano voice.

Rachmaninov's pianism is something so complete, so cameolike in the clarity of each detail, so perfectly proportioned in its musical architecture, that one is moved to speak of it as incomparable. Such it seemed to most of the audience in Carnegie Hall.

THIS CLIPPING FROM
MUNCIE, IND.
STAR

NOV 19 1939

THIS CLIPPING FROM
WHEELING, W. VA.
NEWS

NOV 19 1939

The World Of Music

By LOUIS F. KEEMLE.

NEW YORK, Nov. 18 (U.P.)—Leopold Stokowski, conductor emeritus of the Philadelphia Orchestra, is experimenting again—this time with the arrangements of instruments in the orchestra.

The present conventional grouping is radically altered. The strings are moved from the front to the rear, where the brasses, woodwinds and tympani now sit. The lighter strings thus would be united with the basses, conventionally at the left rear.

Stokowski believes the new arrangement adds tonal quality for the listener and gives better balance to the music, especially in unifying the strings. His acoustical experiments, Stokowski says, have shown that the sound waves are reflected more strongly to the audience from the rear of the inclosure in which the musicians sit, rather than from the front. Hence, he believes, the more delicate strings are more tonically effective out in the auditorium when they emanate from the back of the orchestra.

Stokowski has been conducting the Philadelphia Orchestra during November.

* * *

Serge Koussevitzky and the Boston Symphony Orchestra will present a "festival" of American music in two concerts to be given in Carnegie Hall, New York, on Nov. 23 and 25.

Eight American works will be given. The first concert will consist of the American Festival overture of William Schuman, written for the Boston Symphony; a new violin concerto by Edward Burlingame Hill, with Ruth Posselt as soloist; the Third Symphony of Roy Harris, and Randall Thompson's Second Symphony.

On the ensuing program will be heard Arthur Foote's Suite for Strings; Walter Piston's Piano Concertino, with Jesus Maria Sanroma as soloist; John Alden Carpenter's "Skyscrapers" and Howand Hanson's Third Symphony.

* * *

The lowly saxophone, butt of jokes and purveyor of hot jazz rhythm, is making some headway as a serious instrument, with Sigurd Rascher, young Anglo-Swede as its apostle.

Rascher appeared first with the Boston Symphony, and was well received by critics in New England's citadel of culture. Now he has played with the New York Philharmonic-Symphony under John Barbirolli. The audience was politely appreciative of his performance in Debussy's Rhapsody for Orchestra and Saxophone and Jacques Ibert's Chamber Concertino for Saxophone and Orchestra.

One of Rascher's difficulties is to find enough "classic" music suitable for the saxophone to give him a repertoire. Some pieces have been composed especially for him.

Rascher is professor of saxophone at the Royal Danish Conservatory, the Danes having taken to the orphan instrument before America had a chance to "discover" it.

* * *

New York was treated to another innovation with the world premiere of "Bacchanale" by the Ballet Russe de Monte Carlo during its season at the Metropolitan Opera House, which ends tomorrow to permit the company to go on tour.

"Bacchanale" is by Salvador Dali, the surrealist painter, with choreography by Leonide Massine. It is programmed as a "paranoic" performance of the Venusberg music from Wagner's "Tannhaeuser."

It is an absurd, fantastic burlesque, amusing to people who like that sort of thing, and certainly spectacular.

Usually, when New Yorkers do not like a new work, they receive it in cold silence or with damningly faint applause. However, in the packed audience at the Metropolitan, there was hissing and muttering from outraged lovers of the classic ballet.

* * *

Robert Casadesus, French pianist, who has been appearing in Holland and Switzerland, will return to this country for a tour early next year. He will open in Washington on Jan. 15.

Subsequent appearances include engagements with the Houston Symphony on Jan. 22; Davenport Symphony, Jan. 28; Cincinnati Symphony on Feb. 9 and 10; Chicago Symphony on March 14 and 15, and Minneapolis Symphony on April 5.

* * *

Desire Defauw, Belgian conductor, is due in this country to conduct the National Broadcasting Symphony Orchestra on the Saturday night concerts from Dec. 9 to 30, during the mid-season absence of Arturo Toscanani.

Toscanini will take over the orchestra again on March 16. Other conductors during his absence will be Bruno Walter and Bernardino Molinari.

* * *

Paul Althouse, Metropolitan Opera tenor, will begin his season with the Chicago City Opera tomorrow (Sunday) singing in Berlioz's "Damnation of Faust."

Jascha Heifetz will give his only New York recital this season at Carnegie Hall on Dec. 6. Among the numbers he will play will be "The Lark," described as "a poem in the form of a rondo," written for Heifetz by Mario Castelnuovo-Tedesco, Italian composer.

THIS CLIPPING FROM
NEW ORLEANS, LA.
TIMES-PICAYUNE

NOV 19 1939

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR

NOV 19 1939

Although the works of Wolfgang Amadeus Mozart (1756-1791) and Robert Schumann (1810-1856) have often been heard on local programs, Howard Hanson is a newcomer as regards a hearing of one of his symphonies here. Born of Swedish parents, Hans and Hilma Hanson, at Wahoo, Nebraska, in 1896, Mr. Hanson was first taught by his mother, and continued his studies in Luther College and the University School of Music in his native state.

He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the "College of the Pacific" in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music at Rochester, New York, the position which he now holds.

His first ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The "Romantic" Symphony No. 2, composed for the fiftieth anniversary of the Boston Symphony Orchestra, was performed on November 28, 1930, Serge Koussevitzky conducting. The same symphony was included in the special programme of American music by this orchestra in Symphony Hall on October 4 last, again under the direction of Dr. Koussevitzky.

In addition to the three symphonies, Dr. Hanson's orchestral works include the symphonic poems "North and West" (1923), "Lux Aeterna" (1923), and "Pan and the Priest" (1926). There is an Organ Concerto (1926), and a suite from "Merrymount." "Merrymount," a three-act opera to a libretto of Richard Stokes, was produced by the Metropolitan Opera Company in New York in 1932. Choral works include "The Lament of Beowulf" (1925); "Heroic Elegy" (1927); Songs from "Drum Taps," after Walt Whitman (1935); and a transcription for chorus and orchestra of Palestrina "Pope Marcellus Mass" (1937). Chamber works include a piano quintet, a piano quartet, and a string quartet.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

NOV 19 1939

Hanson Symphony To Be Played At Festival

DR. Howard Hanson's Third Symphony will be featured by the Boston Symphony Orchestra's festival of American music Saturday afternoon in the second of two performances in Carnegie Hall, New York, under Serge Koussevitsky's direction. This will be its first hearing in a New York concert hall.

The Third Symphony, written in commemoration of the Swedish tercentenary about a year ago, was given in Boston last month by the Boston orchestra, with Dr. Hanson conducting, when it achieved a notable triumph.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

NOV 19 1939

Hanson's Symphony To Be Played Here In Concert Nov. 22

Making the first of their annual appearances here, the Boston Symphony Orchestra will appear in Woolsey Hall on Wednesday evening, the event marking the second offering of the current Woolsey Hall Concert Series. The famed musical body of 110 musicians will be under the baton of the distinguished Russian conductor, Dr. Serge Koussevitzky, who, since assuming the leadership of the organization in 1924, has conducted every local concert by them since that time.

Considered one of the greatest program builders among symphonic conductors, Dr. Koussevitzky has arranged a particularly interesting evening of fine music for the forthcoming occasion, with selections from Mozart, Hanson and Schumann being the order of the performance. The Mozart work having been writing in 1786, the Schumann in 1841 and the Hanson in 1936, this concert will offer the compositions of three different centuries, thus providing an interesting contrast in musical writing.

Mozart's Overture to "The Marriage of Figaro" will be the opening selection, and Howard Hanson's Symphony No. 3 will follow and conclude the first half of the program. The remainder of the evening will be given over Schumann's First Symphony, which was played for the first time in this country back in 1853 by the Musical Fund Society.

THIS CLIPPING FROM
TUCSON, ARIZ.
STAR

NOV 19 1939

The Boston Symphony orchestra, under Serge Koussevitsky's baton, will open its New York season with a pair of concerts in Carnegie hall Nov. 23 and 25. The two will constitute a festival of American music, with eight native works being played. Arthur Foote, Walter Piston, Roy Harris, Randall Thompson, William Schuman, Edward Burlingame Hill, Howard Hanson, and John Alden Carpenter will be represented.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 19 1939

867

Boxholders Listed For Symphony Which Will Start Nov. 24

Prominent Residents Take Boxes for the Season; People's Institute Will Honor Mrs. Roosevelt at Luncheon on Dec. 7

Mrs. Edward C. Blum announces the list of Brooklyn residents who have taken boxes for the series of five concerts which the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky, will give in the Brooklyn Academy of Music this season. Mrs. Henry J. Davenport is executive chairman of the Brooklyn Committee sponsoring the 54th season of the Boston Symphony beginning Nov. 24, and Adrian Van Sinderen is chairman. Mrs. Blum is chairman of boxes.

Box one will be used consecutively by Mrs. William H. Good, Mrs. Edward C. Blum, Mrs. Frederic B. Pratt, Mrs. Frank E. Simmons and Mrs. Maxwell Lester, Mrs. David C. Johnson.

Mrs. Dean C. Osborne has taken box two for the season; Mrs. Benjamin Prince has taken box three for the season, and the Brooklyn Woman's Club has taken box four. Miss Emma Jessie Ogg has reserved box five for the Adelphi Alumnae.

Box six has been taken for two concerts by Mrs. Thomas E. Murray Jr., and for one concert by Mrs. Helen Jones Quinn.

The Army and Navy will use box seven alternately during the season, with the Navy using it at the opening concert, Friday, Nov. 24. Box nine has been taken by the Brooklyn Girl Scouts.

Mrs. Davenport announces the Boston Symphony concerts will be given on Nov. 24, Jan. 12, Feb. 15, March 15 and April 5 in the Brooklyn Academy of Music. The first half of the November concert will be devoted to the works of the modern American composers, Arthur Foote, Edward B. Hill, and John Alden Carpenter, and the last half will be given over to the Cesar Franck Symphony in D minor. A lecture on the opening program will be given by Jonathan Schiller at the Institute at Academy of Music at 4 o'clock on Tuesday.

The concerts are presented under the auspices of the Brooklyn Institute of Arts and Sciences of which James G. McDonald is president; the Philharmonic Society of Brooklyn of which R. Huntington Woodman is president and the Brooklyn committee chairmen assisting the Brooklyn committee are Mrs. Blum, in charge of boxes, with Mrs. Walter Truslow as co-chairman; Mrs. M. Preston Goodfellow, membership. Mrs. Marion P. North is the new chairman for Junior League members.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

B'Klyn Section

NOV 19 1939

BOSTON SYMPHONY IN BROOKLYN FRIDAY

Dr. Serge Koussevitzky Will Open Current Season at Academy of Music

With a program featuring American composers, the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will open its current season of five concerts at the Brooklyn Academy of Music on Friday night.

Soloists will be Ruth Posselt, violinist; Dorothy Maynor, soprano, and Leonard Fr[redacted]enor. The program will consist of Foote's suite in E major, Op. 63, for string orchestra; Hill's concerto for violin, Op. 38; Carpenter's "Skyscrapers" and Franck's symphony in D minor.

The Boston Symphony concerts at the Academy are under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

On Tuesday afternoon the program will be discussed by Jonathan Schiller, lecturer in music at the institute and director of the RCA Victor Lecture Bureau, at the Academy. The subject will be illustrated with recordings.

Young Artist Series to Open

The Young Artist Series of the institute will open next Sunday afternoon at the Academy with a recital by Cosmo Pusateri, American pianist-composer. Mr. Pusateri will be the first of five artists under 29 years of age to be presented in a professional recital.

The institute has felt for a long time the need of encouraging young musicians of exceptional talent in gaining public recogntion, it was explained. The current season's series, it was said, was an experiment in public approval of this form of sponsorship. Should the series be successful, the institute plans to venture further in the same direction.

Mr. Pusateri will offer selections from Bach, Liszt, Chopin, Chasins, Pusateri and Delibes-Dohnanyi.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

NOV 19 1939

Large Numbers

The Ballet Russe, finally arrived from the war zones, has concluded a brilliant New York engagement and comes to New England for one evening only. That would be in Providence, on Saturday evening of this week, with "Devil's Holiday" (Paganinni), "Igrouchka," "Carnaval" (Schumann), and "Capriccio Espagnole" as program. Three of these are novelties of the season.

Speaking of Providence, Igor Stravinsky will lead the Boston Symphony there in a program of his won works; this is the first of several concerts to be directed by the noted Russian expatriate, now resident at Harvard for the year.

For those who anticipate opera bills, especially those given on additional matinees, these may be put down as certain: "Parsifal," December 7 and January 5; "Tristan und Isolde," December 21. Sixteen benefits in all are arranged for the season.

Americana

Dr. Koussevitsky has played an American work on every program this far in the season. In addition to the dozen or so brought out for the Festival in Boston, others have been added, among them Edward Burlingame Hill's new violin concerto, Howard Hanson's new Third Symphony and Walter Piston's Concertino for piano and string orchestra. The idea is catching on, and Mr. Barbirolli is directing Arthur Foote's charming suite for strings this afternoon in the broadcast concert.

THIS CLIPPING FROM
MISSOULA, MONT.
MISSOULIAN

NOV 19 1939

Dorothy Maynor, of whom you will remember that she was the sensation of the 1939 Berkshire Festival, preludes her New York appearance with the Boston Symphony by making her debut in the city in solo recital today. Waldemar Giese, bass-violinist, and Tenor Edouard Grobe also make solo appearances. Baritone David Elwyn of Los Angeles shares the hopes and trepidation of a public audition for the Metropolitan Opera company with a soprano who has been there before, Anna Steck of Brooklyn. Two experienced performers, Soprano Rosemarie Brancato and Pianist Henrietta Schumann, join with Erno Rapee's orchestra for a program including the Overture to "Sakuntala" by Goldmark, Rachmaninov's Rhapsody on a Theme by Paganini, for Piano and Orchestra, and selections from "Die Fledermaus" of Johann Strauss.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

B'Klyn Section

NOV 19 1939

BROOKLYN ACADEMY HAS WEEK'S PROGRAM

Lectures, Music and Meetings Cover Wide Range

The Brooklyn Institute of Arts and Sciences will present the following program this week at the Brooklyn Academy of Music:

Sunday, 3 P. M.—Lecture: "Contemporary Books Worth Reading," by William Lyon Phelps.

Monday, 11 A. M.—Third lecture of the series, "Significant Events of the Week," by Howard Pierce Davis, editor and radio commentator. James G. McDonald, chairman; 4 P. M.—Discussion Group Meeting. Second of the series, "The United States and World Affairs." David H. Popper, leader; 8:15 P. M.—Lecture: "Psychology, a New Voice Crying in the Wilderness," by Professor Harry A. Overstreet, former head of the Department of Philosophy, College of the City of New York; 8:30 P. M.—Lecture: "The Mental Limits of Picture Making," illustrated with blackboard and lantern slides, by Nicholas Haz, F. R. P. S.

Tuesday, 4 P. M.—Lecture on this week's program by the Boston Symphony Orchestra, by Jonathan Schiller, director of the RCA Victor Lecture Bureau; 7:30 P[redacted]Observatory Meeting, conducted by the Department of Astronomy. Subject: "The Moon, Jupiter and Saturn, and Double Stars." William Henry in charge; 8:15 P. M.—Lecture: "The Appeal to Experience," by Gail Kennedy.

Wednesday, 4 P. M. and 8:15 P. M.—Lecture: "Cruising to Chile," illustrated with motion pictures in color, by Branson De Cou.

Friday, 4 P. M.—Lecture: "The Newspaper in its Infancy," illustrated with lantern slides, by Dr. Curt L. Heymann; 8:15 P. M.—Round Table Meeting, conducted by the Department of Astronomy. Subject: "Instruments and Measurements." G. V. Plachy, leader; 8:30 P. M.—The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky.

Saturday, 10:45 A. M.—Honorable Hugh Wilson, former Ambassador to Germany and Minister to Switzerland. Lecture: "Diplomacy." Sixth of the series, "Choosing Your Career," designed for high school and college students. (Open only to students); 3 P. M.—Lecture for young people: "Adventures Among the Insects," illustrated with colored lantern slides, by Edwin Way Teale, naturalist. Also: motion picture short subjects; 8:15 P. M.—Motion-picture program.

Sunday, Nov. 26, at 3 P. M.—Cosmo Pusateri, American pianist-composer. First recital in the Young Artists Series.

The Ballet Russe de Monte Carlo, which originally planned to close its New York engagement last week, was held over, and now designates today's matinee and evening performances as the last of the run. In the chamber music field, there are three events all featuring quartets and Beethoven. The Perole and American Art Quartets offer one Beethoven work apiece, the former the B Flat, and the latter the F Major Opus 59, No. 1. The New Friends of Music concert brings his Viola Quintet in C Major Opus 29 executed by the Budapest Quartet and William Primrose, the similar work in B Flat by Mozart (K 174), and the latter's Serenade for Winds in E Flat, by members of the orchestra.

If the quantity of music on the west coast today is smaller, only one announcement having reached us, the quality is certainly of the highest. Kirsten Flagstad makes her second appearance of the season with the San Francisco Symphony under the baton of Edwin MacArthur. The concert opens with the Overture to Schubert's "Rosamunde" Suite, after which Miss Flagstad sings Leise, Leise from Weber's "Der Freischuetz." Orchestral renditions of works by Debussy and Ravel separate this from Miss Flagstad's next offering, a group of Grieg songs. The program closes, as did last Wednesday's with excerpts from Wagner's "Goetterdaemmerung," namely Dawn and Siegfried's Rhine Journey, Siegfried's Death and Funeral March, and Bruennhilde's Immolation Scene and the Finale.

THIS CLIPPING FROM
CINCINNATI, OHIO
ENQUIRER

NOV 19 1939

mainly about musical manhattan

BY ALMA LUBIN.

TODAY is a big day in the life of one artist. Twenty-eight years old and never having sung in public at all before last summer Dorothy Maynor, the Negro soprano, is naturally a little excited over the fact that she sings her debut New York recital this evening. Taken in itself a debut at 28 is a little late to be exactly a singer's choice. But if the voice is of the extraordinary quality attributed to Miss Maynor's, and if the artist has her awareness of the possibilities for growth in maturity—"I'm so glad to grow old! Indeed, I welcome each birthday for it means that perhaps I am a bit closer to being an artist. No singer really achieves artistic greatness until middle-age" —then a few years behind schedule is a very minor matter."

* * *

If ever there was a case of wasting sweetness on the desert air, here it is. Koussevitzky, later really the first one to see a great artistic career for her, was himself impatient of granting her the first audition. Last summer, busy with his Berkshire Festival, he tried hard to avoid another commitment, when their mutual friend attempted to corner him. But finally beaten down by her insistence he agreed to hear the singer next day after his double bass auditions. A rather plump, short, unprepossessing young Negro woman was brought to him, and she proceeded to sing her songs in the great empty hall. Never too charitable in his dealings with singers, it seems the conductor was completely floored by what he heard.

An amazing range — she sings both Pamina and Queen of the Night in The Magic Flute — her voice is reputed to be of an overwhelmingly beautiful quality, supported by an intense and imaginative temperament, and great artistry. Or at least so felt Koussevitzky, who immediately asked her to sing at the big open-air picnic he was giving the orchestra that week. In one short week, then, years of disappointment vanished, dreams began to come to life and a career was launched.

* * *

Word has just now slipped out about the delay at the Ballet Russe, some nights ago when the Dali and Massine version of Wagner's Venusberg music had its premiere. The intermission which preceded the sensational opening was itself sensational—it lasted one full hour. There were probably several factors, but it seems that the matter of costumes was the chief one. The genius who designs costumes for the company deserves that title in more ways than one—as practically every important opening has met the same fate of no costumes at curtain time, and only the frenzied backstage drama of the other evening manages to save the situation. Always a magnificent artistic success those first nights, the costumes proverbially have important seams still to be sewed.

The company, assembled in the wings and otherwise ready to go on, consequently join in the final touches to their costumes themselves. And while a very gracious audience only tentatively began to whistle and stomp its impatience on this recent occasion even Massine himself was darting among the dancers, sewing them into their tights. At last everything seems ready, but then a cry of despair, "Heavens, our lobsters! Where are they?" Again frenzied scurrying. In triumph the box of red lobsters is discovered. The men stand in line and each is subjected to more sewing, for they all must wear a lobster. Finally all ready, the signal is given. The curtain goes up, and looking as cool as a cucumber each dancer steps on to the stage.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 19 1939

Bostonians Play At the Academy

Opening Concert Will Feature Native Composers

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its first Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music next Friday evening, Nov. 24. The first half of its progfam will be devoted to American composers and will feature three soloists: Ruth Posselt, violinist; Dorothy Maynor, soprano; Leonard Franklin, tenor.

The following program will be played:

Foote ——————Suite in E major, Op. 63, for String Orchestra
Hill ——————Concerto for Violin, Op. 38
Carpenter ———"Skyscrapers" (A Ballet of Modern American Life)
Franck ——————Symphony in D minor

The Academy of Music concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 19 1939

PROGRAMS OF THE WEEK

NEW YORK music audiences will have an opportunity to hear two of the leading conductors of the country when Leopold Stokowski makes his first appearance here with the Philadelphia Orchestra on Tuesday, and Serge Koussevitzky, conducting programs devoted to American composers, appears with his Boston Symphony on Thursday and Friday. A novelty on Mr. Stokowski's program will be his own arrangement of Mussorgsky's "Pictures at an Exhibition."

Complete programs for the current week follow:

Thursday

Boston Symphony Orchestra, Carnegie Hall, 8:45 P. M. Conductor, Serge Koussevitzky; soloist, Jesus Maria Sanroma, piano.

Suite in E, for string orchestra, Op. 63. Arthur Foote
Concertino for piano and orchestra..Piston
Symphony No. 3...............Roy Harris
Symphony No. 2, in E minor....Thompson

Boston Symphony Orchestra, Brooklyn Academy of Music, evening. Conductor, Serge Koussevitzky; soloists, Ruth Posselt, violin; Dorothy Maynor, soprano; Leonard Franklin, tenor.

Suite in E, Op. 63, for string orchestra, Foote
Concerto for violin, Op. 38.............Hill
Skyscrapers ....Carpenter
Symphony in D minor........Cesar Franck

Saturday

Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M. Conductor, Serge Koussevitzky; soloists, Ruth Posselt, violin; Dorothy Maynor, soprano; Leonard Franklin, tenor.

American Festival Overture (first time), Schuman
Violin concerto, Op. 38 (first time in New York) ....Hill
Skyscrapers ....Carpenter
Symphony No. 3 (first time)..........Hanson

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

NOV 19 1939

Bostonian Season

Serge Koussevitzky is in his 16th season as conductor of the Boston symphony. Nicolai Malko, Russian conductor, and Tauno Hannikainen, of Finland, are scheduled to conduct for a week each in mid-season. Soloists will include Josef Hofmann, Rudolph Serkin, Walter Gieseking and Jan Smeterlin, pianists; Jascha Heifetz and Joseph Szigeti, violinists, and Emanuel Feuermann, 'cellist. Among works announced by Dr. Koussevitzky are Stravinsky's "Oedipus Rex," conducted by the composer; Debussy's "Martyrom of St. Sebastian;" Mahler's "Song of the Earth," and a piano concerto of Prokofieff, played by the composer.

87

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 19 1939

Boxholders Listed For Symphony Which Will Start Nov. 24

Prominent Residents Take Boxes for the Season; People's Institute Will Honor Mrs. Roosevelt at Luncheon on Dec. 7

Mrs. Edward C. Blum announces the list of Brooklyn residents who have taken boxes for the series of five concerts which the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky, will give in the Brooklyn Academy of Music this season. Mrs. Henry J. Davenport is executive chairman of the Brooklyn Committee sponsoring the 54th season of the Boston Symphony beginning Nov. 24, and Adrian Van Sinderen is chairman. Mrs. Blum is chairman of boxes.

Box one will be used consecutively by Mrs. William H. Good, Mrs. Edward C. Blum, Mrs. Frederic B. Pratt, Mrs. Frank E. Simmons and Mrs. Maxwell Lester, Mrs. David C. Johnson.

Mrs. Dean C. Osborne has taken box two for the season; Mrs. Benjamin Prince has taken box three for the season, and the Brooklyn Woman's Club has taken box four.

Miss Emma Jessie Ogg has reserved box five for the Adelphi Alumnae.

Box six has been taken for two concerts by Mrs. Thomas E. Murray Jr., and for one concert by Mrs. Helen Jones Quinn.

The Army and Navy will use box seven alternately during the season, with the Navy using it at the opening concert, Friday, Nov. 24. Box nine has been taken by the Brooklyn Girl Scouts.

Mrs. Davenport announces the Boston Symphony concerts will be given on Nov. 24, Jan. 12, Feb. 15, March 15 and April 5 in the Brooklyn Academy of Music. The first half of the November concert will be devoted to the works of the modern American composers, Arthur Foote, Edward B. Hill, and John Alden Carpenter, and the last half will be given over to the Cesar Franck Symphony in D minor. A lecture on the opening program will be given by Jonathan Schiller at the Institute at Academy of Music at 4 o'clock on Tuesday.

The concerts are presented under the auspices of the Brooklyn Institute of Arts and Sciences of which James G. McDonald is president; the Philharmonic Society of Brooklyn of which R. Huntington Woodman is president and the Brooklyn committee chairmen assisting the Brooklyn committee are Mrs. Blum, in charge of boxes, with Mrs. Walter Truslow as co-chairman; Mrs. M. Preston Goodfellow, membership. Mrs. Marion P. North is the new chairman for Junior League members.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

NOV 19 1939

Large Numbers

The Ballet Russe, finally arrived from the war zones, has concluded a brilliant New York engagement and comes to New England for one evening only. That would be in Providence, on Saturday evening of this week, with "Devil's Holiday" (Paganinni), "Igrouchka," "Carnaval" (Schumann), and "Capriccio Espagnole" as program. Three of these are novelties of the season.

Speaking of Providence, Igor Stravinsky will lead the Boston Symphony there in a program of his own works; this is the first of several concerts to be directed by the noted Russian expatriate, now resident at Harvard for the year.

For those who anticipate opera bills, especially those given on additional matinees, these may be put down as certain: "Parsifal," December 7 and January 5; "Tristan und Isolde," December 21. Sixteen benefits in all are arranged for the season.

Americana

Dr. Koussevitsky has played an American work on every program this far in the season. In addition to the dozen or so brought out for the Festival in Boston, others have been added, among them Edward Burlingame Hill's new violin concerto, Howard Hanson's new Third Symphony and Walter Piston's Concertino for piano and string orchestra. The idea is catching on, and Mr. Barbirolli is directing Arthur Foote's charming suite for strings this afternoon in the broadcast concert.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

B'Klyn Section

NOV 19 1939

BOSTON SYMPHONY IN BROOKLYN FRIDAY

Dr. Serge Koussevitzky Will Open Current Season at Academy of Music

With a program featuring American composers, the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will open its current season of five concerts at the Brooklyn Academy of Music on Friday night.

Soloists will be Ruth Posselt, violinist; Dorothy Maynor, soprano, and Leonard Fr[illegible]enor. The program will consist of Foote's suite in E major, Op. 63, for string orchestra; Hill's concerto for violin, Op. 38; Carpenter's "Skyscrapers" and Franck's symphony in D minor.

The Boston Symphony concerts at the Academy are under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

On Tuesday afternoon the program will be discussed by Jonathan Schiller, lecturer in music at the institute and director of the RCA Victor Lecture Bureau, at the Academy. The subject will be illustrated with recordings.

Young Artist Series to Open

The Young Artist Series of the institute will open next Sunday afternoon at the Academy with a recital by Cosmo Pusateri, American pianist-composer. Mr. Pusateri will be the first of five artists under 29 years of age to be presented in a professional recital.

The institute has felt for a long time the need of encouraging young musicians of exceptional talent in gaining public recogntion, it was explained. The current season's series, it was said, was an experiment in public approval of this form of sponsorship. Should the series be successful, the institute plans to venture further in the same direction.

Mr. Pusateri will offer selections from Bach, Liszt, Chopin, Chasins, Pusateri and Delibes-Dohnanyi.

THIS CLIPPING FROM
MISSOULA, MONT.
MISSOULIAN

NOV 19 1939

Dorothy Maynor, of whom you will remember that she was the sensation of the 1939 Berkshire Festival, preludes her New York appearance with the Boston Symphony by making her debut in the city in solo recital today. Waldemar Giese, bass-violinist, and Tenor Edouard Grobe also make solo appearances. Baritone David Elwyn of Los Angeles shares the hopes and trepidation of a public audition for the Metropolitan Opera company with a soprano who has been there before, Anna Steck of Brooklyn. Two experienced performers, Soprano Rosemarie Brancato and Pianist Henrietta Schumann, join with Erno Rapee's orchestra for a program including the Overture to "Sakuntala" by Goldmark, Rachmaninov's Rhapsody on a Theme by Paganini, for Piano and Orchestra, and selections from "Die Fledermaus" of Johann Strauss.

The Ballet Russe de Monte Carlo, which originally planned to close its New York engagement last week, was held over, and now designates today's matinee and evening performances as the last of the run. In the chamber music field, there are three events all featuring quartets and Beethoven. The Perole and American Art Quartets offer one Beethoven work apiece, the former the B Flat, and the latter the F Major Opus 59, No. 1. The New Friends of Music concert brings his Viola Quintet in C Major Opus 29 executed by the Budapest Quartet and William Primrose, the similar work in B Flat by Mozart (K 174), and the latter's Serenade for Winds in E Flat, by members of the orchestra.

If the quantity of music on the west coast today is smaller, only one announcement having reached us, the quality is certainly of the highest. Kirsten Flagstad makes her second appearance of the season with the San Francisco Symphony under the baton of Edwin MacArthur. The concert opens with the Overture to Schubert's "Rosamunde" Suite, after which Miss Flagstad sings Leise, Leise from Weber's "Der Freischuetz." Orchestral renditions of works by Debussy and Ravel separate this from Miss Flagstad's next offering, a group of Grieg songs. The program closes, as did last Wednesday's with excerpts from Wagner's "Goetterdaemmerung," namely Dawn and Siegfried's Rhine Journey, Siegfried's Death and Funeral March, and Bruennhilde's Immolation Scene and the Finale.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

B'Klyn Section

NOV 19 1939

BROOKLYN ACADEMY HAS WEEK'S PROGRAM

Lectures, Music and Meetings Cover Wide Range

The Brooklyn Institute of Arts and Sciences will present the following program this week at the Brooklyn Academy of Music:

Sunday, 3 P. M.—Lecture: "Contemporary Books Worth Reading," by William Lyon Phelps.

Monday, 11 A. M.—Third lecture of the series, "Significant Events of the Week," by Howard Pierce Davis, editor and radio commentator. James G. McDonald, chairman; 4 P. M.—Discussion Group Meeting. Second of the series, "The United States and World Affairs." David H. Popper, leader; 8:15 P. M.—Lecture: "Psychology, a New Voice Crying in the Wilderness," by Professor Harry A. Overstreet, former head of the Department of Philosophy, College of the City of New York; 8:30 P. M.—Lecture: "The Mental Limits of Picture Making," illustrated with blackboard and lantern slides, by Nicholas Haz, F. R. P. S.

Tuesday, 4 P. M.—Lecture on this week's program by the Boston Symphony Orchestra, by Jonathan Schiller, director of the RCA Victor Lecture Bureau; 7:30 P[illegible]—Observatory Meeting, conducted by the Department of Astronomy. Subject: "The Moon, Jupiter and Saturn, and Double Stars." William Henry in charge; 8:15 P. M.—Lecture: "The Appeal to Experience," by Gail Kennedy.

Wednesday, 4 P. M. and 8:15 P. M.—Lecture: "Cruising to Chile," illustrated with motion pictures in color, by Branson De Cou.

Friday, 4 P. M.—Lecture: "The Newspaper in its Infancy," illustrated with lantern slides, by Dr. Curt L. Heymann; 8:15 P. M.—Round Table Meeting, conducted by the Department of Astronomy. Subject: "Instruments and Measurements." G. V. Plachy, leader; 8:30 P. M.—The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky.

Saturday, 10:45 A. M.—Honorable Hugh Wilson, former Ambassador to Germany and Minister to Switzerland. Lecture: "Diplomacy." Sixth of the series, "Choosing Your Career," designed for high school and college students. (Open only to students); 3 P. M.—Lecture for young people: "Adventures Among the Insects," illustrated with colored lantern slides, by Edwin Way Teale, naturalist. Also: motion picture short subjects; 8:15 P. M.—Motion-picture program.

Sunday, Nov. 26, at 3 P. M.—Cosmo Pusateri, American pianist-composer. First recital in the Young Artists Series.

THIS CLIPPING FROM
CINCINNATI, OHIO
ENQUIRER

NOV 19 1939

mainly about musical manhattan

BY ALMA LUBIN.

TODAY is a big day in the life of one artist. Twenty-eight years old and never having sung in public at all before last summer Dorothy Maynor, the Negro soprano, is naturally a little excited over the fact that she sings her debut New York recital this evening. Taken in itself a debut at 28 is a little late to be exactly a singer's choice. But if the voice is of the extraordinary quality attributed to Miss Maynor's, and if the artist has her awareness of the possibilities for growth in maturity—"I'm so glad to grow old! Indeed, I welcome each birthday for it means that perhaps I am a bit closer to being an artist. No singer really achieves artistic greatness until middle-age"—then a few years behind schedule is a very minor matter."

* * *

If ever there was a case of wasting sweetness on the desert air, here it is. Koussevitzky, later really the first one to see a great artistic career for her, was himself impatient of granting her the first audition. Last summer, busy with his Berkshire Festival, he tried hard to avoid another commitment, when their mutual friend attempted to corner him. But finally beaten down by her insistence he agreed to hear the singer next day after his double bass auditions. A rather plump, short, unprepossessing young Negro woman was brought to him, and she proceeded to sing her songs in the great empty hall. Never too charitable in his dealings with singers, it seems the conductor was completely floored by what he heard.

An amazing range — she sings both Pamina and Queen of the Night in The Magic Flute — her voice is reputed to be of an overwhelmingly beautiful quality, supported by an intense and imaginative temperament, and great artistry. Or at least so felt Koussevitzky, who immediately asked her to sing at the big open-air picnic he was giving the orchestra that week. In one short week, then, years of disappointment vanished, dreams began to come to life and a career was launched.

* * *

Word has just now slipped out about the delay at the Ballet Russe, some nights ago when the Dali and Massine version of Wagner's Venusberg music had its premiere. The intermission which preceded the sensational opening was itself sensational—it lasted one full hour. There were probably several factors, but it seems that the matter of costumes was the chief one. The genius who designs costumes for the company deserves that title in more ways than one—as practically every important opening has met the same fate of no costumes at curtain time, and only the frenzied backstage drama of the other evening manages to save the situation. Always a magnificent artistic success those first nights, the costumes proverbially have important seams still to be sewed.

The company, assembled in the wings and otherwise ready to go on, consequently join in the final touches to their costumes themselves. And while a very gracious audience only tentatively began to whistle and stomp its impatience on this recent occasion even Massine himself was darting among the dancers, sewing them into their tights. At last everything seems ready, but then a cry of despair, "Heavens, our lobsters! Where are they?" Again frenzied scurrying. In triumph the box of red lobsters is discovered. The men stand in line and each is subjected to more sewing, for they all must wear a lobster. Finally all ready, the signal is given. The curtain goes up, and looking as cool as a cucumber each dancer steps on to the stage.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 19 1939

Bostonians Play At the Academy

Opening Concert Will Feature Native Composers

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its first Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music next Friday evening, Nov. 24. The first half of its progfam will be devoted to American composers and will feature three soloists: Ruth Posselt, violinist; Dorothy Maynor, soprano; Leonard Franklin, tenor.

The following program will be played:

Foote ————Suite in E major, Op. 63, for String Orchestra
Hill ————Concerto for Violin, Op. 38
Carpenter ————"Skyscrapers" (A Ballet of Modern American Life)
Franck ————Symphony in D minor

The Academy of Music concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 19 1939

PROGRAMS OF THE WEEK

NEW YORK music audiences will have an opportunity to hear two of the leading conductors of the country when Leopold Stokowski makes his first appearance here with the Philadelphia Orchestra on Tuesday, and Serge Koussevitzky, conducting programs devoted to American composers, appears with his Boston Symphony on Thursday and Friday. A novelty on Mr. Stokowski's program will be his own arrangement of Mussorgsky's "Pictures at an Exhibition."

Complete programs for the current week follow:

Thursday

Boston Symphony Orchestra, Carnegie Hall, 8:45 P. M. Conductor, Serge Koussevitzky; soloist, Jesus Maria Sanroma, piano.

Suite in E, for string orchestra, Op. 63, ...Arthur Foote
Concertino for piano and orchestra..Piston
Symphony No. 3..............Roy Harris
Symphony No. 2, in E minor....Thompson

Boston Symphony Orchestra, Brooklyn Academy of Music, evening. Conductor, Serge Koussevitzky; soloists, Ruth Posselt, violin; Dorothy Maynor, soprano; Leonard Franklin, tenor.

Suite in E, Op. 63, for string orchestra, ...Foote
Concerto for violin, Op. 38..............Hill
Skyscrapers ....Carpenter
Symphony in D minor........Cesar Franck

Saturday

Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M. Conductor, Serge Koussevitzky; soloists, Ruth Posselt, violin; Dorothy Maynor, soprano; Leonard Franklin, tenor.

American Festival Overture (first time), ...Schumann
Violin concerto, Op. 38 (first time in New York) ....Hill
Skyscrapers ....Carpenter
Symphony No. 3 (first time)........Hanson

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

NOV 19 1939

Bostonian Season

Serge Koussevitzky is in his 16th season as conductor of the Boston symphony. Nicolai Malko, Russian conductor, and Tauno Hannikainen, of Finland, are scheduled to conduct for a week each in mid-season. Soloists will include Josef Hofmann, Rudolph Serkin, Walter Gieseking and Jan Smeterlin, pianists; Jascha Heifetz and Joseph Szigeti, violinists, and Emanuel Feuermann, 'cellist. Among works announced by Dr. Koussevitzky are Stravinsky's "Oedipus Rex," conducted by the composer; Debussy's "Martyrom of St. Sebastian;" Mahler's "Song of the Earth," and a piano concerto of Prokofieff, played by the composer.

86

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 19 1939

BOSTON'S ORCHESTRA

By FRANCIS D. PERKINS

ON MONDAY evening, Feb. 14, 1887, the nearly eighty members of the Boston Symphony Orchestra, under the direction of their excellent Viennese conductor, Wilhelm Gericke, met their first New York audience in the old Steinway Hall which used to stand on Fifteenth Street east of Union Square. To illustrate the standard which they had achieved in six and a half seasons, they played a program of familiar music including Weber's overture to "Oberon," Beethoven's violin concerto with Franz Kneisel, the concertmaster, as soloist; the aria from Handel's "Xerxes" generally known as the "Largo" in Hellmesberger's arrangement, and Beethoven's fifth symphony.

Although in coming here this relatively new orchestra was facing comparison with the already veteran Philharmonic Society, then under Theodore Thomas, it received a very favorable review in "The New York Tribune," in which the writer, presumably Henry E. Krehbiel, found the concert "a delightful surprise," showing that the Boston organization "has been developed during the last few years into a band which can now be named with the best not only in this country but in Europe as well." According to M. A. DeWolfe Howe's history of the orchestra, some of the other critics gave the visitors from New England a more reserved welcome, but in general their first concert here had a good press and in this established a precedent that has been maintained in most of its other New York concerts of the following fifty-two years.

Except for the Largo (whose performance, with eighteen standing violinists playing in unison, was enthusiastically encored), Mr. Gericke's opening program would be a natural, if a somewhat conservative choice for next Thursday night or Saturday afternoon, when Serge Koussevitzky conducts the Boston Symphony's 110 musicians in their first New York concerts of the season in Carnegie Hall. But, instead of illustrating his orchestra's classic traditions, Dr. Koussevitzky is calling attention to a more recent, while not new, feature of its policy, its cultivation of American music, and will devote both Carnegie Hall programs to music by composers born in the United States. While not 100 per cent American, his first Brooklyn program next Friday night will include three American works before closing with Cesar Franck's symphony.

• • •

Music by Eight American Composers

Of the eight composers represented in the two Carnegie Hall concerts, all except Arthur Foote (1853-1937) are now living. Thursday's program, beginning with Mr. Foote's familiar suite in E major for strings, will also include Walter Piston's piano concertino, with Jesus Maria Sanroma, the orchestra's official pianist, as soloist; Roy Harris [illegible] symphony and Randall Thompson's second symphony. These works have been heard here before, although, except for the suite, not frequently.

Saturday's program will offer the first opportunity in this borough to hear Edward Burlingame Hill's violin concerto, with Ruth Posselt as soloist, and the American Festival overture, composed by William Schuman for the orchestra's pre-season concerts of American music at Symphony Hall on Oct. 4 and 6. Howard Hanson's third symphony, which has been played here in N. B. C. and Columbia radio programs, will have its first performance in a New York concert hall. Dorothy Maynor, the Negro soprano who makes her recital debut here tonight, and Leonard Franklin, tenor, will sing in John Alden Carpenter's music for the ballet "Skyscrapers," which has not been heard here for seven years.

• • •

Value of This Week's Programs

NO DOUBT, many of the Boston Symphony's present subscribers would find Mr. Gericke's introductory list of 1887 more welcome than either of Dr. Koussevitzky's all-American lists, and, as a matter of regular policy, American music is probably better served by giving home-grown works a reasonable representation in cosmopolitan programs throughout the season than by a concentration such as this. But, as an occasional event, an all-American program, if chosen with due regard to catholicity and musical standards, can be of great value in giving an idea of various aspects of American achievement in the orchestral field.

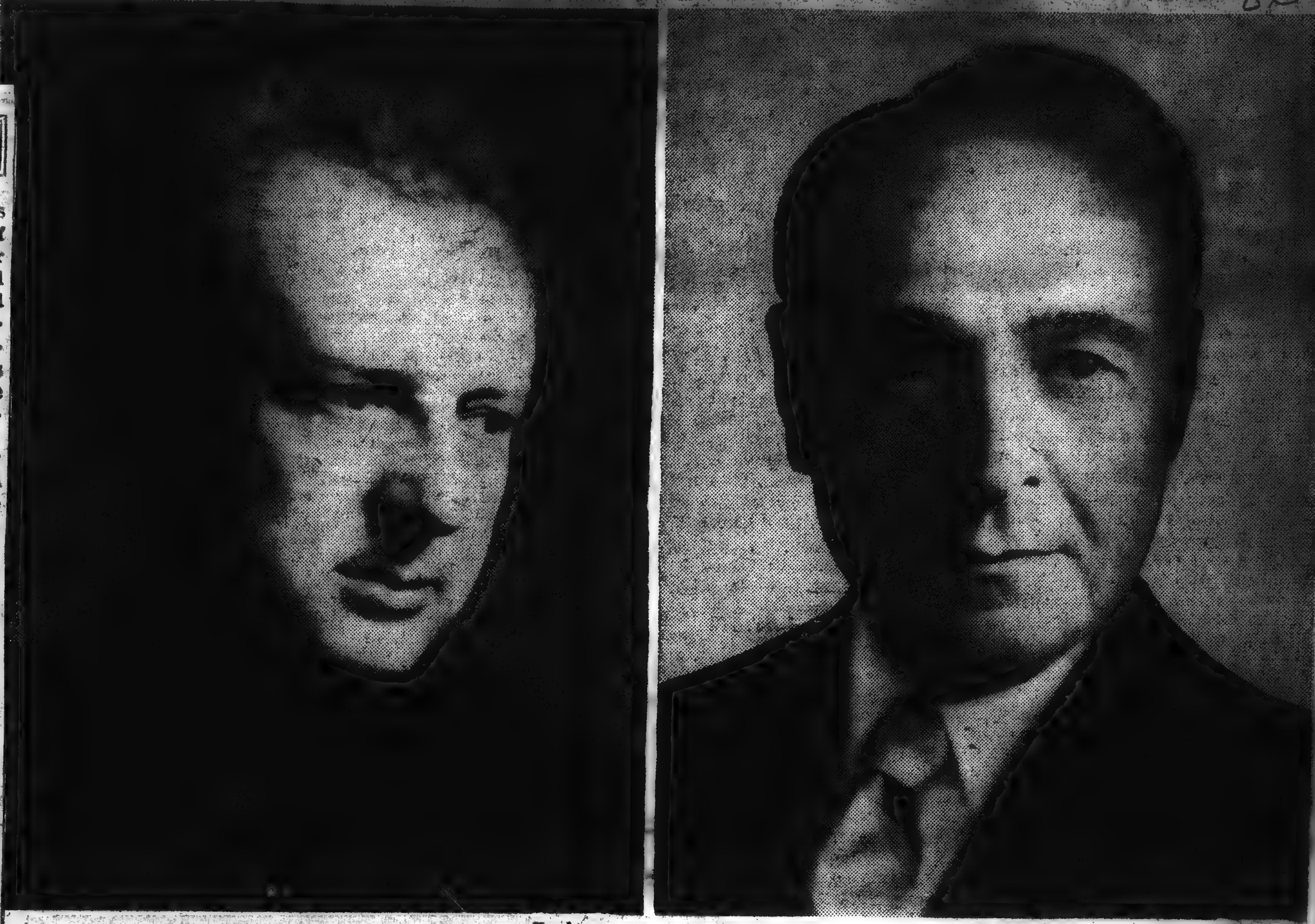
In these programs Dr. Koussevitzky shows a recognition of the importance of second, as well as of first, hearings in furthering the progress of American music, and is giving representation to composers of established or promising musical reputations, origins and styles. Mr. Hill, born in Cambridge, Mass., in 1872, is the senior composer on this list, whose junior member is Mr. Schuman, born in New York in 1910. Their music will probably not give an impression of complete national autarchy in regard to musical ideas, or suggest a single typically American style—nor is it particularly desirable that it should. What it is more likely to indicate is several trends and styles of increasingly independent and individual musical thought.

• • •

The Orchestra's Traditional Standing

CREATED and long maintained by Maj. Henry L. Higginson, a patron of singular foresight, munificence and selfless devotion to music and to the artistic interests of his city, the Boston Symphony Orchestra enjoyed for many years a relatively untroubled history, and ranked as one of the foremost organizations of its kind in the world. It faced one major crisis in its career in 1918, a few months before Maj. Higginson's death, when the war-time agitation against the continuance of Dr. Karl Muck's services ended with the conductor's internment, and a second in the winter of 1920, when the orchestra was depleted by a strike arising over the question of unionization. In restoring the organization to its traditional standing as one of the great artistic institutions of this country, great credit is due to the memorable work of Dr. Koussevitzky's predecessor, Pierre Monteux. Under its present leadership, the orchestra has long enjoyed a generally acknowledged and well deserved artistic fame. It may have its equals, but it is much to be doubted whether it has its superiors anywhere among the great orchestras of either hemisphere.

Conducting Their First New York Concerts of the Season


Vandamm
Bachrach
eft, Leopold Stokowski, who will direct the Philadelphia Orchestra Tuesday night in Carnegie Hall. Right, Serge Koussevitzky, who will appear with the Boston Symphony Thursday and Saturday in Carnegie Hall and Friday in Brooklyn

---

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

NOV 19 1939

The Boston Symphony Orchestra will make the first of two annual appearances here in Woolsey Hall on Wednesday evening. This picture, by John B. Sanroma, was taken during a performance at Symphony Hall, Boston.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

NOV 20 1939

William Schuman Young Composer To Visit Hartford

He Will Hear His 'American Festival Overture' Played By Boston Symphony

William Howard Schuman, the composer of "American Festival Overture," the opening number on the Boston Symphony Orchestra program at the Bushnell Memorial tomorrow night is coming to Hartford to attend this performance, William H. Mortensen, manager of the Memorial, has announced.

The young composer who was born in New York City in 1910 attended the public schools in New York and was graduated with honors from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He is a member of the faculty of Sarah Lawrence College in Bronxville, New York, and is interested in problems of progressive education in relation to the arts.

Mr. Schuman writes as follows about his Overture: "American Festival Overture" was composed last summer for these concerts of American music by the Boston Symphony Orchestra."

"The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-Eee' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material' then, is along purely musical lines."

87

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 20 1939

Music:

A Word for the Friends Of the Boston Orchestra

By Carl E. Lindstrom

Today's column is not intended to be particularly informative. It concerns a matter which perhaps we should not be discussing at all; its news aspects will come up later.

Last week there was a meeting in Symphony Hall of the Friends of the Boston Symphony Orchestra. About 800 to a thousand were present—culture-loving folk who, besides helping to support the orchestra by buying tickets, generously open up their purses and contribute sums ranging up to $500 each in order to meet the deficits which necessarily occur in the operation of any great symphony orchestra. There were many facts and figures but at the outset Reginald C. Foster, chairman of the Friends, made it clear that the meeting was a closed one, hence all the statistics were off the record.

Concert Calendar

Nov. 21: Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting; Bushnell, 8:15 p. m.

Nov. 22: Ernest White, New York organist; Trinity College Chapel, 8:15 p. m.

It is violating no confidence, however, to say that the cause proceeds apace and there is reason for encouragement about the present campaign. We are bound to hear more of it later. Since the fact has already been published there is no harm in repeating that during the season just passed there were 28 Friends in Hartford as opposed to only two or three the previous year. Hartford's interest in the Boston Orchestra is a well-grounded tradition for this distinguished group began coming here soon after its organization in 1881. As a matter of fact, the first concert was in 1885 and since then there have been few if any seasons here which did not count a visit from the Bostonians. Recently they have been coming twice each season in the Bushnell series.

* * *

It is also worth repeating that the Boston Symphony Orchestra has in a certain sense been rededicated to all New England. At first thought there might be some ground for apprehension about the possibility of a conflict with our own Hartford orchestra. Superficially, it might be pointed out that the Hartford orchestra too has broken the bounds of its geographic designation and aspires to be known as Connecticut's Symphony Orchestra. A more reasoned consideration of the picture dissipates any clash of thought. Contributions which Hartford people make to the Boston orchestra will not deplete the source of gifts to her own organization. It is axiomatic that there is a great deal of money in Hartford.

* * *

About one feature of last Tuesday's meeting it is possible to speak freely however. After the business session Dr. Koussevitzky and his men took their places on the platform and regaled the Friends with music of a kind which only they know how to play. The string body was heard in Arthur Foote's Suite in E Major, incomparably played.

Most interesting was the appearance of the already famous colored soprano Dorothy Maynor, whom Dr. Koussevitzky discovered last summer at Stockbridge. She was heard before a distinguished private gathering there at that time and some estimates of her ability appeared in the papers. Her Tuesday's appearance was not a public concert either but it is well to take some note of what sort of voice she has. She sang a Handel aria "Sleep, Why Dost Thou Leave Me?", an aria from Mozart's Magic Flute and a group of Negro spirituals.

Her voice is one of power and brilliance but this brilliance is not her greatest asset for the reason that it occasionally takes on a piercing quality. This she used without restraint in the spirituals and in these too she lapsed into a free use of negroid timbres, naturally highly suited to the context.

* * *

It was in the two arias that the greatest beauties of voice came out. She has some high tones which taken at half-voice have a lovely floating quality, pure head tones the like of which I have not heard in many a season. Her voice also has great flexibility and a trill in the Handel aria was something to remember for a long time.

DR. SERGE KOUSSEVITZKY

Dr. Koussevitzky is tremendously enthusiastic about her. He considers Miss Maynor's a voice without peer in modern times. This is not conceded by the writer. As a matter of fact she has some technical flaws which considerably mar the performance. They are not irremediable. The formation of her tones leaves something to be desired. In singing one of the spirituals without accompaniment the stroke of the glottis was clearly and annoyingly obvious. It considerably marred the purity of the vocal line and she should get rid of it.

Miss Maynor appeared in New York Sunday but at this writing no reports are available.

* * *

Walton Deckelman, who is director of three of the city's choral groups, begins the season better equipped than ever for his arduous duties. Not content with the actual experience gained in rehearsals and concerts, he spent a part of the summer studying with Melius Christiansen, who for thirty-five years has been director of the famous mixed choir at Olaf's College. Mr. Christiansen held these classes at Penn Hall, Chambersburg, Pa.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 20 1939

Music

Large Audience Attends Opening of Last Half of Chamber Music Series in Museum of R. I. School of Design; Brahms and Beethoven Are Played.

The last half of the chamber music series in the Museum of the Rhode Island School of Design was begun yesterday afternoon, with the largest audience that has attended thus far. Almost every chair was taken.

The Brahms quintet in B minor, Op. 115, for strings and clarinet, and the first of the three Rasoumovsky quartets, by Beethoven, were played.

Victor Polatschek, of the Boston Symphony Orchestra, joined the Musical Art Quartet in the Brahms. Mr. Polatschek's tone in all registers and his supple mastery of the keys are sources of wonder and pleasure on all occasions, whether he is contributing to orchestral or chamber music.

The beautiful, and sometimes soporific quintet was elucidated with great skill. The artists evoked in full measure its mellowness and its musing and reflective moods. The contrasting timbres of strings and woodwind were set against each other in nice proportion, especially in the adagio, where the pastoral tones of the clarinet float upon muted strings, and in the third movement with its spirited mockery between the clarinetist and his companions.

The famous favorite from Beethoven's Op. 59—No. 1, in F-major—fared splendidly. It is superb string writing, never muddy, offering opportunities to one and all among the performers, recognizing for a change the fact that the 'cello can sing as well as grunt. The artists made its beautiful melodies soar or dance, as the moment required, and imparted to it throughout a rhythmic life that was thoroughly exciting. At times, however, quality of tone was sacrificed to vigor of attack and accent.

The audience applauded both works with enthusiasm.

A few of the main gallery pictures in the exhibition of contemporary American painting were rearranged for the benefit of yesterday's lookers and listeners. Coffee was served during intermission, with Mrs. Arthur M. Allen pouring.

Tonight's program:

Quartet in A minor, Opus 132....Beethoven
  Assai sostenuto—Allegro
  Allegro ma non tanto
  Molto adagio in the Lydian Mode
    (A restored one's holy song of thanks to Divinity)
  Alla macia, assai vivace
  Piu allegro—Allegro appassionato
II
Quartet in D major, Opus 64, No. 5
  (The Lark) ....Hayd
  Allegro moderato
  Adagio cantabile
  Menuetto: Allegretto
  Vivace

Y. L.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

NOV 20 1939

WORDS AND MUSIC — By Samuel Chotzinoff

Beethoven 7th and Septet Share Toscanini's Program

Dorothy Maynor, in Debut, Shows Innate Musicianship and Appeal

The fourth concert of the Toscanini-N. B. C. Symphony Orchestra Beethoven cycle in Studio 8H in Radio City brought forward on Saturday night the "Egmont" Overture, the Septet and the Seventh Symphony.

Mr. Toscanini augmented the original number of instruments in the Septet with twenty-eight strings, and the result was a demonstration of the artistry and flexibility of the ensemble. The unanimity of the violins, for example, in very tricky passages that were meant for a solo player, was nothing short of remarkable. Yet for this listener, at least, the augmentation deprived the Septet of the intimate character of the original scoring. There was, to be sure, a gain in sonority commensurate with the acoustical requirements of a good-sized auditorium. But there was a corresponding loss in the individuality of the string parts as conceived by Beethoven.

The Septet, like all of Beethoven's earlier compositions, remains potent and beautiful music. In this respect Beethoven is like Wagner, whose early operas are as self-contained as his later. The Septet may be couched in the musical formality of its period, but through it Beethoven's spirit speaks in every page.

The performance of the Seventh Symphony brought the audience shouting to its feet. Here Mr. Toscanini achieved a blend of poetry and motion that gave validity to a celebrated critic's opinion that the Seventh Symphony is the apotheosis of the dance. The tempi which the conductor adopted were, as usual, so magically right for the character and thought of each section of the work that their justness came as a shock. And so pernicious is tradition that one heard with surprise the fast pace of the trio of the scherzo, even while one recognized that Mr. Toscanini was following not only the spirit but the letter of the score.

* * *

Dorothy Maynor, colored soprano indorsed by Serge Koussevitzky, made her New York debut at Town Hall last night before a capacity audience. Except for the inevitable group of spirituals Miss Maynor's program was both musically severe and taxing. It included songs and arias by Bach, Handel, Spontini, Mozart, Schumann, Schubert and Strauss.

Advance reports about the sensational character of the new soprano's voice and art proved, last night, to have a certain foundation. Miss Maynor's voice is clear and true and of a most appealing quality. Equally serviceable in all registers, it sounds beautiful in every gradation of power, except for very high tones forte which have a metallic ring. In pianissimo singing Miss Maynor may be said to be without a rival.

As an interpreter Miss Maynor impresses by the sincerity of her emotions and her natural feeling for phrasing. Simplicity and innate musicianship characterized her singing of Handel's "O Sleep, why dost thou leave me" and the arias "Ach, ich fuel's" and "Non mi dir" from Mozart's "The Magic Flute" and "Don Giovanni." Schumann's "Du bist wie eine Blume" was exquisitely sung, and Shubert's "Die Allmacht" was projected with true exaltation.

Miss Maynor scored a genuine success with an audience that had obviously come to hail a marvel. There will no doubt be further opportunities to hear and appraise more fully the soprano's striking gifts.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 20 1939

—MUSIC OF THE DAY—

Negro Soprano Hailed In Town Hall Debut

Dorothy Maynor's Voice Exceptional; Francescatti in Philharmonic Debut

By MILES KASTENDIECK

One of the great debuts of our time took place in Town Hall last night. Dorothy Maynor, the new Negro soprano, with a voice so magnificent that it must be ranked among the very few truly great voices of the day, made musical history in her first public recital. News of what might happen had spread as the result of the attention she had attracted when she sang for Koussevitzky at the Berkshire Festival last August.

The result was that a capacity audience assembled, confident that they were to hear something out of the ordinary. They did. Their memory of this event will probably span a lifetime. In short, she was marvelous.

Through arias, lieder and spirituals, Miss Maynor sang her way with unaffected grace, noteworthy poise and natural manner. This was her big moment and she came through nobly. She has everything that a singer could want in a voice; she has an interpretative sense that promises her development into a true artist; she has a production that except for a few small matters readily corrected is founded on perfect breath control; and she has a winning personality. What a future lies before her if she is wisely managed and not exploited.

The most striking characteristic of her voice, aside from its general timbre, is the sweetness of quality she attains in one of the most notable pianissimos this writer has ever heard. The voice itself is wide in range and equal throughout its compass; what roughness appears can be easily ironed out if she will pay heed to her advisers. It was a joy to sit back and listen to its expressiveness and drink in the sheer beauty of its quality.

A group of Bach, Handel and Spontini opened the program. It was necessary for Miss Maynor to overcome some not unexpected nervousness at first. But that did not detract from an impressive performance of Handel's "O Sleep, why dost thou leave me," from "Semele." It was in two Mozart arias: "Ach, ich fuhl's," from "The Magic Flute," and "Non mi dir," from "Don Giovanni," that she revealed all her powers and resourcefulness. Her emotional adjustment to the content of each indicated that she had what was needed to project these works in the right fashion.

Having proved herself worthy in these arias of a great tradition of song, she turned to the lieder of Schumann, Schubert, Wolf and Strauss and gave a series of interpretations that were arresting. It was necessary for her to repeat Schumann's "Du Bist wie eine Blume" and she might just as well have encored Schubert's "Gretchen am Spinnrad," "Du bist die Ruh" and "Die Allmacht." The applause was deafening. Then she came out to sing the "Ave Maria" in the most appealing manner with a ravishing pianissimo.

A group of spirituals was climaxed with an encore without accompaniment: "Were you there?" Four Strauss songs, "Zur Ruh, Zur Ruh," "Frulingsfeier," "Die Nacht" and "Kling" completed the printed list. The audience was loath to leave. It had come prepared for the unusual. It remained to be further astounded and delighted.

Miss Maynor was born in Norfolk, Va., the daughter of a Methodist minister, and received her first musical training in the choir of her father's church. At 14 she entered Hampton Institute, where she received her first vocal lessons, and a few years later toured Europe with the institute's famous Negro chorus. Planning to become a music teacher, she enrolled in the Westminster Choir School at Princeton, N. J., but was persuaded to pursue a career as a vocalist. Following this she went to New York to continue her vocal studies.

Miss Maynor went to Stockbridge, Mass., last August, to hear the festival and was presented to Dr. Koussevitzky, who agreed to hear her in an audition. Dr. Koussevitzky was so impressed by Miss Maynor's singing that he asked her to appear as soloist the following day at his annual outing for members of the Boston Symphony Orchestra.

in that his father was a pupil of Sivori, who in turn was at the time the only surviving pupil of Paganini himself. Virtuosity went hand and hand with virtuosity in this debut.

With a sound technical foundation, a pleasing, firm tone and an awareness of musical phrasing and values, Mr. Francescatti surmounted the difficulties in his path with comparative ease and effective results. He is a violinist who will bear watching.

John Barbirolli conducted the first performance by the society of Arthur Foote's suite in E major for string orchestra, a thoroughly delightful work to hear, cannily made and definitely appealing. Its three movements are conventionally contrived but also stamped with the composer's individuality. The work was well played and equally well received.

With the performance of the Brahms Second Symphony the orchestra suspended its concerts here for the next fortnight while it tours the hinterland.

* * *

NBC CONCERT

Little can be said that has not already been said about the Toscanini Beethoven cycle with the NBC Symphony Orchestra. There was, however, an unusual feature to the fourth program last Saturday night, namely, the inclusion of the seldom heard Septuor in E flat, opus 20. The youthful, spirited character of the music was happily recreated in this performance so that it scored instant response from the studio audience. The "Egmont" Overture and the Seventh Symphony were played according to the Toscanini tradition.

* * *

OTHER EVENTS

Edouard Grobe, tenor, sang in Town Hall yesterday afternoon, revealing a light, pleasing voice somewhat limited in range and a rather straightforward delivery of his program with little differentiation among the styles or moods of the songs of Brahms and Strauss which came in the second half of his list.

With the Budapest Quartet and William Primrose to bring real quality to the performances of Beethoven's Quintet in C and Mozart's Quintet in B flat, the New Friends of Music concert in Town Hall yesterday at the twilight hour gave considerable pleasure. Also on this program was Mozart's Serenade in E flat for woodwinds and French horns, played by members of the New Friends of Music Orchestra under the direction of Josef Blant.

The young people flocked to Carnegie Hall on Saturday morning to hear their "Uncle Ernest" Schelling begin the seventeenth season of the Philharmonic-Symphony's concerts for young people and entered earnestly into the study of musical form according to the Schelling tradition.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 20 1939

Miss Maynor Has Song Debut At Town Hall

Negro Soprano, Praised by Koussevitzky, Is Heard by Expectant Audience

By Jerome D. Bohm

An audience fully prepared to hear the soprano counterpart of Marian Anderson filled Town Hall last night at the debut of Dorothy Maynor, so great was the curiosity to hear this twenty-eight-year-old Negro singer, who was first heard last summer at the Berkshire Festival when she sang at the reception given by Serge Koussevitzky for members of the Boston Symphony Orchestra and officials of the Berkshire Festival committee, after having greatly impressed Mr. Koussevitzky at a privatee hearing the preceding day.

Miss Maynor, a native of Norfolk, Va., is the daughter of a Methodist minister. She began her vocal training at the Hampton Institute, which she entered at the age of fourteen, and has toured Europe as a member of the Institute's Chorus. She is short in stature and plump, but she has a winning smile and a modesty of demeanor which won her audience even before she had uttered a sound.

The ordeal of facing for the first time an audience which is prepared for sensational accomplishments is not an enviable one, especially when that audience consists in a goodly part of prominent musicians and voice-teachers. It is scarcely to be wondered at, therefore, if Miss Maynor gave evidence of nervousness in her opening Bach air, "To Thee, Jehovah." But in the ensuing "O Sleep, Why Dost Thou Leave Me," of Handel, the warm, transparent texture of the soprano's voice and the beautifully proportioned phrasing in mezza-voce which was to characterize so much of her later efforts were already observable.

An entirely different test of her abilities, and one not always successfully met, was the following aria, "Tu che invoce con orrore," from Spontini's "Vestale." Here some of the defects of production which were to occur again when voluminous top tones were demanded were first noticeable, but they might have been attributed here to excitement and the early appearance on the program of so arduous a contribution.

For her next offerings, Miss Maynor chose two of the most difficult of Mozart's arias—Pamina's "Ach, ich fuehl's" from "Zauberfloete" and Donna Anna's "Non mi dir," from "Don Giovanni." The first of these was delivered, from the tonal aspect, in flawless fashion. Those floating, soft tones which are Miss Maynor's chief glory at present, were utilized here to the greatest advantage, and stylistically, the interpretation was admirable.

That want of breath control is not an inherent fault in Miss Maynor's equipment was obvious. For she frequently uttered long, expertly controlled phrases of the utmost loveliness. But this was always when the voice was not employed full strength. Nothing could have been more enchanting than her revelations of Schumann's "Liebeslied" and "Du bist wie eine Blume," or more especially of Schubert's "Ave Maria." The latter was given as an encore and in a manner which can only be described as exquisite.

But regrettable as it is, the fact remains that Miss Maynor's high register needs further schooling. And it would be an injustice to herself if she did not immediately set about remedying this defect. In such Lieder as Schubert's "Die Allmacht," "Gretchen am Spinrad," and in the tremendously taxing "Fruehlingsfeier" and "Kling" of Richard Strauss, well-placed, gleaming top tones alternated with others which were pinched and forced, vitiating their effectiveness. This should not prove an insuperable obstacle to overcome, for Miss Maynor's range is potentially wide.

In addition to the above-mentioned items, Miss Maynor sang a group of Negro spirituals. These she wisely refrained from attempting to interpret as art songs, but published in true Negro style. The accompanist was Arpad Sandor.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

NOV 20 1939

SENSATION MADE BY NEGRO SOPRANO

Dorothy Maynor Excites Capacity Audience.

By OSCAR THOMPSON.

A remarkable new Negro soprano, Dorothy Maynor, daughter of a Virginia Methodist minister, made an exciting first appearance in Town Hall last night. Though perhaps not twenty persons among those present had heard her sing a note, the cards plainly were stacked for a sensation. What had been written and said about Miss Maynor's informal debut at the Boston Symphony Orchestra's picnic last summer had prompted such curiosity that she drew a capacity house. She did not need to sing to evoke the first rousing applause. But when she did sing, the putting of palm to palm was prodigious.

Plump, smiling Miss Maynor should go far. She has all the basic requirements for unusual success. In recent memory few vocalists have begun their careers with such ready acclaim. Few have had the gifts that Miss Maynor clearly possesses in prodigal abundance. But not everything that she did last night was of the level of these gifts. Some of her singing was singing in the raw. In the opinion of this reviewer she was only about 50 per cent ready for a New York debut.

But when fully half a singer's work is exceptional—and some of it phenomenal—it is not easy to say that she should have waited a year or two for the triumph that came to her so easily last night. Her best was equal to the best of its kind anywhere. The most experienced artists have their faults. Miss Maynor has hers. The most serious is the glottis stroke. Last night it produced a recognizable click in the middle of otherwise smoothly sung phrases, chiefly when words began with open vowel sounds. For the sake of the singer's entire future, this should be corrected forthwith.

Beauty Chiefly in Soft Voice.

The beauty of the voice—and it is no ordinary beauty—is in its mezza-voce, piano and pianissimo. Though excitement placed a handicap on the singer in her opening Bach air, the soft tones with which she floated Handel's "O Sleep" were of delicious color and texture. One might wait a lifetime to hear Schumann's "Du bist wie eine Blume" sung with such exquisite sensitivity. Schubert's "Du bist die Ruh," if not quite so impeccable, and "Ave Maria," the latter an extra, had the same magical soft flow. The singer had the breath for some extremely long phrases, when sung softly, but did not always manage it as successfully for shorter ones in the full voice.

Miss Maynor sang with a plenitude of feeling and with a fine command of lyric line. But the results were unequal. An air from Mozart's "Magic Flute" ("Ach, ich fuehls" was presented with rare skill; the "Non mi dir" from "Don Giovanni" began well, then lost its stride and ended a little clumsily. The high voice was often knifelike in its edge; the low voice sometimes pushed. Though the audience applauded "Die Allmacht" almost more than any other number, the singer was spent in its final phrases and there was anti-climax rather a burst of power. Her Negro spirituals had the charm of an infectious personality, though the tonal refinement with which they were sung took from them something of their racial tang. But, to repeat, Miss Maynor should go far, so distinctive and appealing is her tone at its best, and so limitless would seem to be the possibilities of her vocal technic, if judiciously guided and guarded against overambitious use at the start.

Arpad Sandor played as an artist who knew he was accompanying some one quite out of the ordinary.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

NOV 21 1939

Koussevitzky Here Tonight For Concert

Leads Boston Symphony Orchestra in Second Program of Bushnell Concert Series

A capacity audience of music lovers will be at the Bushnell Memorial tonight for the second event of the Bushnell Concert Series, a program by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky. This concert is scheduled to begin at 8:15 o'clock.

Tonight's program is first of two which the Boston Symphony will play at the Bushnell Memorial this season. Dr. Koussevitsky will lead his musicians in an unusually interesting list which has been announced as follows: "American Festival Overture" by William Schuman; "Symphony No. 2" by Randall Thompson and "Symphony in D Minor" by Cesar Franck.

One of the interesting features of tonight's concert is the fact that Mr. Schuman, the composer of the opening work, is coming to Hartford for this concert. When the New York Philharmonic-Symphony appeared here last month in the first event of the series, Jaromia Weinberger likewise came to Hartford to hear the performance of his Variations and Fugue, "Under the Spreading Chestnut Tree."

Both Mr. Schuman and Mr. Thompson are young Americans. The former is 29 years old and the latter 40. The two works in question were enthusiastically received when played during the recent Boston Symphony concerts of All-American music.

The Cesar Franck Symphony which has not been heard in the Bushnell Series for several years is one of the best loved works in the orchestral field, and the fact that Dr. Koussevitzky is going to conduct it tonight has stimulated much favorable comment from Hartford symphony lovers. It was first heard in the Bushnell Concert Series under the baton of Leopold Stokowski.

THIS CLIPPING FROM
NEWPORT NEWS, VA.
TIMES - HERALD

NOV 22 1939

N. Y. MUSICIANS LAUD CONCERT OF HAMPTONIAN

Dorothy Maynor, Negro Soprano, Receives Overwhelming Applause in Town Hall Concert.

Dorothy Maynor, Negro soprano of Norfolk, and formerly a student at Hampton institute, made her debut in a concert Sunday night in Town hall in New York city.

The institute graduate has sung many times in Ogden hall, her last being a concert here about two years ago.

This summer national prominence was gained by the 28-year-old Negro singer when her voice was acclaimed director of the Boston Symphony orchestra. Before her New York debut, the woman appeared on a program with the Boston Symphony orchestra in a performance of Carpenter's "Skyscrapers," and in addition she made several records with the orchestra.

Town hall was sold out for the performance and in the New York Herald Tribune, Jerome D. Bohm reported, "She is short in stature and plump, but she has a winning smile and a modesty of demeanor which won her audience even before she had uttered a sound.

The singer is the daughter of the late Rev. John J. Mainor and just prior to her debut adjusted the spelling of her name, changing the "i" to "y."

Originally she entered Hampton institute as a student of home economics but because of her vocal talent, was persuaded to change to the department of music. She spent 10 years at the institute in the academy and the college. She was a member of the institute choir that toured Europe in 1929 under the direction of Nathaniel R. Dett.

Following her graduation in 1933, she studied at Westminister school at Princeton, N. J.

Among the institute people who attended the debut were Ernest Hays, organist; Mrs. Harry D. Howe, Estelle Thomas, Irene Sanders, Mrs. Alexander Purves and Mr. and Mrs. Robert Ogden Purves.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
NOV 22 1939

89

"The World MUST HEAR Her"

Post Photo By Gaston.

DOROTHY MAYNOR: HUMBLE

By MICHEL MOK

When this reporter was about to leave the mid-town studio of Dorothy Maynor, she rushed ahead of him to the hall closet, took out his top-coat and stood on tip-toe to help him slip it on. After a little struggle, which he won, she folded her hands on her breast, curtsied and said, "Thank you. Thank you so much for coming up."

Nothing that happened in the hour your correspondent passed in her company could give you a clearer idea of the childlike humility of the Negro soprano whom Dr. Serge Koussevitzky, conductor of the Boston Symphony, has called "a native Flagstad."

But still it conveys no picture of the Methodist preacher's daughter from Virginia who, at her New York debut in Town Hall the night before, had achieved a triumph that recalled the first appearances in this musically blase town of such artists as Heifetz, Menuhin and Flagstad herself.

In appearance, Miss Maynor, who is twenty-eight, is like a Polynesian, and Gauguin might have delighted in her. She has the glow and shy gayety of a jungle bird. Short and plump, she is the kind of girl of whom O. Henry said that the eyes and the hair continued growing after she, herself, had stopped.

Anxious to Please

There's sun in her skin of gold-powdered tan, in her melting deep-brown eyes, in her slightly husky sing-song speaking voice, in her smile that reminds you of a child bewildered by too many toys and sweets on Christmas morning.

All she could say of her recital on Sunday night was that she was "still tied in knots." She had been terribly nervous; she had felt such a tremendous responsibility toward the people who had done and said kind things; she had been so anxious not to disappoint any one.

Judging from the scenes in Town Hall at the close of her concert and what the critics wrote the next day, Miss Maynor lived up to expectations. At the end of her last group of songs she gave two encores—Richard Strauss' "Zueignung" and the aria, "Depuis le Jour," from Charpentier's opera "Louise." But the audience wouldn't go. They stood, cheering and waving hats and handkerchiefs, until it became apparent that the soprano, after her taxing program, had decided to sing no more that evening.

Then some three hundred rushed up to the stage and almost crushed the little singer. Among the enthusiasts were many singers who couldn't wait to welcome her into the lyric fraternity—Frederick Jagel, Elisabeth Schumann, Rose Bampton, Edward Johnson, Hope Manning, Jessica Dragonette, James Melton and two distinguished artists of the debutante's own race—Paul Robeson and Roland Hayes.

Miss Maynor didn't remember what they had told her. "They all said wonderful things to me," was all she could recall, and she was glad when it was over.

And the critics? Her voice, said Mr. Downes, was "phenomenal for its range, character and varied expressive resources," and Mr. Chotzinoff used such phrases as "a most appealing quality," "exquisite singing" and "a pianissimo without a rival."

Miss Maynor was completely overwhelmed by all this praise. She was grateful, deeply grateful, she twittered with one of her warm smiles, and she realized that it meant more responsibility, more hard work with her teacher, John Alan Haughton, with her instructors in German and French.

Her Daily Schedule

"I'm up every morning at 6:30," she said. "I study music for an hour and do an hour of French and an hour of German. Then comes my singing lesson and after lunch I start all over again. Yes, that is my schedule every-day."

How did it all happen? Well, she had studied for three years but until three months ago nobody knew her outside of her home town of Norfolk, Va., and a few blocks of uptown New York. Then, in August, a friend had advised her to get away from the city for a while and she'd gone up to New England.

There Mrs. Gorham Brooks, on whose estate, Tanglewood, the Berkshire Music Festivals are given, had taken her to Dr. Koussevitzky. Yes, Mrs. Brooks had been a friend for some years. The first time she met the Boston maestro was at a morning rehearsal of the orchestra at Tanglewood. Dr. Koussevitzky had just rehearsed a ticklish passage with his double basses, and Miss Maynor thought he wasn't in the best of humor.

Here's What Happened

But she was supposed to sing for him that day and sing she did in the empty shell that holds 6,000 people, with Dr. Koussevitzky sitting in the third row in solitary and somewhat peevish grandeur. She sang Handel's "O Sleep Why Dost Thou Leave Me" and Pamina's aria from Mozart's "The Magic Flute." After that Dr. Koussevitzky brightened up considerably but, said Miss Maynor with a giggle, she couldn't possibly tell her visitor what he had said and done.

The Post man got this information from other sources. Dr. Koussevitzky jumped up and down, shouting "A miracle! A miracle! A musical revelation! The world must hear her! The world must hear this voice!"

Next day, at Dr. and Mrs. Koussevitzky's annual picnic for the orchestra men and their wives, she sang a complete recital, and after the final concert of the festival the conductor had her sing again, for a group of Boston and New York cognoscenti, in the orchestra's tuning shed.

A terrific storm broke while Miss Maynor sang a florid Mozart aria in the flimsy little building but she didn't know it until friends told her about it later.

"All I knew," she told your reporter, "was that the rain was coming through a broken window and beating me in the face."

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
NOV 22 1939

Two Varieties Of Americans Portrayed in Music

Dr. Koussevitzky Conducts Works by Schuman, Thompson

By CARL E. LINDSTROM

No conductor on the modern scene—and this is the age of great conductors—has the assimilative faculty of Dr. Serge Koussevitzky. The only two others who could be mentioned in the same breath simply haven't it at all.

Koussevitzky is the true cosmopolite, the gourmet of musical taste who not only appreciates a savor but knows its components. He is as canny about French music of any period as he is of Russian or English, classical German as of Spanish and conjures them all with the same gusto.

Those who have heard him speak our language in his quaint and charmingly unique accent would doubt that the tune "Dixie" meant any more to him than would the music of MacDowell or Griffes or Stephen Foster. Yet in Boston they refer to him as the "Godfather of American Composers," a title which might be thought just a fond compliment except for the abundant evidence that he has earned it. That he understands American music is not to be doubted.

Two Kinds of Americans

Of course there are as many different kinds of American music as there are Americans but that makes no difference with Koussevitzky. Last night in Bushnell Hall at the second concert of the Symphonic Series the Boston Orchestra played two kinds and regarding the first example the audience was considerably more perplexed than was Koussevitzky, although they gave an exceedingly cordial ovation to the composer, William Schuman, who arose from his seat in the ninth row and was finally persuaded to come forward.

His American Festival Overture is young, loud, swaggering, good-humored and yet truculent. It is short but broad-shouldered; it wears a checked-pattern suit with tight trousers, and a hat pulled over one eye; it whistles through its teeth and packs a wallop, see? It makes me think of James Cagney. And Koussevitzky, gnomish and understanding, gives you just about that.

Then there was Randall Thompson's Symphony No. 2 in E minor. It was as American as the Chamber of Commerce and a comfortable home; as American as spoiled children and plain sentiments. It was more so than a work that will probably always be more popular, the "New World Symphony." Dvorak's classic is mentioned only because there appears to be a similarity of derivation, particularly in Thompson's last movement.

Definition of Music

Dr. Koussevitzky could not have better projected either of these works had he been born in Yonkers or Yakima. The Largo was singularly moving and the audience seemed impulsively bent on applause when it was over. After all, music may be said to be this and that, through endless pages of definition, but there is room for neither dependent clauses nor dissent if we simply agree that: Music is a melody. It does not have to be sweetly linked nor long drawn out, provided it speaks a thought for which words were never made.

It was not intended to linger so long over these two compositions because both were reviewed in these columns after a hearing in Symphony Hall last month but it is significant that Koussevitzky continues to put them on his programs and neither sounds less important upon second hearing.

Familiar D Minor

The leader of the Bostonians did no less for Cesar Franck than he did for the Americans. The D minor has been heard at Bushnell oftener perhaps than any other symphony, but there is no regret that it was included last night. Koussevitzky made pretty serious business of it and conveyed a sense of soul-shaking struggle in the first movement which too often is looked upon as the pensive self-preachments of a morbid organist. He imparted to it drama and the grip of reality which gave all the more sense to the philosophy of the second movement and the eventual triumph. Koussevitzky, who has never made a reputation in the theater, has a thorough awareness of dramatic elements. This he shares with the greatest composers and interpreters of all time. It is a more important musical factor than is generally reckoned.

Something should be said of the orchestra. Perhaps there will be an opportunity later. "They were better this time than last," as someone remarked, "but don't we always say that?"

THIS CLIPPING FROM
VARIETY
NEW YORK, N. Y.
NOV 22 1939

New Haven

By Harold M. Bone

'Ice Vanities of 1940' at Arena this week (21-25).

Yale Dramat did 'Rope's End' for annual fall production.

Locals trekking to Bridgeport to catch state's only burley at the Lyric

Serge Koussevitzky batons Boston Symphy in Woolsey Hall concert tonight (Wednesday).

Simone Simon, Mary Brian, Mitzi Green open 'Three After Three' at Shubert this weekend (24-25).

Larry Hart, Vinton Freedley, Burgess Meredith, Jimmy Durante in for premiere of 'Aries Is Rising' at the Shubert last week.

Jimmy Dorsey resumed one-day vaude at the Arena, Saturday (18); spot formerly operated Sunday vaude but this had been replaced by hockey.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER
NOV 22 1939

Boston Symphony Program This Evening

Making the first of their two scheduled appearances here this season as part of the Woolsey Hall Concert Series, the Boston Symphony Orchestra will play in Woolsey Hall this evening, the concert commencing at 8:30. Dr. Serge Koussevitzky will conduct, and the program will be as follows:

Mozart—Overture to "The Marriage of Figaro"
Hanson—Symphony No. 3
Schumann—Symphony No. 1

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
NOV 23 1939

Boston Symphony Here Tonight

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will appear tonight at Carnegie Hall for the first time this season, playing an all-American program. It will begin with Arthur Foote's Suite in E for Strings and the Concerto for piano and orchestra by Walter Piston. The program also includes the Roy Harris Third symphony, and Randall Thompson's second Symphony. Jesus Maria Sanroma, Boston pianist, will be solo[illegible] the Piston work.

THIS CLIPPING FROM
NEW YORK, N. Y.
NEWS (B'klyn Section)
NOV 23 1939

Boston Orchestra To Begin Series

The Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, will begin a series of five concerts in Brooklyn tomorrow night at the Brooklyn Academy of Music. The orchestra will devote half of its first program to American composers and soloists.

90-

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 23 1939

Stravinsky to Give Musical Poker Game With Boston Symphony Here on Tuesday

Pack of Playing Cards Portrayed by Ballet Dancers

By Selig Greenberg

When Igor Stravinsky, famous Russian composer, conducts the Boston Symphony Orchestra in Providence next Tuesday night in a program devoted entirely to his own works, he will present the first musical interpretation of a poker game ever written.

The piece, Mr. Stravinsky's latest ballet score, bears the title, "Card Game, In Three Deals." While Providence listeners will have to use their imaginations to follow the moves of Mr. Stravinsky's poker players, the choreography of the ballet, which had its premiere at the Metropolitan Opera House in New York two years ago, depicts in detail the progress of three deals of straight poker, with the dancers portraying the pack of cards.

Choice No Accident

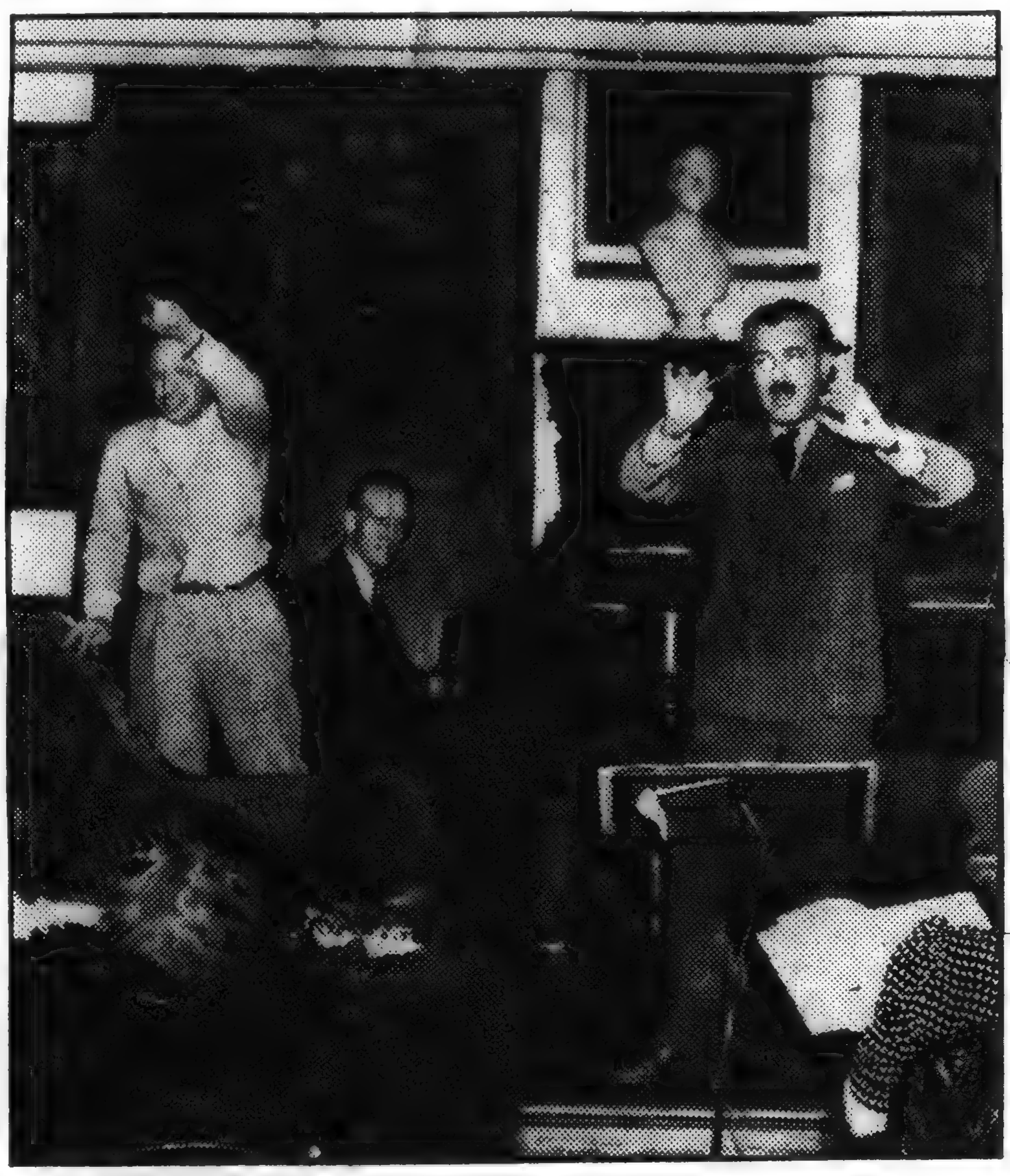
It's probably no accident that Mr. Stravinsky has chosen a poker game as a theme for musical composition. Besides being noted for some of the most startling innovations and trick harmonies in modern music which have repeatedly set the musical world on its ear, he is also an enthusiastic poker player and is known among his intimates to be practically unbeatable at poker sessions.

In an interview in Boston last night, Mr. Stravinsky, who is generally regarded by critics as among the two or three contemporary composers likely to rank with the great masters of music, acknowledged with some deprecation his prowess at poker and insisted that he was only a penny-ante player. He then went on to discuss weightier matters, including his work, the influence of radio on musical appreciation, and his devotion to Bach.

This professed admiration for the greatest of classicists by the No. 1 musical modernist of our time may come as a surprise to concert-goers who have been alternately swept away and scandalized by Mr. Stravinsky's violent, unconventional harmonics and his resort, for the first time in the annals of music, to bitonal counterpoint, that is, the writing simultaneously in two clashing keys.

Doesn't Look Part

The interview took place in the parish house of the Arlington Street Church, during the intermission at a rehearsal by the Cecilia Society. The society, a mixed chorus of about 100 voices, was rehearsing Mr. Stravinsky's Symphony of Psalms which it will present together with the Boston Symphony at concerts in Symphony Hall on Dec. 1 and 2.



Igor Stravinsky, on the left, trying hard to get the right pitch and tempo from the Cecilia Choral Society of Boston, while Arthur Fiedler, its regular conductor, contributes his bit at a rehearsal.

There is no known norm for the appearance of genius, but if you were to meet Mr. Stravinsky strolling on the street you would hardly be likely to take him for a genius.

In the spring, summer and fall, you'd probably give him no more than a passing glance, unless you're particularly susceptible to somewhat dandified apparel. In winter time, he probably attracts more attention because he wears an overcoat with a black fur collar, which in this part of the world usually brands a man as either a foreigner or a crank or, at best, a millionaire. A slight, natty, fidgety, myopic little man with horn-rimmed glasses and a clipped mustache, Mr. Stravinsky might be taken for anything but the musician who has written some of the most brilliant, riotous and stirring pages in modern music.

Brimming with Energy

But when Mr. Stravinsky gets behind a piano or a conductor's stand—he did both last night—it doesn't take long to realize that he's no ordinary person. High-strung, brimming over with energy despite his 57 years, his whole body aquiver from head to toes to the rhythm of the music, he instantly rivets all eyes upon himself.

During the two-hour rehearsal last night, he put on a grand show, something almost akin to a modernistic ballet, conducting with the sharp, exact beat of a metronome, galloping across the stage, alternately playing the piano and leaping to his feet and lunging at the chorus, clapping his hands like a spirituals singer, snapping his fingers like a Spanish dancer, beating time with his toes like a tap artist, singing, gesticulating, grimacing, imploring, cajoling in Russian, German and English, insisting upon just the right tempo and proper phrasing of each note even if it had to be done over a dozen or more times, looking occasionally like a cross between a whirling dervish and a man doing his setting-up exercises.

Makes Grand Entrance

After making a grand entrance into the church hall surrounded by an entourage including a young and beauteous blonde, Mr. Stravinsky took off his overcoat with the fur collar and revealed a veritable symphony in color. He was wearing a blue coat with a white handkerchief in his breast pocket, light-grey trousers, a white shirt, a cream-colored tie, brown shoes and blue socks. Before long, after he had warmed up and broken into a sweat, he peeled off his coat and disclosed a light-brown coat-sweater. Mr. Stravinsky's bright-hued sweaters are legend in musical circles, and he never goes to rehearsals without one because he is said to be mortally afraid of drafts.

The chorus, whose members range in age from girls of 20 to men of about 50 or 60 who sing without any compensation and purely for the love of music, performed the Symphony of Psalms several years ago and has had seven rehearsals of the piece during the past few weeks under Arthur Fiedler, its conductor. But this was Mr. Stravinsky's first attendance at the rehearsals and, although Mr. Fiedler had painstakingly whipped the singers into shape, the composer found much that wasn't to his liking and made the chorus go over the whole symphony twice. More rehearsals will take place next week together with the orchestra.

All Over the Place

Suave Mr. Fiedler was at the conductor's stand when the rehearsal got underway and Mr. Stravinsky took his place at the piano beside the accompanist. From the start he placed his hand instinctively on the keyboard and within a minute he was pounding away at the piano, playing four hands together with the accompanist. After that he was all over the place. At times he took over the baton from Mr. Fiedler, a few seconds later he would be back at the piano, then he would again leap to his feet or slap his hands on his knees, like a metronome, counting loudly, "Eins, zwei, drei, vier, one, two, three, four!"

"More crescendo," he implored, "more, more!" And then, a minute later: "Pianissimo, please, delicate, transparent!"

When intermission time came, Mr. Stravinsky, like the chorus, was quite exhausted but he agreed to be interviewed for a few minutes.

Subsidized as Poet

He said he was now dividing his time between working on a "Classical Symphony" and occasional lectures at Harvard. Mr. Stravinsky, it should be explained, is filling this year the Charles Eliot Norton Chair of Poetry at Harvard. He is, of course, no poet within the strict meaning of that term, but Harvard authorities are wisely inclined to accept an extremely wide interpretation of the meaning of "poetry" when it comes to subsidizing genius.

His reference to the "Classical Symphony" brought the question whether it was true, as some critics have said, that he had given up his earlier musical idiosyncracies and was now "returning to Bach" and conservatism.

"One is always with Bach," Mr. Stravinsky replied, a bit tartly. "I was never far from Bach. I have always been a pupil of Bach. It's wrong to call me now a neo-classicist. I have always been classical."

Greek Orthodox Christian

In discussing his Symphony of Psalms, which had aroused some surprise when it was written several years ago because Mr. Stravinsky is primarily famous for his celebration of the pagan rites of Russian mythology in his early ballet scores, the composer said it was an expression of his deep religious feeling. "I've always been a religious Greek Orthodox Christian," he declared.

Mr. Stravinsky hasn't been in his native Russia since 1914 and said he never expects to go back there. He has spent most of the past 25 years in Switzerland and France and declined to be drawn into a discussion of his opinion of the Soviet regime.

He was more voluble in talking about radio, which he said "has done as much good as bad" and while it has brought good music to people who had never heard it before, has also resulted in the evils of passivity.

Sees Bad In Radio

"The absence of active effort and the liking acquired for this facility make for laziness," he said. "Listeners fall into a kind of torpor which deprives them of all power of discrimination and makes them indifferent to the quality of the pieces presented."

At this point the rehearsal was resumed and Mr. Stravinsky was forced to bring to a close the polylingual interview—conducted in a mixture of Russian, German, French and English—and went back to his jumping around like a Jack-in-the-box.

In addition to his poker ballet, Mr. Stravinsky will also conduct at the concert here Tuesday night the "Firebird" and "Petrouchka," two of his most popular ballet suites, and the Capricio for Piano and Orchestra, in which Jesus Maria Sanroma will appear as soloist.

THIS CLIPPING FROM
NORFOLK, VA.
VIRGINIAN PILOT

NOV 23 1939

Norfolk Singer Wins New York Critics' Praise

Dorothy Maynor Called 'Born Singer' and 'Consummate Artist'

New York music critics have been lavish in their praise of Dorothy Maynor, Negro soprano, who was born and raised in Norfolk and who is a graduate of the Hampton Institute, class of 1933.

Olin Downes, of the New York Times, perhaps the most distinguished of the critics who attended the soprano's debut in Town Hall, New York, Sunday night, wrote that her "voice is phenomenal for its range, character and varied expressive resources. The voice has power as well as rich color. The opper tones can be widely dramatic, and need never be forced. There are many different tone-qualities available, and the voice, because of the singer's sensibility, changes color constantly in response to mood and dramatic inflection. Miss Maynor also is a good musician, with knowledge of style, a fine ear, inherent taste as well as sincerity.

"Saying these things, it is immediately to be added that she gave different kinds of performances. . . . She proved that she had everything needed by a great artist—the superb voice, one of the finest the public can hear today; exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. Her breath control is extraordinary, and it enables her to phrase with wonderful beauty and distinction of melodic line, and to maintain an exquisite pianissimo. Elsewhere, and no doubt largely as a result of nervousness, she was not at her tonal or interpretive best, and was inclined to force and to forget properly 'to cover' her upper tones, which were not always free.

"There were unforgettable performances of such songs as the Handel 'Sleep, Why Dost Thou Leave Me;' certain of the Schumann and Schubert songs; passages of Mozart, notably in the Pamina aria, and the superb performance of the aria from 'Louise,' which she sang as an encore and which had better have been heard by the whole audience earlier in the evening. Here she was the consummate artist. . . .

"The singing of Schumann's 'Du bist wie eine Blume' was an example not only of the beauty of the pianissimo but the manner in which, in the very tone itself, as created by Miss Maynor, the mood and emotional color of the situation is inherent—with or without the text; a characteristic of the born singer.

Gives Schubert Composition

"The simplicity of Schubert is always an infallible test of a singer's sincerity, and with the first notes of 'Gretchen am Spinnrade' the singer had seized her audience. . . .

"It was inevitable that Miss Maynor would be asked to sing a group of Negro spirituals. Two of these, including the second, 'By and By,' she did very beautifully. Best of all this group was the encore, sung without accompaniment, with remarkable tonal beauty and intensity of feeling—'The Crucifixion.'"

Unusual attention was received by the former Norfolk woman from other newspapers, as well as the New York Times. She had become famous for her voice even before she made her New York debut, and tickets for her concert were sold out several weeks in advance. Last summer, she was hailed by Serge Koussevitsky, of the Boston Symphony Orchestra, as a "native Flagstad."

THIS CLIPPING FROM
NORFOLK, VA.
LEDGER DISPATCH

NOV 23 1939

Critics Acclaim Norfolk Singer

Negro Soprano Gives Concert in New York

Dorothy Maynor, Norfolk-born Negro soprano, has been acclaimed by New York music critics as a result of her concert debut in Town Hall there Sunday.

As related in the Ledger-Dispatch last summer, she is a daughter of the Rev. John J. Mainor, formerly a Negro minister here, and a sister of John J. Mainor, Jr., who has been employed as a caulker by the city water division. The spelling of her name has been changed to Maynor for professional reasons.

The soprano was a graduate of the Hampton Institute, class of 1933. She has received wide publicity since Serge Koussevitsky, conductor of the Boston Symphony Orchestra, hailed her as a "native Flagstad."

"Her voice is phenomenal for its range, character and varied expressive resources," Olin Downes wrote in the New York Times. "The voice has power as well as rich color. The upper tones can be widely dramatic, and need never be forced. There are many different tone qualities available, and the voice because of the singer's sensibility, changes color constantly in response to mood and dramatic inflection. Miss Maynor also is a good musician, with knowledge of style, a fine ear, inherent taste as well as sincerity."

91

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

NOV 23 1939

Damrosch Heads His List of Ten Greatest Musical Personalities

Pierre Key, College Club Speaker; Refers to Nelson Eddy as Big Money Maker

Because of his fine musicianship and his outstanding work as an educator, Pierre V. R. Key, speaking yesterday afternoon before the College Club in the Woman's Club House, put the veteran Walter Damrosch at the head of his list of 10 greatest musical personalities. No musician has made a greater contribution to music in America than Damrosch, said Mr. Key.

Toscanini and Paderewski, Hoffman and Rachmaninoff were next in line closely followed by Kreisler, Flagstad, Marion Anderson, Stokowski and Tibbett. Others who would rank up in a longer list were Heifitz, Pons, Koussevitzky and Martinelli. Lower on the list came Spalding, Horowitz, Lehmann, Pinza, John Charles Thomas, Crooks and Bonelli.

Mr. Key pointed out that with so many individual tastes it was quite impossible for all persons to agree on a group of artists but that if one considered it from the standpoint of native and acquired ability, the position extended the artist by the public, and his length of service before the public, it was then possible to make comparisons and finally a choice.

Calls This "Hooey"

Mr. Key branded as "hooey" the new seating arrangement of the Philadelphia orchestra, saying that Walter Damrosch tried the same thing some 25 years ago and found it unsatisfactory. In the new arrangement wood winds and brasses are in front where strings were formerly. Mr. Key doubted that if one were blindfolded, one could tell what orchestra was playing, except for outstanding characteristics and this also applied to conductors. Maintaining that the Boston Symphony Orchestra was the greatest orchestra in the world, Mr. Key did not put its conductor in the first 10 group. He praised his reading of modern scores but felt that his readings of the classical works were not equal to the readings of other conductors.

Toscanini with his artistic integrity makes no concessions with the written note, playing the music as nearly as possible as the composer meant it to be played. Rachmaninoff and Hoffman are both great musicians and both have made notable contributions to music, said the speaker. He spoke intimately of the Hoffman genius for invention as well as his pianistic talent.

Eddy's Big Income

Speaking particularly of Nelson Eddy, whom he does not feel has paid the attention to the esthetic side of his art that he might have, Mr. Key spoke of the fabulous sums the baritone earns each year. A picture will net him $125,000, a concert perhaps $4200 and a radio appearance $2500, less taxes and managerial fees. Making half a million dollars a year sometimes lessens the esthetic urge, Mr. Key decided. The speaker wondered that if and when Eddy might decide to do serious work and enter the Metropolitan, if it would be too late.

Mr. Key paid tribute to the sincerity and artistry of Albert Spalding and the spirituality and intelligence of Marion Anderson and Roland Hayes. Speaking of the Negro soprano, Dorothy Maynor, who made her debut in New York Sunday night and who was hailed at Stockbridge last summer as a great singer by Koussevitzky, Mr. Key said that she showed great promise and would surely go places. She was naturally on a spot after so much advance publicity but she came through extremely well.

In concluding his remarks, Mr. Key said that after all, his choice of artists was a personal matter but looking at them from the standpoint of their contribution to music, their length of service and their own personal qualities, he had decided in his own mind the artists named.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

NOV 23 1939

Music

BOSTON SYMPHONY OLD FAVORITE PLEASES AS EVER

The stability of our times is pleasantly shown in the regular visits of the Boston Symphony Orchestra, once in the fall and again in the spring of the year. Last evening the familiar artists comprising this great ensemble were arrayed before us; for that matter, we must have a familiar lock to them as they survey the hall. Dr. Koussevitsky was greeted with the usual fervor, and the evening might have been any concert in the Woolsey Series since 1923.

Three works comprised the evening's music, the Overture to "The Marriage of Figaro" by Mozart, Schumann's First Symphony in B-flat, and, for novelty, the Third Symphony by Howard Hanson. From the reviewer's point of view, adjectives and enthusiasm may well be exhausted on the first item, for no more perfect work can be found in the repertory of any orchestra. Mozart succeeded in writing works which give the players much joy in performance, for the rushing scale-passages requiring the ultimate in neatness of execution, the tiny figure resembling a baroque embellishment, and the exciting rhythm offer problems to which players rise with professional glee.

American Way

Mr. Hanson paints his colors in broad strokes on a large canvas; his scores are always lively and interesting, if they do not, in all cases, seem worth the striving. A son of the North by birthright, he acknowledges in his music the same idioms generally associated with Sibelius, a worthy model. Every composer worth his salt has had imitators, and every composer granting him proper debt to his elders flatters them by imitation. The brass and the drum are common property since the days of Beethoven, even if Mr. Hanson's elders did not demand so consistent pumping of one, or such a wallop on the latter. The present symphony shows its creator's technical mastery in all respects, causing one to blush a little for Schumann's lack of ease before the orchestra. The symphony has many merits apparent on first hearing and, doubtless, others to be gained on further occasions; let us, then, refrain from hasty judgments and accept, if not acclaim, this as a pleasant occupation for a musically susceptible chancellor of the Eastman School of Music in Rochester.

Dr. Koussevitsky remembers the symphonies of Robert Schumann more often than most conductors. Audiences are always made comfortable before them because of their deep sincerity and loveliness of melodic materials; and so the First appealed by reason of these considerable virtues, the more so since our contemporaries too often lack these graces of the spirit.

Regret

It remains to our embarrassment that New Haven is deprived of hearing one of the concerts of American music which stirred Boston several weeks ago, and are this week being given in New York. Dr. Koussevitsky has elected to repeat many of the works given in those two memorable events as opening programs for the New York season, adding other American works from contemporary lists. The whole remains, both in retrospect and in prospect, one of the most important moves ever made in this country toward helping us to find ourselves musically.

A public, such as our own, which professes abhorrence of many of the ills stalking the world today should be directed toward the positive measures of cultivating that which is free of prejudice, democratic in plan and performance, and the creation of a free spirit. The Boston Symphony Orchestra comes to New Haven, under auspices traditionally bound to explore new fields, encourage the spread of knowledge, and act as beneficent center of cultural experience. The present instance is a negation of those factors and audiences should be apprized of the fact. Whereas Boston and New York give overwhelming support to two representative programs of American music, New Haven apparently is not deemed ready for this departure from the conventional.

H. EARLE JOHNSON

Boston Orchestra Plays in Hartford

Trans. Nov 23

Top hats and white ties overflowed Hartford's huge Bushnell Memorial Hall Tuesday night for the first concert of the Boston Symphony Orchestra's Thanksgiving week-end tour. Dr. Kousevitzky and his men made a specially American occasion of the evening by devoting the first half of the program to two native composers: Schuman and Thompson. After the intermission came the Cesar Franck Symphony.

It was interesting to note the feeling of curiosity that pervaded the multitude as Dr. Koussevitzky stepped to the podium for William Schuman's "Festival Overture." Would the audience approve this invigorating work by our 29-year-old composer? They did, and so much so that composer Schuman was beckoned from his audience seat to take a well-applauded bow.

But it was in the thoroughly fresh and captivating Symphony of Randall Thompson (No. 2 in E minor) that the spirit and rhythm of the American idiom caught the audience. More than one person in the audience moved with the danceable tempos, and there was a quiet undercurrent of approval, which merged into a ten-second hush after the last note had sounded. Then, with deafening applause that did not die until Dr. Kousevitzky returned repeatedly, the enthusiastic listeners voiced their emotions.

Audience Comments

During intermission, your reporter, in an inquisitive mood, listened to remarks about the music. Interesting were old generation comments versus new. One matron was heard to say she liked it, but found it hard to take, while her daughter kept repeating that the American works are among the finest pieces of music written.

In Cesar Franck's D minor Symphony the familiar themes flowed easily and smoothly and one was conscious of a relaxing and soothing effect upon the audience. At the end of the evening one felt that here was music well balanced. The audience showed complete unanimity of thought in not arising from their seats until Dr. Koussevitzky and the orchestra had three times acknowledged the applause.

P. D. S.

BOSTON SYMPHONY OPENS SEASON HERE

N.Y. Times Nov. 24

Koussevitzky Directs Program Devoted to Symphonies by American Composers

CARNEGIE HALL IS PACKED

Brilliant Audience Applauds Long and Vigorously for Each Performance

By OLIN DOWNES

Dr. Koussevitzky and the Boston Symphony Orchestra gave a program consisting entirely of American music at the opening concert of their New York season last night in Carnegie Hall.

To the best of the writer's recollection this is the first time that a leading orchestra of the country has devoted two of its subscription concerts exclusively to symphonic works by native composers. Dr. Koussevitzky believes that Americans have produced enough music and to spare that is worthy of such exploitation. He himself has been exceptionally curious as to the product and encouraging to American creative musicians from the time of his arrival in this country fifteen years ago.

In fact the entire program of yesterday evening consisted of works that the Boston Symphony Orchestra had already played at various concerts, although on the previous occasions they had been interspersed with European scores. These two programs of American music—that of last night and that which will be played tomorrow afternoon—represent a selection from one hundred and twenty-six compositions by forty-seven American composers which Dr. Koussevitzky has performed during his tenure of office at the head of the Boston Symphony.

Works Vigorously Applauded

It is a pleasure to record, before statements of personal opinions of the music heard last night, that Carnegie Hall was packed for this occasion with a very brilliant and representative audience, and that each performance was long and vigorously applauded. How much of this applause proceeded from the sympathy of the audience for the native sons and how much was induced by playing so finished in technique and so glorious in its euphony and richness of color that much poorer music would have sounded with deceptive magnificence could be matters for debate. In any event, the occasion constituted a public welcome and an artistic triumph for the courageous step taken in the composition of the program.

This program consisted of Arthur Foote's E major suite for string orchestra, Walter Piston's "Concertino" for piano and orchestra, with Jesus Sanroma as soloist; Roy Harris's Third symphony and Randall Thompson's Second symphony. The music was full of interesting and suggestive contrasts. Each work was unlike the others, in technic, style, approach and development of subject-matter. And each was well written, and some put down with sheer virtuosity—above all, in this respect, the "Concertino" of Mr. Piston.

This might not have been the case twenty-five years ago in this country. Certainly, at that time, no program which presented one American composer no longer living but three in their creative prime would have demonstrated such craftsmanship and thorough acquaintance with the modern devices of the art. There were some pages, in different places, not as strong as others. But in no case was there technical ineptitude or amateurish orchestration. This program alone would have demonstrated that the day is past when any American composer need be told that he doesn't know his business.

Importance to Future Seen

This is important: not only for the present, but even more important for the future, because it means that at last our composers have sharpened their weapons and learned how to use their tools.

However, the leading question is yet to be considered. Admitted all the highly creditable facts just cited, what had the composers to say?

The Foote Suite is charming, not highly original; in the first movement redolent of Schumann; in the second, the pizzicato, inescapably reminiscent of a certain familiar symphonic movement of Tschaikovsky; yet entertaining, written with sincerity, refinement and grace in the style of an earlier day; and, in the case of the final fugue—certainly the best of the three movements—constructed with genuine skill and created with musical passion. It is music. It grows and accumulates as it sweeps to a climax—the work of a true maker of beautiful sounds, who long since won the high respect bestowed upon him in his lifetime and now accorded his memory.

Came the exhilarating technic and the nervous flight of Mr. Piston's highly modern "concertino." It is a work remarkably made, reminding one in some pages of Hindemith. It is not all polytonal counterpoint either. The middle part has a Hindemithian shadow, a dark and brooding quality, with much color, some melodic substance, but little actual invention.

Then the fast movement returns and there is an electrical conclusion. The thing is that this music remains dry, juiceless, in a sense academic; for you do not have to be somnolent to be academic, or even old-fashioned. This very expert music of Mr. Piston often ticks, and one feels a mild curiosity to take apart the clock-work. But the curiosity is only mild. There is more music, in this writer's belief, in other scores of Mr. Piston. The orchestral performance was of the finest; the piano part was played with soundest musicianship and fingers of quicksilver by Mr. Sanroma. As virtuoso and musician he would have deserved anywhere the homage he received.

Mr. Harris's symphony is a striking advance, according to last night's impression, over his previous work in the same form, and, indeed, over his other instrumental compositions that we have heard. It is much clearer, stripped to simplicities, shaped with great care. The opening is striking in the breadth, the fashioning and the spacious intervals of the main theme, not in itself distinguished or fascinating, but projected with a fine starkness, yet suppleness of line, against a meager tonal background. Some might say that the heroic bare hills and plains of parts of America could have inspired that. Others might discover in it more direct relationship to plainchant, of which Mr. Harris has made an earnest study in recent years. This introduction, however, demands much to complete it, and that "much" is not wholly forthcoming.

Figures for Strings

There is a lighter passage of some length, with persistent waving figures for the strings, and short singing phrases put over them. But, while the sonorous effect is pleasing, the passage does not impress the listener as being more than a bridge for connecting two places. A passage that comes considerably later, an ostinato over a drum-beat, is the most immediately effective passage in the symphony. The final part falls short, because it does not really get anywhere. A short and explosive motto theme hurls out from brass instruments; it twists and turns about, in and on itself. Can one say that here, either, is a genuine musical fruition?

For us there is the spectacle of a highly encouraging advance over Mr. Harris's earlier symphony; of a work, written in one movement, but which, essentially, seemed almost to drop apart into an introduction and a three-section structure, which seems divided in parts none too well fitted together. Or, on paper, they may fit. But the eye is not the ear.

Mr. Thompson's symphony is commendable for its unaffected and spontaneous ease of manner, its real melodic content, its lack of portentousness. There is much in it that is Negroid, as for instance the opening theme; the "blues" song of the middle movement, so short, as though it feared to attempt development. One must admit that the scherzo is mostly a rhythmic figure which keeps repeating, while the listener says, "Good boy; but, now that you've got the preliminaries out of the way, what's your theme?"

A Rythmic Profile

That theme does not materialize. It may be remarked that this would not be the first scherzo to hurry along without any real theme except a certain rhythmic profile. The best movement is surely the finale, the glorification of the singing theme, its alternation with other matter, and the peroration, which delighted the audience. It is a symphony which is slight of material slight in other dimensions, but melodic, expressive, attempting no more than its nature justifies, expressing high spirits, sentimentality, zest. The ideas are mostly short-breathed. Sequences, as also in another way by Mr. Harris, are overworked, etc. But a symphony by a real musician, palpably an American, with an entertaining style.

The concert was rewarding, and not only to the composers, most of them present, and called in turn to the platform to acknowledge the applause.

92

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 24 1939

Koussevitzky Conducts Four U.S. Works Here

Leads Boston Orchestra in Music by Foote, Piston, Harris and Thompson

By Jerome D. Bohm

The most adventurous and courageous of our orchestral program builders, Serge Koussevitzky, faced his first audience of the season in Carnegie Hall last night, conducting the Boston Symphony Orchestra in music exclusively by American composers. The works brought forth were Arthur Foote's Suite in E major for Strings, Op. 63; Walter Piston's Concertino, in which the piano solo part was played by Jesus Maria Sanroma; Roy Harris's Third Symphony and the Second Symphony in E minor of Randall Thompson.

All of these had been heard here previously, the Foote Suite as recently as last week when it was performed by the Philharmonic-Symphony Orchestra; but the Harri Symphony had been given here only once before.

!!

The Foote Suite, although penned in 1937, the year the composer died at the age of fifty-four, might easily have been written in the nineteenth century. Both the Prelude and the Fugue with which it closes are romantic treatments of classic forms and the Pizzicato and Adagietto reveal unmistakably the influences of Tschaikovsky, Schumann and Wagner.

A generation separates Mr. Piston's Concertino from the Foote Suite, and Mr. Piston, who does not compose in the manner of Handel, Tchaikovsky, Schumann or Wagner, but who is not unaware of the existence of Hindemith, among others, is one of the technically best-equipped of our music makers. His Concertino crackles with wit and good spirits and is not without its moments of sentiment, although these seem to come less naturally to him than his sprightliness. Mr. Sanroma, whose flair for modern music is well known, set forth the piano part brilliantly.

By far the most impressive music of the evening was the Harris symphony. This is truly autochthonous music. No one but an American could have created this score which is redolent of our soil. There is a genuine sweep and the evocation of the tremendous open spaces of this country therein akin to the "Frontier" of Martha Graham. There can be no question here of mere intellectualization as with so much modern music; the emotional reaction it creates in the listener is direct and immediate.

It was perhaps inevitable that much of Mr. Thompson's well-made, facilely tuneful symphony should sound dated following the powerful impact of the Harris symphony. Its harmonic idiom is definitely of a kind which has become part and parcel of our purveyors of popular music; the thematic material of the largo movement has all the characteristics of a song hit.

The performances were one and all superb—whether in the Foote suite, where the orchestra's strings played with glowing translucence, or in the Harris symphony, where the tonal masses were of overwhelming solidity. Mr. Koussevitzky disclosed the broad scope of his musical sympathies, interpreting each work in the style peculiarly fitted to a veracious conveyance of its contents. The huge audience received some of this music cordially, some of it with unusual demonstrations of approval, and Messrs. Piston, Harris and Thompson were present to acknowledge the applause.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 24 1939

WORDS About Music *And Musicians*

Asher B. Zlotnik, son of Mr. and Mrs. Philip Zlotnik of 161 Barbour St., who is enrolled at the Curtis Institute of Music in Philadelphia, is studying orchestration with Randall Thompson, whose Second Symphony was played by the Boston Symphony Orchestra Tuesday evening at Bushnell Memorail.

* * *

The recorded program for the Sunday at Five at the Hartford School of Music this week will be all-Sibelius and will consist of "The Swan of Tuonela" and the second Sympathy.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

NOV 24 1939

Boston Symphony Begins Visits

Koussevitzky Conducts an All-American Concert—Three Composers Take Bows.

By OSCAR THOMPSON.

Three native-born composers took the platform to bow in the course of the concert of American music which opened the Boston Symphony's fifty-fourth New York season in Carnegie Hall last night. They were Walter Piston, whose birth State is Maine; Roy Harris, who began life in Oklahoma, and Randall Thompson, a New Yorker whose activity as a musical educator has been divided between the East and West coasts.

Also on the program was a work by Arthur Foote, the Boston composer of an elder generation who died two years ago after a career that was long and full of honor. His music was the Suite in E major which was performed recently by the Philharmonic at a pair of concerts. The suite dates back to 1907 and it is one of the oddities of program-making that it now should make this double re-entry. But it is well worth playing, particularly the clearly written fugue at the close.

Serge Koussevitzky saw to it that the four American compositions had not merely adequate but brilliant performances. That accorded Mr. Piston's Concertino for piano and orchestra had the benefit of the flying fingers of Jesus Maria Sanroma, an artist with a particular flair for modern works which breeze along, rather than languish, and which require a jaunty rather than a romantic approach. Some of the concertino is more than a little xylophonic. Its emotional implications are almost nil. But here is a first-rate example of that newer craftsmanship which is placing the American composer in a definitely better position among world technicians of the art.

Two Contrasting Symphonies.

Mr. Harris's Third Symphony may be regarded as his most imposing work. It is large of limb and it does not smack of the lamp. A whiff of something American does come from the "pastoral" section of its single movement. But it lumbers, at times, and for this reviewer there is much that is commonplace in its melodic substance, pleasant and forthright though the sound of it is.

Mr. Thompson's symphony is a slighter and sleeker work. It, too, has touches of Americana. No European would have been likely to hit upon quite the same turns of phrase. There is no program and neither is there anything of tragedy or the darker emotions in its spirit. Without being jazzy, the work has a rhythmic propulsion that is undeniably of this age. One must put it down as well written rather than profound or the product of any white-hot inspiration.

Mr. Koussevitzky will conduct a second all-American program on Saturday afternoon, embracing compositions by William Schuman, Edward Burlingame Hill, John Alden Carpenter and Howard Hanson. Whether this is the fairest way of presenting the works of native composers remains arguable. Edward MacDowell opposed the idea, insisting that American works should be heard not in company with one another, but with music by Europeans. To Mr. Koussevitzky's credit as a program-maker, it can be said that on this occasion there was no reason to complain that any work got in another's way. The applause was long and hearty, particularly after the composers came into view.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

NOV 24 1939

Orchestra Here On Monday Night

The first orchestral program of the Choral Union Concert series of this year will be presented at 8:30 o'clock Monday night in Hill auditorium by the New York Philharmonic-Symphony Orchestra, conducted by John Barbirolli.

Serge Koussevitzky will lead the Boston Symphony Orchestra in the [illegible]l concert of the series Dec. 14.

The Philharmonic-Symphony's concert Monday will be its first before an Ann Arbor audience since its organization in 1930 by merking of the New York Symphony and the New York Philharmonic Orchestras.

The 103-member orchestra will come here from Chicago, where on Sunday they will play for an afternoon radio broadcasted program, and will continue from here on a tour which will also include appearances in Pennsylvania, Maryland, Washington, D. C., Ohio, Ontario and New York.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

NOV 24 1939

THIS CLIPPING FROM
BLOOMSBURG, PA.
MORNING PRESS

NOV 25 1939

Young Negro Soprano Acclaimed As 'The Discovery of a Decade'

Dorothy Maynor, Daughter of a Virginia Minister, Recalls She Was Frightened at Debut Before Town Hall Crowd at New York, but She Hopes to Perfect Her Art

By MARY ELIZABETH PLUMMER

New York, Nov. 23—(AP)—To the distinguished roster of Negro singers that includes Marian Anderson, contralto; Roland Hayes, tenor; and Paul Robeson, baritone, now is added the name of a young soprano, acclaimed by some of her listeners as "the discovery of a decade."

She is 28-year-old Dorothy Maynor, who said today it wasn't personal ambition and the urge for fame that makes her sing—success, of itself, doesn't interest her.

"It's that I'd like so much to be a fine instrument for songs. To me, the songs are so beautiful."

In her mind like a dream was the memory of her debut last Sunday night at Town hall, before an audience said by one critic to be "perhaps the most resoundingly demonstrative ever assembled in that edifice."

Standing Room Only

The "S. R. O." sign was out that night. Edward Johnson, general manager of the Metropolitan opera came; Frederick Jagel, Jessica Dragonette and Rose Bampton, of the opera company; John Erskine, pianist and author; Andre Kostelanetz, orchestra leader.

Paul Robeson, Roland Hayes and Langston Hughes, Negro playwright, were there.

There were flowers for the singer, and thunderous shouts of "bravo!" The crowd wouldn't leave after her last encore, an air from the opera "Louise." Finally the curtains closed, and the house lights came on.

One critic wrote, "She should be able to reach almost any hight as one of the leading concert singers of her generation."

Today, however, the modest young singer from Norfolk, Va., daughter of a Methodist minister, was thinking less of the triumphant aspects of her debut than of the "good advice" of the critics to work and perfect her art.

"Work hard, oh my goodness yes," she said. "It's work that absorbs me entirely.

"I know it will take years, but time doesn't count."

It's something like a fairy story, the story of a girl who hoarded her pennies a few years ago to hear Lotte Lehmann sing, and wept when she found at the last minute she didn't have enough.

She had planned to teach public school music, or maybe domestic science, when she entered Hampton institute. An orchestra conductor, three women who encouraged her were the factors that started her career several years later.

Miss Curtis Harriot of Boston and Miss Mary P. Hayden of New York believed in her talent and urged her to study seriously. Then Mrs Graham Brooks, of Boston, the donor of "Tanglewood" for the Berkshire music festival, brought the young singer to the attention of Dr Sergei Kousevitzky, conductor of the Boston symphony.

He gave her an audition one day last summer, and her singing won his warm approval. She sang at the picnic for his orchestra during the Berkshire festival.

She was so frightened then, she recalled today, she hardly knew what was going on, and she was frightened too at her debut.—"I think I was anxious straight through."

Her outward appearance after the first number was one of complete composure through a program in four languages.

But now—

"There's a lot of work to be done, and I know it." she said.

She's awake at 6.30 a. m. She studies French in the morning, German in the afternoon, has a voice lesson at midday, works once a day with an accompanist, studies alone in the evening, playing the piano herself.

She stays plump and healthy, although she's often too absorbed to eat. Sometimes in midafternoon she remembers she hasn't had breakfast.

NEW YORK, N. Y.
TIMES

NOV 24 1939

MUSIC NOTES

Today's major events: Aldo Solito de Solis, piano, Carnegie Hall, 8:30 P. M.; Marcel Maas, piano, Town Hall, 8:30 P. M.; Boston Symphony Orchestra, with Serge Koussevitzky conducting, and Ruth Posselt, violin; Dorothy Maynor, soprano, and Leonard Franklin, tenor, as soloists, Brooklyn Academy of Music, evening.

A students' recital will be given this afternoon at the Institute of Musical Art of the Juilliard School of Music. Piano, violin and vocal numbers form the program.

The Lotos Club will give a dinner in honor of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra tomorrow evening.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 24 1939

CONCERT TALK

Mme. Charbonnel to Speak at Agawam Hunt Sunday

Mme. Avis Bliven Charbonnel will give the second in her series of talks on the programs of the Boston Symphony Concerts Sunday evening at 8 o'clock at Agawam Hunt, under the auspices of the Junior League of Providence. Mme. Charbonnel's talk will concern the program to be given by the orchestra Tuesday under the baton of Stravinsky.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

NOV 24 1939

WORDS AND MUSIC **By Samuel Chotzinoff**

Boston Symphony Gives Program by Americans

Koussevitzky, Seemingly, Does More Than His Share for Native Music

Mr. Koussevitzky and the Boston Symphony Orchestra handed American composers a large and magnificent turkey at Carnegie Hall last night in the shape of an all-American concert. The Bostonians, especially in Mr. Koussevitzky's regime, have done more than their share for native music. But devoting two of their New York concerts (the second is to take place tomorrow afternoon) to the home product seems like a pioneering gesture of great significance.

For the numbers on the program last night were not first performances, but repeats. The American composer has no trouble in achieving a first performance of his works. Such a performance is chalked up to "novelties," which symphony audiences generally expect to get. The plaint of our composers is that they hardly ever achieve a second performance, and Mr. Koussevitzky may now claim that he has righted a wrong.

Beginning with Arthur Foote's "Suite in E major for String Orchestra, Op. 63," Mr. Koussevitzky traversed the American musical scene with Walter Piston's "Concertino for Piano and Orchestra," Mr. Roy Harris' Third Symphony and Mr. Randall Thompson's Second Symphony in E minor. Among these the Arthur Foote Suite emerged as the most respectable item of the evening, Mr. Thompson's symphony the most pleasant, and the works of the Messrs. Piston and Harris the most provocative. Whether they add up to a distinct American idiom is questionable. But neither do the contemporary works of any European nation appear to reflect national thought and feeling.

Mr. Koussevitzky's gesture was sympathetic and courageous. But equally important was the manner of its reception by the audience. The crowded house appeared to enjoy the native fare immensely, and it seized every opportunity to acclaim Mr. Piston, Jesus Maria Sanroma, the soloist in Mr. Piston's concertino, Mr. Harris, Mr. Thompson and Mr. Koussevitzky.

* * *

The art of cello playing at its finest was exemplified in Mr. Emanuel Feuermann's recital at Carnegie Hall Wednesday evening. It is no longer a secret that this former Austrian and now American artist is without a rival, since no one commands the cello so sovereignly. Formerly an essentially lyric instrument, Mr. Feuermann has explored the technical possibilities of the cello to the utmost, and in his hands it can both sing nobly and provide the technical delights associated with the less cumbersome violin. As for those musical instincts which even the greatest virtuosi must possess to rise to the plane of interpreters, Mr. Feuermann has them in abudance. The sum total of his achievements represent to the listener a musical experience of a high order.

Mr. Feuermann's program embraced a Mendelssohn Sonata in B major, Brahms' Sonata in F major and De Falla's "Suite Populaire Espagnole." Assisted admirably by Mr. Franz Rupp at the piano, the cellist explored these and some shorter works by Dvorak, Faure, Davidoff and Canteloube to the satisfaction of all the demands one can make of interpretative art. If the Mendelssohn sonata is not one of the higher flights of the cello repertoire, neither is the F major of Brahms. However, cello music of the first quality is not exactly abundant, and both sonatas represented at least a change of fare.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 24 1939

BOSTON'S CONDUCTOR

Dr. Sergei Koussevitzky, who will conduct the Boston Symphony Orchestra tonight at the Brooklyn Academy of Music, as the orchestra inaugurates its annual series of five concerts here. The first half of the program will be devoted to American works, by Foote, Hill and Carpenter. The second half will be the Cesar Franck Symphony.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 24 1939

93

—MUSIC OF THE DAY—

American Composers Put in Limelight

Koussevitzky Turns to Native Works In First Boston Symphony Concert

By MILES KASTENDIECK

All-American programs are so rare an occurrence in the life of our major orchestras that the first concert of the Boston Symphony Orchestra in Carnegie Hall last night automatically became a starred event of this musical season. Four Americans—Arthur Foote, Walter Piston, Roy Harris and Randall Thompson—contributed the music; Serge Koussevitzky fashioned the performances. Set forth under the most gratifying auspices the native music more than justified being placed in the limelight. The more conservative members of the capacity audience should have been agreeably surprised at the success of the evening.

Except for the music of Arthur Foote, whose Suite in E Major began the program, the compositions belong to the 1930's; except for Roy Harris, the composers have had a Harvard background. The work of Foote and Piston might be contrasted with that of Harris and Thompson as being less essentially American in character and flavor; both Harris and Thompson in writing their symphonies have derived their material from American sources.

Foote's Suite is conventional, but it is exceedingly pleasant as well as polite music. The Prelude, Pizzacato and Fugue are well contrasted; neatly contrived and attractively scored. It had an historical interest not only as a work composed in 1907, but also as a representative of an academic product based on European tradition. Piston's Concertino for Piano and Orchestra (1937) might be set down as an intellectual divertisement based chiefly on rhythmic and harmonic interest with a corresponding percussive treatment of the piano part. Like a certain amount of American composition, it is well made, mildly interesting and possibly serviceable. The soloist, Jesus Maria Sanroma, was completely at ~~home~~ for this kind of music is his metier.

Of Roy Harris' Symphony No. 3 (1938), which was introduced here last Winter, much might be said. It grows more impressive on second hearing. The reservation persists that in some of his lyrical measures and canonic development sections, Mr. Harris has written some arid measures so far as the performance of the music is concerned. He appears to be most successful when writing in the dramatic and the tragic moods, for the effects he attains in the final sections of his work are stunning. There is little question that here is American music of consequence.

What Mr. Thompson has achieved in his Second Symphony is an enviable simplicity, a persuasive pleasantness, and an intriguing cleverness. The four movements are alive, tuneful and often popular, yet he has retained a certain dignified bearing withal. The finale, for instance, is more or less symphonic ragtime, but ragtime has its place in an American symphony just as much as Hungarian tunes in the work of Brahms. Perhaps the work as a whole is on the lighter side of symphonic writing, but that need not make it trivial.

It is hardly necessary to report that the performances were notable, for that is what one expects from the Boston Symphony. It made little difference what the work was, the playing was of sterling quality.

---

2 American Works Given At Bushnell

Boston Orchestra Plays Schuman's Overture, Randall Thompson's Symphony in E Minor

The Boston Symphony Orchestra, under direction of Serge Koussevitzky, was heard in concert at the Bushnell Memorial auditorium Tuesday night. The program:

American Festival Overture .... Wm. Schuman
Symphony No. 2 in E Minor .... Randall Thompson
Symphony in D Minor .... Franck

I sincerely hope that Mr. William Schuman, whose "American Festival" Overture was played here by the Boston Symphony and the redoubtable Dr. Koussevitzky Tuesday night, will want to paste these devoted words in his scrapbook this morning. I am only afraid that if he doesn't, he may not find a great many others of Hartford origin that he can later re-read without a blush. With a rawboned, vociferous little composition he curled a great many hairs in the Bushnell auditorium, and this is a city where hair-curling is left strictly to the beauty establishments.

At the conclusion of the Overture performance, there was as much noise in the audience as there had been from the orchestra during its playing. A lad sitting behind me, whose mutterings and fine imprecations even penetrated the gusty to-do set up by the orchestra, slid in right under the last note to demand his neighbor's opinion of Mr. Schuman and all his kind.

"Well," said his neighbor with masterful understatement, "It wasn't exactly Beethoven or Mozart."

"No!", said the frenzy-choked victim, "It wasn't Beethoven or Mozart, and I'd a dam-sight rather heard them play 'Boola-Boola'."

American As Macy's.

It wasn't "Boola-Boola," either. As a matter of fact, I think Dr. Koussevitzky, in presenting Mr. Schuman's Overture, has uncorked something of real American vintage. I would not pretend to offer judgment after hearing this harsh little work once, but I suspect that underneath its homely strident and raucous exterior, there beats one of the most genuinely American hearts since Currier and Ives. I am not sure that it is any more articulate than a newsboy's shout, but I think it is as American as that, too. It's as homely as Ninth Avenue and as native as Macy's Christmas Parade. I hate to think that such homeliness is the essence of American character, but as I looked about me Tuesday night, I had to agree with Howard Hanson who insists it is, just as elegance is French and melodiuma, Italian. I am afraid that this is an execeedingly vague description of Mr. Schuman's work, which sprouts violently in all musical directions with the lustiness and incontinence of children shouting—but it is, a rather strange work and easily beggars description on a single hearing. I can only say I liked very much of it and would gladly hear it again.

Gentle Lark.

Everybody however seemed quite pleased, or at least relieved, by Randall Thompson's Symphony No. 2, as different from Mr. Schuman's boisterous work as chalk from cheese, and practically throstle-voiced. Composite of fantasy and wit, and the peculiar mysteries of E Minor, it is alternately modishly piquant and strangely nostalgic. There is nothing in its orthodoxy of form or harmonic mannerisms to affright the veriest dove among concertgoers, and there is much to charm in its curious distant pipings and horn calls, often pointedly suggestive of the fantastic procession sweeping through Debussy's "Fetes." Its easy, where-have-I-heard-that-tune-before, material is honey to the ear and spirit. In the third and closing movements there is an abundance of quiet humor and swing-on-down entirely captivating. While at the outset I thought the writing a bit too general to seize your attention right off the bat, it soon floods out over you with warm and amusing graces. Fundamentally, even in its nostalgic moods, it is a bright, engaging and witty work, easily endearing itself.

We've Heard Better.

During the first two, new scores, it was difficult to tell exactly how the orchestra was playing, but with the performance of the concluding Franck Symphony, and I hope it will conclude the Franck for a while here, it seemed to me that we have heard better work from the Doctor and his bandsmen. Much of it seemed shrill, harsh and poorly melded across the orchestra, and although the orchestra seemed to be giving with a will at the big points, it was hard to discover where they had their hearts in the business in most other spots. Maybe they are just tired of the D Minor. I can understand that.

The audience's reaction to Mr. Schuman's work did not prevent them from giving a thoroughly courteous and, everything considered, cordial hand to the composer himself, when Dr. Kousseviszky motioned him up from his seat in the middle of the house. But I bet his ears burned before his neighbors found out who he was. I only wish that in incidents like this, works might be re-played after the regular performance, whence all but the interested had fled.

T. H. P.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 24 1939

Boston Symphony in Program

Four American Composers Honored

Composition by Roy Harris Praised

By PITTS SANBORN.

There was occasion for thanksgiving in the playing of the Boston Symphony Orchestra last evening. For the first time this season it visited Carnegie Hall and, under the leadership of Serge Koussevitzky, it proved once more its excellent worth.

Whether the program also invited thanksgiving is another matter. Years ago Edward MacDowell rebelled against any work of his being classed as American music. What he wrote was music and music was universal.

Perhaps he was right, perhaps not. In any event the audience that thronged Carnegie Hall last night was treated to that rarity from a symphony orchestra, an all-American program, and in devising it Mr. Koussevitsky honored particularly the living.

Tribute to Foote.

The late Arthur Foote's pleasant Suite for String Orchestra in E major, which is enjoying a local run this autumn, honored the dead. Otherwise the selection paid tribute to the eminent abilities of Walter Piston, Roy Harris, and Randall Thompson.

In Mr. Piston's Concertino for Piano and Chamber Orchestra, with that favored ward of Boston, Jesus Maria Sanroma, as soloist, we listened to a composition of what for convenience may be termed the Boulanger school.

It gives a good account of the kind and thoroughness of its author's training, and its dissonant prancing is relieved in the approved fashion by a brief interlude of a wistful sentimentality. The Concertino was written about three years ago.

The Third Symphony of Mr. Harris, written one year ago, is probably his most impressive composition. It is in a single movement, for which the composer himself provides a concise but pretentious outline. What counts, though, is how the piece sounds.

To one listener it is a more important and better sustained contribution to music than any previous work by Mr. Harris, nor is the indebtedness to Sibelius to be deplored.

Engrossing Symphony.

If the magnificent exordium, in which the Boston 'cellos distinguished themselves, is not altogether equaled by some of the later pages, the symphony as a whole is nevertheless an engrossing work, which ought to be heard here speedily again.

Mr. Thompson's Second Symphony, in E minor, now more than eight years old, bears up well. Technical competence and a cheerful spirit each have their part in this ingratiating composition in the traditional four movements.

Recollections of Stravinsky, a nod to Die Meistersinger, pages unmistakably Negroid are not to be held against the work; rather the contrary. Its weak point is the Largo, which, in spite of some harmonic ingenuity, melodically grazes the commonplace.

Messrs. Piston, Harris, and Thompson were all on hand to bow acknowledgements from the stage, and the great audience was exceedingly demonstrative.

* * *

Mme. Gainsborg Presents Recital.

Returning to Town Hall Wednesday night for her first recital this season, Lolita Cabrera Gainsborg, the Brazilian-American pianist, offered compositions by Mozart, Mendelssohn and Brahms, in addition to new music by Paul Creston, Mortimer Browning, Marion Bauer and Mrs. H. H. A. Beach. Mme. Gainsborg exhibited the wide variety of color and dynamic range she made known last year.

In a program at Carnegie Hall Wednesday night, devoted to music by Dvorak, Mendelssohn, Brahms and de Falla, Emanuel Feuermann, the eminent 'cellist, again showed the technical and expressive powers that have placed him among the greatest living 'cellists.

L. B.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 24 1939

Boston Symphony to Open Season Here Tonight; Mrs. Good to Give Dinner Party Preceeding Concert

Box holders for the season's first Boston Symphony Orchestra concert tonight at the Brooklyn Academy of Music will be: Mrs. William H. Good, Mrs. Dean C. Osborne, Mrs. Benjamin Prince, the Brooklyn Woman's Club, Rear Admiral and Mrs. Clarke H. Woodward of Brooklyn Navy Yard, the Adelphi Alumnae Association and Mrs. Thomas E. Murray Jr.

Under the direction of Dr. Serge Koussevitzky, the orchestra will present Dorothy Maynor, soprano and Leonard Franklin, tenor, soloists, in the composition "Skyscrapers" by John Alden Carpenter. The program will also include a Violin Concerto by Edward Burlingame Hill, a Suite for Orchestra by Arthur Fote, and the Cesar Franck Symphony in D Minor.

Mrs. Good will give a dinner party before the concert for she will entertain Mr. and Mrs. James G. McDonald, Mr. and Mrs. Henry J. Davenport, Mr. and Mrs. Edward C. Blum, former Judge and Mrs. Edwin L. Garvin and Robert Alfred Shaw, who will be guests in her box later in the evening.

Mrs. Osborne will have as her box guests Supreme Court Justice Lewis L. Fawcett, Mr. and Mrs. Alfred L. Fawcett, Mrs. James M. Fawcett, Miss Lucille Fawcett, Donald G. C. Sinclair and Mrs. Theodore Frohn.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

NOV 24 1939

Bostonians Play American Music

By GRENA BENNETT.

The Boston Symphony Orchestra went patriotic in Carnegie Hall last evening when a program limited to music by American composers was presented under the direction of Serge Koussevitzky. The gesture was a praiseworthy one if for no other reason than the encouragement to native composers whose works are worthy of performance by important symphonic organizations.

Mr. Koussevitzky chose for the Bostonians' first local concert this season Foote's E major suite for strings, Peston's concertina for piano and orchestra, Harris' third symphony and Thompson's E minor symphony. The basic plan of the Foote suite was placed music, smooth flowing melody that avoided the pitfalls of modernistic atonalities. The second movement contained some pages in which the picked strings contributed effects that were interesting.

Mr. Harris possesses a particular and individual style in melodic invention and orchestration. He apparently favored no special school or epoch of composition in his symphony, preferring audacious effects, and economy of melody, much repetition and a meandering style of sequence which ended in something very like a funeral march. The orchestra performed its part valiantly and shared in the applause with the composer.

Tomorrow evening Mr. Koussevitzky will be guest of honor at the Lotos Club, honoring him for his services to American music.

* * *

Lolita Cabrera-Gainsborg, pianist, appeared in Town Hall Wednesday night and at the same time Emanuel Feuermann, 'cellist, was entertaining a large audience in Carnegie Hall.

Observing a renaissance of interest in American music, Miss Gainsborg included in her list pieces by such prominent native composers as Marion Bauer, Mrs. H. H. A. Beach, Paul Creston and Mortimer Browning.

Mr. Feuermann's fine talent had full play in compositions by Mendelssohn, De Falla, Brahms, Dvorak, Faure, Canteloube and Davidoff.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER

NOV 25 1939

N.Y. PHILHARMONIC PLAYS NEW ROLE

Noted Orchestra Is 'Gift' to Thousand at Toledo

BY JOHN SELBY
Associated Press Arts Editor

TOLEDO, O., Nov. 24—(AP)—For the first time in its nearly a century of existence, New York's Philharmonic-Symphony Orchestra today was bought privately for a "throw-away"—a free gift to the members of Toledo's famed Museum of Art.

Even more curiously, considering the habits of large donors the world over, the man who provides this yearly present for Toledo is unknown even to those who enjoy the gift. His check covers the entire expense; he asks no thanks.

Tonight was also probably the first time in its history that the orchestera has played in an art museum, and certainly the first occasion in which one of its concerts has been played in a hall of the sort—classic in design, with a colonnade at the back, and the seats rising on rising tiers in the manner of certain forums of antiquity. The hall is called the Peristyle.

Because the Philharmonic has made no American tour of length since 1929, museum authorities have been unable to include it in the list of first string symphony orchestras which have been given Toledo by its mysterious Maesenas.

Philadelphia Orchestra Was First

The series was begun by the Philadelphia Orchestra in 1933 as the feature of dedicatory services for the great wings which had been added to the Museum through the gifts of Mr. and Mrs. Edward Drummund Libby, whose endowment for Toledo's use in art and music has been estimated as high as 22,000,000.

The Chicago Symphony Orchestra was heard next in line, and then for four years until this winter the Boston Symphony has played the gift concert.

The 1,000 members of the museum have free access to the music, and the only tickets ever sold are to members who wish to buy seats for guests—when and if there are seats to be had. There was no extra room tonight.

John Barbirolli rewarded one of the most understanding audiences of the tour so far with one of his and his men's superior performances. The music played included Berlioz's "Roman Carnival" Overture, Beethoven's Seventh Symphony, Delius' "Walk to the Paradise Garden," Mendelssohn's G Minor Scherzo, and Elgar's "Enigma" variations, one of the works Barbirolli has given new life in New York.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

NOV 25 1939

Stravinsky Reveals Symphony Program

Igor Stravinsky, often described as the most important and significant of living composers, will visit Providence for the first time as guest conductor of the Boston Symphony orchestra for the second concert of the season in the Metropolitan Theatre, to be given next Tuesday evening, Nov. 28. Mr. Stravinsky will then present his new ballet, "Card Game, in Three Deals," as a concert piece, for its first hearing in New England.

Jesus Maria Sanroma, the brilliant pianist, will appear as soloist on this program in Stravinsky's "Capriccio" for piano and orchestra. It was Mr. Sanroma who was the soloist when the "Capriccio" had its first American performances under Koussevitzky's direction several years ago. Suites from the two ballets which first made Stravinsky's fame will also be played, "The Fire-Bird" and "Petrouchka." The "Fire-Bird" is based upon a fairy tale familiar in Russia, and consists of the following movements: Introduction, Kastchei's Enchanted Garden and Dance of the Fire-Bird, Supplication of the Fire-Bird, The Princesses Play with the Golden Apples, Dance of the Princess, and Infernal Dance of All the Subjects of Kastchei.

"Petrouchka" depicts a country fair with its crowds and side shows. "Jeu de Cartes" is Stravinsky's latest ballet and was composed for and first performed by the American Ballet in New York. It describes in music three deals in a poker game. The scene of the ballet is the green table in a gaming house. Each deal is introduced by ceremonial music as the cards are shuffled and distributed. The play is followed minutely, the joker possessing the power of any card, usually controlling the outcome. After each showdown, as the ballet was presented, a giant hand would emerge from the wings and would move the cards.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 24 1939

ARTUR BODANZKY IS DEAD HERE AT 61

Noted Opera Conductor Victim of Arthritis—Known for His Wagnerian Interpretations

Artur Bodanzky, conductor of the Metropolitan Opera Association, died at 1:30 P. M. yesterday at New York Hospital. He was 61 years old.

Mr. Bodanzky returned from a quiet Summer in Vermont early this Autumn, intending to begin his twenty-fifth year at the Metropolitan, which opens its season next Monday evening. He appeared to be in the best of health. Shortly thereafter a severe case of arthritis developed and he was forced to cancel his plans. He went to the hospital on Oct. 28 upon advice of his physician, Dr. Claude Ellis Forkner. Complications ensued which resulted in his death.

Surviving the conductor are his wife, Mrs. Ada Bodanzky, and a daughter, Mrs. William Muschenheim. Private funeral services will be conducted today. His home was at 315 West 100th Street.

THIS CLIPPING FROM
WAUKESHA, WIS.
FREEMAN

NOV 25 1939

THE lowly saxophone, butt of jokes and purveyor of hot jazz rhythm, is making some headway as a serious instrument, with Sigurd Rascher, young Anglo-Swede, as its apostle.

Rascher appeared first with the Boston Symphony, and was well received by critics in New England's citadel of culture. Now he has played with the New York Philharmonic-Symphony under John Barbirolli. The audience was politely appreciative of his performance in Debussy's Rhapsody for Orchestra and Saxophone and Jacques Ibert's Chamber Concertino for Saxophone and Orchestra.

One of Rascher's difficulties is to find enough "classic" music suitable for the saxophone to give him a repertoire. Some pieces have been composed especially for him.

Rascher is professor of saxophone at the Royal Danish conservatory, the Danes having taken to the orphan instrument before America had a chance to "discover" it.

* * *

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

NOV 25 1939

Dorothy Maynor

Berkshire County had a real interest in the Town Hall debut of Dorothy Maynor Sunday because it was during the Berkshire Symphonic Festival last summer that Dr. Serge Koussevitzky brought her out at his party for members of the Boston Symphony Orchestra and friends. The conductor indulged in superlatives over Miss Maynor's singing. There were many skeptics who thought at the time that Dr. Koussevitzky may have been extravagant with his praises. Critics who heard Miss Maynor Sunday were agreed however that she has a brilliant future even though they admitted that she needed more training. Dr. Koussevitzky continues his faith in her by having her appear again this afternoon with the orchestra in its Carnegie Hall concert. She sang with the orchestra last night in Brooklyn.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 25 1939

Boston Orchestra Opens Season at the Academy, Koussevitzky Conducts

Dorothy Maynor, Soprano, and Ruth Posselt Violinist, Soloists

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, last night opened its annual season of concerts in Brooklyn in the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Dr. Koussevitzky's brilliance and his meticulous insistence on perfection can usually be depended upon to provide a distinguished musical evening. Last night, these customary attributes of the conductor which are reflected so engagingly in the orchestra were embellished by the appearanc of two soloists, the famed soprano, Dorothy Maynor, whose debut in Town Hall on Sunday was the musical sensation of the year, and Ruth Posselt, young violinist.

This was truly rich musical fare. It was set on a table comprised of music by American composers and Franck's Symphony in D minor. For, to some extent, Dr. Koussevitzky continued where he left off on Thursday in Carnegie Hall, when the Boston Symphony Orchestra, in its first metropolitan appearance of the year, confined itself to the work of Americans.

The program included Foote's Suite in E major, Opus 63; Hill's Concerto for violin, Opus 38; and Carpenter's Skyscarpers (A Ballet of Modern American Life), in addition to the Franck work.

The "Skyscrapers' suite was noteworthy because it called for a soprano and, in this case, the appearance of Miss Maynor. Unfortunately, the part for voice was so limited that one could not obtain a fair appreciation of her genius. It is to be hoped that her next appearance here will be of a more substantial nature.

Miss Posselt's assignment in the Hill concerto was a stern test of her technique. It called for warm interpretation of lush composition. While her bowing was almost perfervid at times, she met the taxing demands of the composer with glowing sensitivity which richly earned the large measure of applause she received from audience and orchestra.

The suite in E major and the Franck work received heart-warming readings, in which the virtuosity played. Well-planned and intelligently presented, this concert was a delight.

THIS CLIPPING FROM
NEW YORK, N. Y.
69 **POST**

NOV 25 1939

Portrait Sculpture

Guitou Knoop, the gifted portrait sculptress, is exhibiting recent work at Wildenstein & Co. The portrait of Katherine Cornell is outstanding for its straightforward, sympathetic characterization. In the study of Serge Koussevitzky the artist again shows his capacity for sharply defining individual traits in forms that retain their basic simplicity. Besides the heads there are a few small full figures and a group of well-handled pencil drawings.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 25 1939

Koussevitzky Conducts Four U.S. Works Here

Leads Boston Orchestra in Music by Foote, Piston, Harris and Thompson

By Jerome D. Bohm

The most adventurous and courageous of our orchestral program builders, Serge Koussevitzky, faced his first audience of the season in Carnegie Hall Thursday night, conducting the Boston Symphony Orchestra in music exclusively by American composers. The works brought forth were Arthur Foote's Suite in E major for Strings, Op. 63; Walter Piston's Concertino, in which the piano solo part was played by Jesus Maria Sanroma· Roy Harris's Third Symphony and the Second Symphony in E minor of Randall Thompson.

All of these had been heard here previously, the Foote Suite as recently as last week when it was performed by the Philharmonic-Symphony Orchestra; but the Harris Symphony had been given here only once before.

The Foote Suite, although penned in 1937, the year the composer died at the age of fifty-four, might easily have been written in the nineteenth century. Both the Prelude and the Fugue with which it closes are romantic treatments of classic forms and the Pizzicato and Adagietto reveal unmistakably the influences of Tschaikovsky, Schumann and Wagner.

A generation separates Mr. Piston's Concertino from the Foote Suite, and Mr. Piston, who does not compose in the manner of Handel, Tchaikovsky, Schumann or Wagner, but who is not unaware of the existence of Hindemith, among others, is one of the technically best-equipped of our music makers. His Concertino crackles with wit and good spirits and is not without its moments of sentiment, although these seem to come less naturally to him than his sprightliness. Mr. Sanroma, whose flair for modern music is well known, set forth the piano part brilliantly.

By far the most impressive music of the evening was the Harris symphony. This is truly autochthonous music. No one but an American could have created this score which is redolent of our soil. There is a genuine sweep and the evocation of the tremendous open spaces of this country therein akin to the "Frontier" of Martha Graham. There can be no question here of mere intellectualization as with so much modern music; the emotional reaction it creates in the listener is direct and immediate.

It was perhaps inevitable that much of Mr. Thompson's well-made. facilely tuneful symphony should sound dated following the powerful impact of the Harris symphony. Its harmonic idiom is definitely of a kind which has become part and parcel of our purveyors of popular music; the thematic material of the largo movement has all the characteristics of a song hit.

The performances were one and all superb—whether in the Foote suite, where the orchestra's strings played with glowing translucence, or in the Harris symphony, where the tonal masses were of overwhelming solidity. Mr. Koussevitzky disclosed the broad scope of his musical sympathies, interpreting each work in the style peculiarly fitted to a veracious conveyance of its contents. The huge audience received some of this music cordially, some of it with unusual demonstrations of approval, and Messrs. Piston, Harris and Thompson were present to acknowledge the applause.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE 94

NOV 25 1939

Symphony Gives First Concert

Society Attends Affair at Academy

The Boston Symphony Orchestra opened its season in Brooklyn last evening and presented its program to a capacity filled opera house in the Academy of Music. Under the direction of Dr. Serge Koussevitzky the Boston Symphony presented Dorothy Maynor, soprano, and Leonard Franklin, tenor, soloists in the composition "Skyscrapers," by John Alden Carpenter. The program also included a violin concerto by Edward Burlingame Hill, with Ruth Posselt, as the soloist, a suite for orchestra by Arthur Foote and the Cesar Franck Symphony in D-Minor.

Mrs. William H. Good entertained at a dinner party before the concert for her box guests. They were Mr. and Mrs. James G. McDonald, Mr. and Mrs. Henry J. Davenport, Mr. and Mrs. Edward C. Blum, former Judge and Mrs. Edwin L. Garvin and Robert Alfred Shaw.

Mrs. Dean C. Osborne had as her box guests Supreme Court Justice Lewis L. Fawcett, Mr. and Mrs. Alfred L. Fawcett, Mrs. James M. Fawcett, Miss Lucille Fawcett, Donald G. C. Sinclair and Mrs. Theodore Frohne.

Box guests of Mrs. Benjamin Prince were Mr. and Mrs. Karp Mikhalenkoff, Arthur Newstead, Catherine Bacon, Miss Leslie Dalcher Cooney and Walter Golde.

Rear Admiral and Mrs. Clarke H. Woodward were hosts in the Navy Box. Their guests included Lt. George De Metropolis and Capt. and Mrs. T. B. Richey.

The Brooklyn Woman's Club box was occupied by Mrs. Oliver Goldsmith Carter, Mrs. Jason Davis, Mrs. Frederick W. Burbank, Mrs. Thomas H. McClintock, Mrs. George Hillsller, Mrs. Robert Franklin Ives and Mrs. Wilson Briggs Zimmer.

In the Adelphi Alumnae box were Miss Emma Jessie Ogg, Mr. and Mrs. William Slater, Mr. and Mrs. Seymour W. Beardsley, Mrs. Lillian Renard and Miss Jacobson.

A box has been taken by the Council for the Brooklyn Girl Scouts and is occupied at each concert by musically gifted Girl Scouts. Another box is occupied by high school students who are leaders and players in high school orchestras in this borough and Queens.

The Brooklyn Institute, of which Mr. McDonald is president; the Brooklyn Philharmonic Society, of which Dr. R. Huntington Woodman is president, and the Brooklyn committee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, executive chairman, are sponsoring the Boston Symphony's 54th concert season in Brooklyn.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 25 1939

Boston Symphony Orchestra Opens 54th Brooklyn Season; Many Attend Concert with Guests

A capacity audience greeted the Boston Symphony Orchestra, which opened its 54th borough season last night at the Brooklyn Academy of Music. In the audience were representatives of almost all of the professions, busineses and fields of social and civic enterprise which engage Brooklynites in their working hours. They united in expressing war mapproval of the program of three American works and the Cesar Franck Symphony in D Minor, presented by the orchestra, under the direction of Dr. Serge Koussevitzky.

Many attended the concert with guests. Mrs. William H. Good, who entertained in one of the boxes, gave a dinner for her guests earlier in the evening. Other boxes were occupied by Mrs. Dean C. Osborne, Mrs. Benjamin Prince, the Brooklyn Woman's Club, Rear Admiral and Mrs. Clarke H. Woodward of the Brooklyn Navy Yard, the Adelphi Alumnae Association and Mrs. Thomas E. Murray Jr. Many young people, home from schools and colleges for the Thanksgiving recess, were in the audience.

A complete review of the program will be found elsewhere in this edition of "The Brooklyn Citizen."

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER

NOV 25 1939

N.Y. PHILHARMONIC PLAYS NEW ROLE

Noted Orchestra Is 'Gift' to Thousand at Toledo

BY JOHN SELBY
Associated Press Arts Editor

TOLEDO, O., Nov. 24—(AP)—For the first time in its nearly a century of existence, New York's Philharmonic-Symphony Orchestra today was bought privately for a "throw-away"—a free gift to the members of Toledo's famed Museum of Art.

Even more curiously, considering the habits of large donors the world over, the man who provides this yearly present for Toledo is unknown even to those who enjoy the gift. His check covers the entire expense; he asks no thanks.

Tonight was also probably the first time in its history that the orchestera has played in an art museum, and certainly the first occasion in which one of its concerts has been played in a hall of the sort—classic in design, with a colonnade at the back, and the seats rising on rising tiers in the manner of certain forums of antiquity. The hall is called the Peristyle.

Because the Philharmonic has made no American tour of length since 1929, museum authorities have been unable to include it in the list of first string symphony orchestras which have been given Toledo by its mysterious Maesenas.

Philadelphia Orchestra Was First

The series was begun by the Philadelphia Orchestra in 1933 as the feature of dedicatory services for the great wings which had been added to the Museum through the gifts of Mr. and Mrs. Edward Drummund Libby, whose endowment for Toledo's use in art and music has been estimated as high as 22,000,000.

The Chicago Symphony Orchestra was heard next in line, and then for four years until this winter the Boston Symphony has played the gift concert.

The 1,000 members of the museum have free access to the music, and the only tickets ever sold are to members who wish to buy seats for guests—when and if there are seats to be had. There was no extra room tonight.

John Barbirolli rewarded one of the most understanding audiences of the tour so far with one of his and his men's superior performances. The music played included Berlioz's "Roman Carnival" Overture, Beethoven's Seventh Symphony, Delius' "Walk to the Paradise Garden," Mendelssohn's G Minor Scherzo, and Elgar's "Enigma" variations, one of the works Barbirolli has given new life in New York.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 24 1939

ARTUR BODANZKY IS DEAD HERE AT 61

Noted Opera Conductor Victim of Arthritis—Known for His Wagnerian Interpretations

Artur Bodanzky, conductor of the Metropolitan Opera Association, died at 1:30 P. M. yesterday at New York Hospital. He was 61 years old.

Mr. Bodanzky returned from a quiet Summer in Vermont early this Autumn, intending to begin his twenty-fifth year at the Metropolitan, which opens its season next Monday evening. He appeared to be in the best of health. Shortly thereafter a severe case of arthritis developed and he was forced to cancel his plans. He went to the hospital on Oct. 28 upon advice of his physician, Dr. Claude Ellis Forkner. Complications ensued which resulted in his death.

Surviving the conductor are his wife, Mrs. Ada Bodanzky, and a daughter, Mrs. William Muschenheim. Private funeral services will be conducted today. His home was at 315 West 100th Street.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

NOV 25 1939

Stravinsky Reveals Symphony Program

Igor Stravinsky, often described as the most important and significant of living composers, will visit Providence for the first time as guest conductor of the Boston Symphony orchestra for the second concert of the season in the Metropolitan Theatre, to be given next Tuesday evening, Nov. 28. Mr. Stravinsky will then present his new ballet, "Card Game, in Three Deals," as a concert piece, for its first hearing in New England.

Jesus Maria Sanroma, the brilliant pianist, will appear as soloist on this program in Stravinsky's "Capriccio" for piano and orchestra. It was Mr. Sanroma who was the soloist when the "Capriccio" had its first American performances under Koussevitzky's direction several years ago. Suites from the two ballets which first made Stravinsky's fame will also be played, "The Fire-Bird" and "Petrouchka." The "Fire-Bird" is based upon a fairy tale familiar in Russia, and consists of the following movements: Introduction, Kastchei's Enchanted Garden and Dance of the Fire-Bird, Supplication of the Fire-Bird, The Princesses Play with the Golden Apples, Dance of the Princess, and Infernal Dance of All the Subjects of Kastchei.

"Petrouchka" depicts a country fair with its crowds and side shows. "Jeu de Cartes" is Stravinsky's latest ballet and was composed for and first performed by the American Ballet in New York. It describes in music three deals in a poker game. The scene of the ballet is the green table in a gaming house. Each deal is introduced by ceremonial music as the cards are shuffled and distributed. The play is followed minutely, the joker possessing the power of any card, usually controlling the outcome. After each showdown, as the ballet was presented, a giant hand would emerge from the wings and would move the cards.

THIS CLIPPING FROM
WAUKESHA, WIS.
FREEMAN

NOV 25 1939

THE lowly saxophone, butt of jokes and purveyor of hot jazz rhythm, is making some headway as a serious instrument, with Sigurd Rascher, young Anglo-Swede, as its apostle.

Rascher appeared first with the Boston Symphony, and was well received by critics in New England's citadel of culture. Now he has played with the New York Philharmonic-Symphony under John Barbirolli. The audience was politely appreciative of his performance in Debussy's Rhapsody for Orchestra and Saxophone and Jacques Ibert's Chamber Concertino for Saxophone and Orchestra.

One of Rascher's difficulties is to find enough "classic" music suitable for the saxophone to give him a repertoire. Some pieces have been composed especially for him.

Rascher is professor of saxophone at the Royal Danish conservatory, the Danes having taken to the orphan instrument before America had a chance to "discover" it.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

NOV 25 1939

Dorothy Maynor

Berkshire County had a real interest in the Town Hall debut of Dorothy Maynor Sunday because it was during the Berkshire Symphonic Festival last summer that Dr. Serge Koussevitzky brought her out at his party for members of the Boston Symphony Orchestra and friends. The conductor indulged in superlatives over Miss Maynor's singing. There were many skeptics who thought at the time that Dr. Koussevitzky may have been extravagant with his praises. Critics who heard Miss Maynor Sunday were agreed however that she has a brilliant future even though they admitted that she needed more training. Dr. Koussevitzky continues his faith in her by having her appear again this afternoon with the orchestra in its Carnegie Hall concert. She sang with the orchestra last night in Brooklyn.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 25 1939

Boston Orchestra Opens Season at the Academy, Koussevitzky Conducts

Dorothy Maynor, Soprano, and Ruth Posselt Violinist, Soloists

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, last night opened its annual season of concerts in Brooklyn in the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Dr. Koussevitzky's brilliance and his meticulous insistence on perfection can usually be depended upon to provide a distinguished musical evening. Last night, these customary attributes of the conductor which are reflected so engagingly in the orchestra were embellished by the appearanc of two soloists, the famed soprano, Dorothy Maynor, whose debut in Town Hall on Sunday was the musical sensation of the year, and Ruth Posselt, young violinist.

This was truly rich musical fare. It was set on a table comprised of music by American composers and Franck's Symphony in D minor. For, to some extent, Dr. Koussevitzky continued where he left off on Thursday in Carnegie Hall, when the Boston Symphony Orchestra, in its first metropolitan appearance of the year, confined itself to the work of Americans.

The program included Foote's Suite in E major, Opus 63; Hill's Concerto for violin, Opus 38; and Carpenter's Skyscarpers (A Ballet of Modern American Life), in addition to the Franck work.

The "Skyscrapers' suite was noteworthy because it called for a soprano and, in this case, the appearance of Miss Maynor. Unfortunately, the part for voice was so limited that one could not obtain a fair appreciation of her genius. It is to be hoped that her next appearance here will be of a more substantial nature.

Miss Posselt's assignment in the Hill concerto was a stern test of her technique. It called for warm interpretation of lush composition. While her bowing was almost perfervid at times, she met the taxing demands of the composer with glowing sensitivity which richly earned the large measure of applause she received from audience and orchestra.

The suite in E major and the Franck work received heart-warming readings, in which the virtuosity played. Well-planned, and intelligently presented, this concert was a delight.

THIS CLIPPING FROM
NEW YORK, N. Y.
69 **POST** ✓

NOV 25 1939

Portrait Sculpture

Guitou Knoop, the gifted portrait sculptress, is exhibiting recent work at Wildenstein & Co. The portrait of Katherine Cornell is outstanding for its straightforward, sympathetic characterization. In the study of Serge Koussevitzky the artist again shows [illegible]pacity for sharply defining individual traits in forms that retain their basic simplicity. Besides the heads there are a few small full figures and a group of well-handled pencil drawings.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 25 1939

Koussevitzky Conducts Four U.S. Works Here

Leads Boston Orchestra in Music by Foote, Piston, Harris and Thompson

By Jerome D. Bohm

The most adventurous and courageous of our orchestral program builders, Serge Koussevitzky, faced his first audience of the season in Carnegie Hall Thursday night, conducting the Boston Symphony Orchestra in music exclusively by American composers. The works brought forth were Arthur Foote's Suite in E major for Strings, Op. 63; Walter Piston's Concertino, in which the piano solo part was played by Jesus Maria Sanroma; Roy Harris's Third Symphony and the Second Symphony in E minor of Randall Thompson.

All of these had been heard here previously, the Foote Suite as recently as last week when it was performed by the Philharmonic-Symphony Orchestra; but the Harris Symphony had been given here only once before.

The Foote Suite, although penned in 1937, the year the composer died at the age of fifty-four, might easily have been written in the nineteenth century. Both the Prelude and the Fugue with which it closes are romantic treatments of classic forms and the Pizzicato and Adagietto reveal unmistakably the influences of Tschaikovsky, Schumann and Wagner.

A generation separates Mr. Piston's Concertino from the Foote Suite, and Mr. Piston, who does not compose in the manner of Handel, Tchaikovsky, Schumann or Wagner, but who is not unaware of the existence of Hindemith, among others, is one of the technically best-equipped of our music makers. His Concertino crackles with wit and good spirits and is not without its moments of sentiment, although these seem to come less naturally to him than his sprightliness. Mr. Sanroma, whose flair for modern music is well known, set forth the piano part brilliantly.

By far the most impressive music of the evening was the Harris symphony. This is truly autochthonous music. No one but an American could have created this score which is redolent of our soil. There is a genuine sweep and the evocation of the tremendous open spaces of this country therein akin to the "Frontier" of Martha Graham. There can be no question here of mere intellectualization as with so much modern music; the emotional reaction it creates in the listener is direct and immediate.

It was perhaps inevitable that much of Mr. Thompson's well-made, faciiely tuneful symphony should sound dated following the powerful impact of the Harris symphony. Its harmonic idiom is definitely of a kind which has become part and parcel of our purveyors of popular music; the thematic material of the largo movement has all the characteristics of a song hit.

The performances were one and all superb—whether in the Foote suite, where the orchestra's strings played with glowing translucence, or in the Harris symphony, where the tonal masses were of overwhelming solidity. Mr. Koussevitzky disclosed the broad scope of his musical sympathies, interpreting each work in the style peculiarly fitted to a veracious conveyance of its contents. The huge audience received some of this music cordially, some of it with unusual demonstrations of approval, and Messrs. Piston, Harris and Thompson were present to acknowledge the applause.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE 94

NOV 25 1939

Symphony Gives First Concert

Society Attends Affair at Academy

The Boston Symphony Orchestra opened its season in Brooklyn last evening and presented its program to a capacity filled opera house in the Academy of Music. Under the direction of Dr. Serge Koussevitzky the Boston Symphony presented Dorothy Maynor, soprano, and Leonard Franklin, tenor, soloists in the composition "Skyscrapers," by John Alden Carpenter. The program also included a violin concerto by Edward Burlingame Hill, with Ruth Posselt, as the soloist, a suite for orchestra by Arthur Foote and the Cesar Franck Symphony in D-Minor.

Mrs. William H. Good entertained at a dinner party before the concert for her box guests. They were Mr. and Mrs. James G. McDonald, Mr. and Mrs. Henry J. Davenport, Mr. and Mrs. Edward C. Blum, former Judge and Mrs. Edwin L. Garvin and Robert Alfred Shaw.

Mrs. Dean C. Osborne had as her box guests Supreme Court Justice Lewis L. Fawcett, Mr. and Mrs. Alfred L. Fawcett, Mrs. James M. Fawcett, Miss Lucille Fawcett, Donald G. C. Sinclair and Mrs. Theodore Frohne.

Box guests of Mrs. Benjamin Prince were Mr. and Mrs. Karp Mikhalenkoff, Arthur Newstead, Catherine Bacon, Miss Leslie Dalcher Cooney and Walter Golde.

Rear Admiral and Mrs. Clarke H. Woodward were hosts in the Navy Box. Their guests included Lt. George De Metropolis and Capt. and Mrs. T. B. Richey.

The Brooklyn Woman's Club box was occupied by Mrs. Oliver Goldsmith Carter, Mrs. Jason Davis, Mrs. Frederick W. Burbank, Mrs. Thomas H. McClintock, Mrs. George Hiller, Mrs. Robert Franklin Ives and Mrs. Wilson Briggs Zimmer.

In the Adelphi Alumnae box were Miss Emma Jessie Ogg, Mr. and Mrs. William Slater, Mr. and Mrs. Seymour W. Beardsley, Mrs. Lillian Renard and Miss Jacobson.

A box has been taken by the Council for the Brooklyn Girl Scouts and is occupied at each concert by musically gifted Girl Scouts. Another box is occupied by high school students who are leaders and players in high school orchestras in this borough and Queens.

The Brooklyn Institute, of which Mr. McDonald is president; the Brooklyn Philharmonic Society, of which Dr. R. Huntington Woodman is president, and the Brooklyn committee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, executive chairman, are sponsoring the Boston Symphony's 54th concert season in Brooklyn.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 25 1939

Boston Symphony Orchestra Opens 54th Brooklyn Season; Many Attend Concert with Guests

A capacity audience greeted the Boston Symphony Orchestra, which opened its 54th borough season last night at the Brooklyn Academy of Music. In the audience were representatives of almost all of the professions, businesses and fields of social and civic enterprise which engage Brooklynites in their working hours. They united in expressing war mapproval of the program of three American works and the Cesar Franck Symphony in D Minor, presented by the orchestra, under the direction of Dr. Serge Koussevitzky.

Many attended the concert with guests. Mrs. William H. Good, who entertained in one of the boxes, gave a dinner for her guests earlier in the evening. Other boxes were occupied by Mrs. Dean C. Osborne, Mrs. Benjamin Prince, the Brooklyn Woman's Club, Rear Admiral and Mrs. Clarke H. Woodward of the Brooklyn Navy Yard, the Adelphi Alumnae Association and Mrs. Thomas E. Murray Jr. Many young people, home from schools and colleges for the Thanksgiving recess, were in the audience.

A complete review of the program will be found elsewhere in this edition of "The Brooklyn Citizen."

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 25 1939

—MUSIC OF THE DAY—

Boston Symphony Plays at Academy

Koussevitzky Devotes First Half Of Concert to American Composers

By MILES KASTENDIECK

Serge Koussevitzky carried part of his "American festival" programs to Brooklyn last night for the first appearance of the Boston Symphony Orchestra at the Academy of Music. The first half of the concert was turned over to the cause of the American composer, the second half found the familiar Franck Symphony substantially intrenched. It may be regretted that the program was not All-American, for either of the two symphonies played in Carnegie Hall on Thursday night might have easily been included in the program. It happens that both Roy Harris' Third Symphony and Randall Thompson's Second Symphony were worthy of such attention. Furthermore, if Boston looks favorably on such a program, Brooklyn should be as receptive.

There is little cause for enlarging on the performance of the Boston Symphony. It was superb. As for the interpretations of the American compositions, it is difficult to imagine their being set forth in a more flattering manner. As champion of our native music, Dr. Koussevitzky gave them the fullest expression at his command. From now on they must stand on their intrinsic merit.

Perhaps the Arthur Foote Suite in E Major for String Orchestra, with which the concert began, is old fashioned; it is nevertheless gratifying to hear again and again. When the novelty of its tonal beauty wears off, there is still some fine writing to admire, especially the Fugue. As played last night by the Boston strings, it was a work of art.

Edward Burlingame Hill's Violin Concerto was composed in 1933, more than a quarter century after the Foote Suite. It is surprisingly academic, a little stiff, and more technically than aurally pleasing. The soloist was Ruth Posselt who gave an earnest and a very capable performance. Technical competence appears to be her forte. The composition calls for a more facile brilliance than her careful playing allowed.

John Alden Carpenter's "Skyscrapers," which is a Ballet of American Life, holds its own after a decade. Frankly realistic in its expression of the restlessness, work and play of this age, this music is cleverly contrived and scored. To many ears it may not be pleasing but since the composer accomplishes what he set out to do—"reflect some of the many rhythmic movements and sounds of modern American life"—it deserves tolerant consideration. As a matter of fact there is much to be said in its favor. The performance of it, with Dorothy Maynor and Leonard Franklin assisting, was a brilliant achievement.

The Franck Symphony pursued its course in a traditional Bostonian performance. Dr. Koussevitzky has been known to conduct it with a shade more momentum and incisiveness than he did last night, but that did not detract from the concord of tonal beauty which flows forth whenever this music is sensitively played.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

NOV 25 1939

About Dorothy Maynor.

New York has its second opportunity to hear Dorothy Maynor sing this afternoon, when she appears as a soloist with the Boston Symphony Orchestra. Her Town Hall recital last Sunday night left no doubt that the tiny Negro soprano (she is just under five feet tall) possesses a truly great voice, or that, although she may not yet be entitled to be called a great artist, she is potentially one of the finest singers of our time. What has happened to her since her "discovery" by Dr. Serge Koussevitzky last summer might well have turned the head of any young woman, and it is therefore a distinct pleasure to report that it hasn't upset Miss Maynor's sense of values in the least.

I have it on good authority that her managers have been swamped with offers for concert appearances, but if Miss Maynor has her way, and she seems, despite her genuine modesty and amiable disposition, to be a determined little person, very few of these will be accepted for the time being.

"I know that I have a great deal more work to do," she told me the other day. "I don't think I'm ready for a big concert tour yet. I hope I'll still have the opportunity to continue studying very hard."

The day after her Town Hall debut, when an audience that included most of the town's musical notables gave her the season's most excited and exciting ovation to date, she got up as usual at 7 A. M. and went right into her usual routine of study and practice. It never occurred to her that a successful debut was an excuse for even one day's resting on laurels. The critics mentioned certain faults — minor ones, it is true—in her singing, and she immediately set about remedying them.

She is deeply and sincerely grateful to those who have made it financially possible for her to devote herself completely to her musical training, chief among them Miss Harriot S. Curtis of Boston.

More Hard Work.

"What I want most," she said, "is to prove I am worthy of the faith they have in me." She herself doesn't regard the Town Hall recital as sufficient proof, whatever anybody else thinks. She has been studying in New York for the past three years, following a schedule that the average music student would regard as brutally exhausting. She insists, however, that it isn't too much for her, because she loves it. Besides vocal lessons, and hours of practice, she devotes a part of every day to the study of French, German and Italian.

"My only difficulty is keeping from singing too much," she said. "It is hard for me to pass the piano without stopping to sing something."

Despite this overwhelming urge to sing, if it hadn't been for certain determined friends Miss Maynor would never have embarked on her present career, although she had always hoped to earn her living through music. When she went to Hampton Institute she specialized in public-school music. Later, when she won a scholarship at the Westminster Choir School, she took courses in church music, still with the idea of devoting herself to teaching. Only the persuasions of Miss Curtis, former dean of women at Hampton, and other friends, induced her to come to New York and set about preparing for the concert platform.

Neither she nor her backers had any notion of her giving a New York recital this season, but Dr. Koussevitzky's enthusiasm when she sang for him at a private audition, and the general interest stirred by his announcement of his "discovery" made such an event almost inevitable.

Miss Maynor, whose father was a Methodist preacher, was born in Norfolk, Va., twenty-eight years ago. She studied the piano when she was a small child and entered Hampton Institute when she was fourteen. Besides singing in the choir there she also was a member of the school orchestra for two years. She played both the French horn and the flute.

Brooklyn Welcomes Boston's Orchestra

Overflow Audience at Academy Acclaims Opening Symphony Concert of Season

Brooklyn's interest in the Boston Symphony Orchestra soared to new heights last night as a widely representative audience of music lovers accorded a warm reception to Dr. Serge Koussevitzky, the celebrated conductor, and his 100 musicians at the opening concert of the orchestra's current season in the Academy of Music.

A capacity audience of 2,200 persons and an overflow of standees that packed the opera house of the Academy heard a program that consisted, in its first half, of the music of American composers and, after the intermission, the Symphony in D minor by Cesar Franck.

An account of the box parties given at the concert appears on Page 4 in the society news. Miles Kastendieck's review of the presentation is on Page 18.

Foote's Suite in E major, Opus 63, for String Orchestra was played as the opening selection and followed by Hill's Concerto for Violin, Opus 38, with Ruth Posselt, the American violinist, as soloist.

KOUSSEVITZKY 'TOPS'

An audience, ranging from fashionably dressed members of the smart set to trim office workers and family groups, seemed particularly to enjoy "Skyscrapers" (A Ballet of Modern American Life), by John Alden Carpenter. In this Dorothy Maynor, soprano, who made her Town Hall debut last week, and Leonard Franklin, tenor, appeared as soloists.

Delight over the success of the opening was expressed on every hand and all were agreed that Dr. Koussevitzky was "tops."

"It's a fine concert, modern, of course. There's a great treat in store in the Franck Symphony," said R. Huntington Woodman, the well-known Brooklyn organist and composer, during the intermission.

'JUBILANT AFFAIR'

Mrs. Henry J. Davenport, executive chairman of the Brooklyn Committee sponsoring the Boston Symphony season at the Academy, described it as "a jubilant affair."

"Never has the audience been so warm and hearty in its approval," she said.

And, by way of warning, Mrs. Davenport remarked that "there are but a few season tickets left."

As an "old Brooklynite," Mrs. William H. Good found it "thrilling" and "dynamic." "I thought I never would see a night like this here," she said.

Mingling with the society folk were leading businessmen, professional men, prominent members of the bench and bar.

GIRL SCOUTS PRESENT

Musically gifted Girl Scouts occupied a box taken by the Brooklyn Council of Girl Scouts for the season. High school students who are leaders and players in school orchestras in Brooklyn and Queens occupied another box.

Last night's concert was the first of a series of five to be heard at the Academy during the Boston Symphony's 54th season in Brooklyn. The next concert will be Jan. 12.

Chairman of membership for the Brooklyn Committee is Mrs. M. Preston Goodfellow. Mrs. William G. James is the Junior League Committee chairman for the committee.

Members of the Brooklyn Committee, who, with few exceptions, were present for the opening concert, include:

Dr. Joseph Dana Allen
Juan A. Almirall
John Anderson
Mrs. Ernest Ash
Dr. Frank L. Babbott
Miss Phyllis Barnes
Mrs. John L. Bauer
Justice William R. Bayes
Edward C. Blum
Robert E. Blum
Mrs. Samuel T. Brown
Mrs. Glentworth Reeve Butler
Mrs. Edmund H. Cahill
Mrs. Otis Swan Carroll
Mrs. Oliver G. Carter
Mrs. Thomas F. Casey
Mrs. I. Sherwood Coffin
Mrs. Ellwood Colahan
Mrs. Gordon Weir Colton
Walter H. Crittenden
Mrs. Russell V. Cruikshank
Mrs. Mary Childs Draper
Mrs. H. Edward Dreier
Mrs. Guy Du Val
Mrs. Merrill N. Foote
Mrs. Lewis W. Francis
Mrs. Charles W. Franklin
Mr. and Mrs. George H. Gartlan
Mrs. Edwin L. Garvin
Mrs. Charles R. Gay
Mrs. Emil Goetsch
Miss Louise Goetze
Miss Theodora Goldsmith
Mrs. William B. Greenman
Mrs. J. Morton Halstead
Mrs. William Peter Hamilton
Mr. and Mrs. Walter Hammitt
Frank R. Hancock
Mrs. Donald Havens
Mrs. James M. Hills
Mrs. Russell S. Hume
Mrs. O. Paul Humpstone
William T. Hunter
Mrs. Henry A. Ingraham
Mrs. Robert Franklin Ives
Mrs. Charles Jaffa
Dr. William A. Jewett
Mrs. Frederick L. Johanns
Mrs. David C. Johnson
Ralph Jonas
Mrs. Hans V. Kaltenborn
Jacob C. Klinck
Mrs. B. Meredith Langstaff
David H. Lanman
Mrs. John Eadie Leech
Mrs. Maxwell Lexter
Mrs. W. H. Lohman
Miss Hilda Loines
Mrs. Frederick D. MacKay
Mrs. Thomas H. McClintock
Mrs. James G. McDonald
Mrs. William W. Marshall
Mrs. E. P. Maynard Jr.
Miss Emma Jessie Ogg
Mrs. Dean C. Osborne
Mrs. Frank H. Parsons
Mrs. Charles Elwell Perkins
Mrs. Charles E. Potts
Mrs. Frederic B. Pratt
Mrs. Benjamin Prince
G. William Rasch
Mrs. Roland Rasch
Mrs. Frank Reynolds
Miss Agnes Ritchie
Miss Jessie Righter
Mrs. Donald Ross
Mrs. Irving J. Sands
Mrs. F. R. Schepmoes
Mrs. John D. H. Schulz
Mrs. Helen Warren Seeley
Robert Alfred Shaw
Mrs. Frank E. Simmons
Mrs. William Slater
Mrs. Harold Irving Small
Mrs. W. C. Spelman
Miss Arrietta Smith
Nelson Sprackling
Mrs. Ernest K. Tanner
Mrs. Franklin Taylor
Miss Marion J. Terry
Mrs. Hollis K. Thayer
Thornton C. Thayer
Carl H. Tollefsen
Mrs. Walter Truslow
Dr. Joshua M. Van Cott
Mrs. Adrian Van Sinderen
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Clarence Waterman
Mrs. Walter F. Watton
Mrs. Walter F. Wells
Mrs. George N. Whittlesey
Mrs. William H. Whitton
Surrogate George Albert Wingate
Mrs. Maude B. Wood
Mr. and Mrs. R. Huntington Woodman
Miss Elizabeth Wright
Edward J. A. Zeiner

LIST OF SUBSCRIBERS

Subscribers include Mrs. Raymond V. Ingersoll, wife of the Borough President; Philip A. Benson, president of the Dime Savings Bank of Brooklyn; Miss Mabel Ray, Mrs. W. F. Heissenbuttal, Miss B. M. Donaldson, Charles A. Middendorf, Mrs. Austin C. Keough, Dr. Irving Cabot, Mrs. Warner King, Ferdinand Weber, Miss Frances S. Drew, Mr. and Mrs. George S. Frank, Miss M. B. Reimer, Mrs. R. C. Eckhardt, Dr. and Mrs. W. G. Neally, Miss Mae Schenck, Arthur E. Delmhorst, Mrs. Bruce Bromley, Dr. Leo Davidoff, Mr. and Mrs. Francis L. Dirk, Mrs. Robert Walmsley, Richard J. Wulff, Mrs. Bernard Rentrop, Mrs. George Hoskwith, F. W. Nitardy, Mrs. W. J. Merrill, Miss Frances Woodward, Mrs. Almet R. Latson Jr., Hiram A. Tuttle, Mrs. Augustus Harris, Dr. David Feiner, Mrs. Ernest P. Goodrich, Mrs. J. N. Carpenter, Mrs. H. Gainsburg, Dr. L. Martin Segall, Mrs. Ormond M. Gore, Mrs. Edwards L. Cleveland, Sidney W. Davidson, Charles S. Adams, Miss Martha Casamajor, Mrs. Charles L. Babcock, Mrs. Frederick L. Cranford, Dr. J. Rosenblum, Ralph Bridgman, Mrs. Edward H. Behr, Miss Katharine E. Campbell, Mrs. Francis D. Dodge, Arthur H. Graves, Mrs. A. C. Leggett, Mrs. H. Kreindler, Mrs. George B. Ray, Frederick R. Lack, Mrs. Maurice Ferrara, Mrs. Stephen Harrison, Mrs. Edwin L. Snedeker, Dr. and Mrs. Richard Pasternack, Miss Harriet A. Kerby, Mrs. John Henry Ernst, Miss Louise M. Coleman, Dr. Samuel L. Cranin, Mrs. Elliott C. DuBois, Dr. H. Barishman, Herbert Wikle, Mrs. Paul E. Vernon, Mrs. John J. McCue, Mrs. M. Messing, Mrs. L. C. Dinsmore, Mrs. George N. Billings, Dr. Max Bakst, Mrs. Henry C. Badgley, Mrs. John T. Underwood, Warner James, Miss Esther Forman, Alfred L. Megill, Mrs. Percy R. Gray, Mrs. Frederick Addinsell, Mrs. W. F. Sherman, Col. Arthur V. McDermott.

Mrs. B. Bernstein, John A. Lynch, William M. Parke, Mrs. E. H. Thatcher, Miss Grace P. Hart, Mrs. Alfred Wise, Miss Catherine Van Brunt, Miss Gertrude Van Brunt, Mrs. Paul Fisher, Mr. and Mrs. Andrew Gomory, John W. James, Mrs. W. B. Carswell, Mrs. W. S. Moorhead, Mrs. J. B. Miller, Dr. William Sidney Smith, Miss Elsie Hepburn, Miss Helen McWilliams, Mrs. J. G. MacLean, Mrs. William Scheele, Mrs. Harry H. Lipsig, Mrs. Henry A. Walton, Miss Elsie Hinchen, Mrs. Harold Fink, Mrs. Edward Haynes, David Heckler, Mrs. Leonard Moore, Miss Dorothy L. Betts, Miss Doris Eldridge, Dr. Tasker Howard, Mrs. L. J. O'Reilly, Miss Emily E. Johnson, J. P. McElroy, Dr. W. S. Collins, Mrs. Francis T. Christy, Miss Jane Langthorne, Mrs. Charles E. Rogers.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 25 1939

Music

Stravinsky to Conduct Boston Symphony Orchestra in Concert of Own Composition on Tuesday.—Marian Anderson Will Sing in Metropolitan Theatre a Week from Tomorrow.

Within the next two weeks, musicians of national and international renown will visit this city in the not unrelated causes of art and business.

Igor Stravinsky, eminent composer, will conduct a concert of his own music, played by the Boston Symphony Orchestra, in Metropolitan Theatre on Tuesday night. Jesus Maria Sanroma, pianist, will be soloist in the Stravinsky capriccio for piano and orchestra. The other works are the "Petroucka," "Fire-Bird" and "Jeu de Cartes" suites.

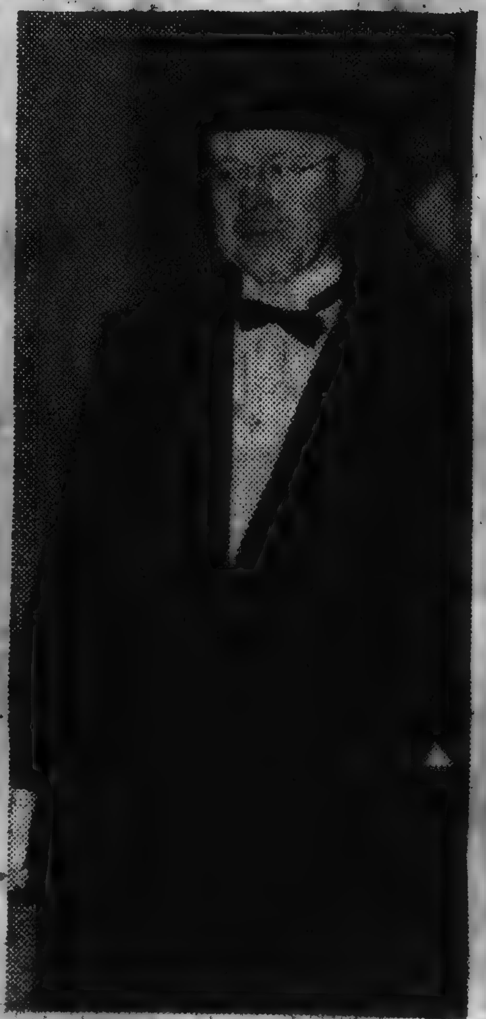
• • •

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
NOV 25 1939

Borough's Album of Music Lovers Greets Concert at Academy

Brooklyn turned out in force last night for the opening concert by the Boston Symphony Orchestra at the Academy of Music. Among the 2,200 persons who packed the house were, above, left to right: Supreme Court Justice Lewis L. Fawcett and Miss Lucille Fawcett, his niece; Robert Alfred Shaw with Mrs. Edward C. Blum, chairman of boxes for the concert series; Mr. and Mrs. Leonard P. Moore; Surrogate George A. Wingate with Mrs. Wingate; Miss Gertrude Arvidson and Miss Janet McDonald, daughter of Dr. James G. McDonald, president of the Brooklyn Institute of Arts and Sciences. (Eagle Staff photos.)

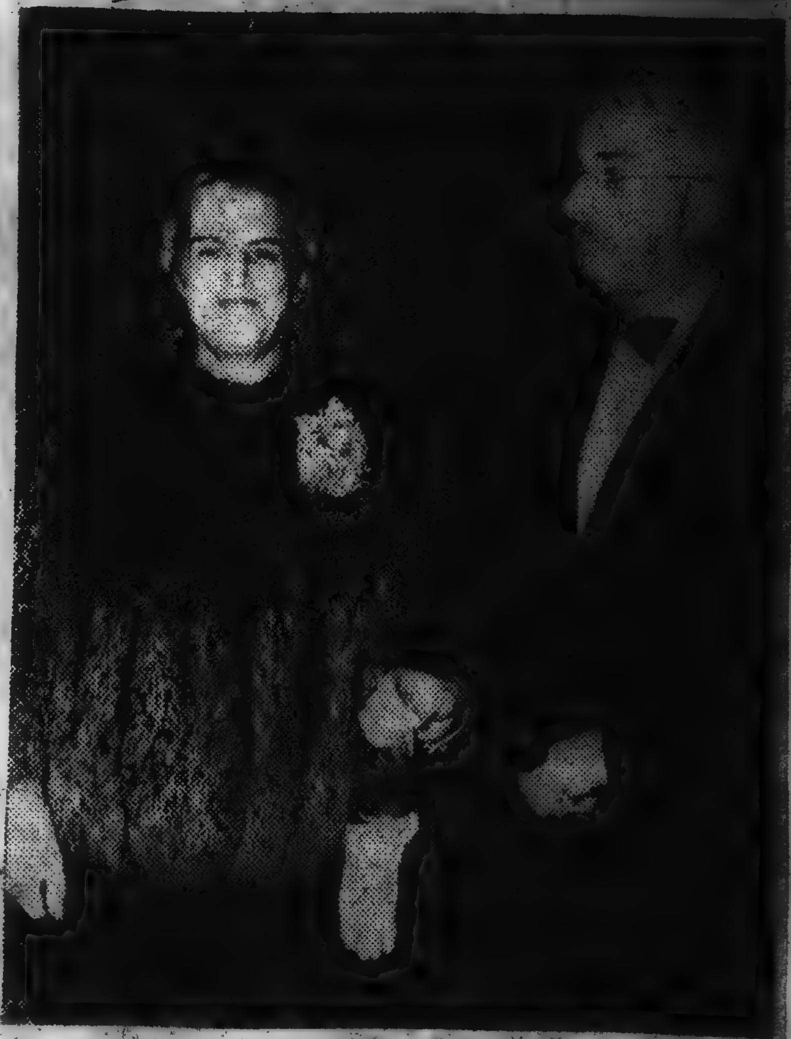
Mrs. Edwin P. Maynard Jr. and Mrs. Mildred Wilcox.



Dr. C. Stuart Gager, director of the Brooklyn Botanic Garden.

Donald G. C. Sinclair, president of Caledonian Hospital, and Mrs. Dean C. Osborne discuss the program.

Mr. and Mrs. Henry J. Davenport. Mrs. Davenport is executive chairman of the Brooklyn Committee sponsoring the concert series.



Mrs. Thomas F. Casey and Col. Alfred C. B. MacNevin enjoyed the music.

97

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 26 1939

Koussevitzky Ends Programs By Americans

Cheers Greet Climax of Bostonians' Experiment; Dorothy Maynor Soloist

By Francis D. Perkins

The American music festival presented by Serge Koussevitzky and the Boston Symphony Orchestra for their first two concerts of the season in Carnegie Hall closed yesterday afternoon when Howard Hanson, whose third symphony closed the program, was cheered, as he took his bows, by an audience whose reception of the concert as a whole implied that the conductor's experiment of beginning his New York season with two all-American lists could be regarded as an undoubted success. William Schuman, represented by his American Festival Overture, and Edward Burlingame Hill, whose violin concerto, Op. 38, [illegible] Manhattan premiere, also were on hand for a personal acknowledgment of the applause for their music, and warm plaudits would also have been heard by John Alden Carpenter, had he been present just after the performance of the music for his ballet "Skyscrapers."

The ballet suite brought the second appearance of Dorothy Maynor, the young Neg[illegible]ho had made a notable recital debut here last Sunday, and the debut of a young Negro tenor, Leonard Franklin, in the brief vocal solos. Mr. Schuman's overture, which opened the program, had been written for the Boston Symphony, which introduced it yesterday to the composer's native city. In Mr. Hill's concerto the soloist was Ruth Pierce Posselt, who had also taken part in its Boston premiere and its first New York hearing last Friday in Brooklyn.

The discovery of durable American works and their gradual incorporation into the regular repertoire is probably best effected in most cases by their presentation in cosmopolitan programs of the usual kind, but nevertheless Dr. Koussevitzky's 100 per cent American program, like its predecessor on Thursday, had its particular value in giving its hearers opportunity for acquaintance or reacquaintance with consequential works of varying type, style and atmosphere, not cut according to one pattern, or suggesting a single predominating contemporary American flavor, but, in the revelation of four different individualities, giving an impression of breadth and diversity. Mr. Schuman, at twenty-nine, was the junior member of yesterday's list of composers; Messrs. Hill and Carpenter, born in the 1870's, represented the elder statesmen among our creative musicians, while Dr. Hanson is one of the next generation of established writers of music.

Mr. Schuman's overture, beginning with three notes which he describes as the call to play for getting groups of New York boys together for an auspicious occasion, has a liveliness and spirit suited to its title, apart from a short section of a more pensive character which provides a contrast corresponding to that in Dvorak's "Carnival" overture. Such influences as there are stem, however, from composers of a much more recent date, although these are ably fused in a style favoring relatively latter-day harmonies.

Shows Mastery of Medium

At a first hearing, however, the fugal part of the work seems to be somewhat loosely constructed, giving an impression of diffuseness and indeterminate destination before the closing climax.

Although Mr. Hill's concerto was his first work for violin and orchestra, it was gratefully violinistic for most of its course, especially in the rhapsodic slow movement, in which the flowing song of the solo and the meditative orchestral background testified to the Cambridge composer's command of musical ideas and mastery of his medium. The first movemen, which, up to the cadenza, treated the violin somewhat less lyrically, was also appealing, suggesting a post-romantic atmosphere combined with a little discreet polytonality. The brief finale left a certain sense of incompletion, but the net impression was one of individuality and expert craftsmanship set forth with considerable imagination.

"Skyscrapers," produced at the Metropolitan in 1926, was familiar here for some time afterward as a concert work, but has not been played for several years. To some extent it might be ranked as a period piece, recalling the days when a wedding of a jazz influence and symphonic music seemed to be near at hand, and its programmatic meaning is not altogether complete away from the ballet stage. Yet it is music worth rehearing, in which the hints of jazz are only one of several elements, and in which the composer's ability to realize his contrasts of atmosphere is still notable.

Miss Maynor, after a little difficulty in getting her tones fully focused in her first measures, sang with clear, fluent notes of ingratiating quality, which left regret that her contribution to the music should be so brief. Mr. Franklin, who was recommended to the Boston Symphony by Roland Hayes, made a very pleasing first impression.

Dr. Hanson's third symphony was played here in part in September, 1937, by the Columbia Broadcasting Symphony Orchestra and six months later in full by the NBC Symphony, but this was its local premiere before a paying audience.

It gains on acquaintance, showing a distinct atmosphere of its own, significant musical ideas and expressive potency. The influence of Sibelius, in theme and structure, especially in the first movement, is hardly to be denied, and there are times when a greater range in the emotional and instrumental color, a contrasting episode or two of lighter character and texture might add to the effectiveness of the work as a whole.

But it is music of unusual consequence, emotional persuasiveness, the work of a composer of increasingly perceptive individuality, and the plaudits were well deserved after an interpretation of imposing excellence.

Much praise was also due to Miss Posselt, whose work is already known here, for the skill and the laudable quality of tone which characterized her playing of the Hill concerto.

Negro Soprano Sings at American Music Festival

Soibelman Syndicate

Dorothy Maynor, who made her local debut last Sunday, photographed with Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at Carnegie Hall yesterday afternoon, when the orchestra presented its second concert of the season

Koussevitzky Praised For Aid to U. S. Music

Dr. Damrosch Lauds Conductor at Lotos Club Dinner

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was called by Dr. Walter Damrosch the "foremost among all conductors in protecting American music" at a dinner given in his honor last night at the Lotos Club, 110 West Fifty-seventh Street. The dinner was the 194th to be given by the Lotos Club since 1872, in accordance with its custom of honoring distinguished artists and statesmen of all nationalities. More than 200 persons were present.

Dr. Damrosch praised the influence of Russian music and musicians on American music and said that the accomplishment of art in America was an example of what a mixture of races could do under a democratic civilization.

Dr. Koussevitzky spoke briefly of the excellence of modern American music and the vigor and energy it possesses.

The attention paid by Dr. Koussevitzky to American music was also commended by Gene Buck, president of the American Society of Composers, Authors and Publishers, and by Charles O'Connell, young conductor. Among others present were Dr. Harry Woodburn Chase, chancellor of New York University and president of the Lotos Club; Mrs. Clara Clemens Gabrilowitsch, Rose Bampton, Vernon Duke, Arthur Fiedler, Leonard Liebling, Igor Gorin, James Montgomery Flagg, Mrs. Gertrude Robinson Smith, Louis K. Anspacher, Jesus San Roma, Olin Downes and Leon Leonidoff.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 26 1939

Music and Musicians

By John Tebbel

AFTER he has unveiled a program of his own music in Providence Tuesday night, Igor Stravinsky will wind up a busy week by conducting the Boston Symphony Friday afternoon and Saturday night at Symphony Hall. Bostonians will hear substantially the same program performed here—"The Card Game" ballet music (in its Boston premiere), the piano Capriccio with Sanroma again as soloist, and the Petrouchka suite—except that Mr. Stravinsky has dropped the Firebird and substituted his choral "Symphony of Psalms."

THIS CLIPPING FROM
MIAMI, FLA.
HERALD
NOV 26 1939

TOSCANINI HERALDED AS BEST CONDUCTOR

Edward Clarke Tells of Musician's First Public Appearance In Lecture

By THOMAS BAIRD
Herald Staff Writer

When you turn on your radio and listen to a symphonic program with Arturo Toscanini wielding the baton, you are hearing music made by the greatest conductor of all time.

This was the opinion of Edward Clarke, of the University of Miami music department, given in his lecture at the Miami Woman's club. "Art of the Orchestra Conductor" was his topic, and it gave the lecturer an opportunity to weave in reminiscences of musical men he has run across and read about in a varied musical experience.

Toscanini, he said, began as a conductor at the age of 19 when he did a bit of pinch hitting at Rio Janeiro in 1886, after the regular conductor went on strike and a temperamental Latin audience threatened a riot. The Italian maestro conducted the opera "Aida" without a score, and it went over big. So, by accident, a great conductor who had played a cello was discovered.

Clarke's recital of the rise of early orchestras was interesting. The first conductors were time-beaters. One of the pioneers, a fine musician, in pounding the floor with a stick to keep his players on the notes, struck his foot, the speaker recounted, and died of blood poisoning. The first real conductor was Felix Mendelssohn, who used the modern baton. He came to the London Philharmonic after his service with the Leipzic orchestra.

The greatest musical organization in America, Clarke said, is the Boston orchestra, as it also is the oldest. Its former director, Karl Muck, was followed by the great Russian, Koussevitsky.

The program ended with vocal selections by Miss Jean Andrews, accompanied by her mother, Mrs. W. H. Andrews.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 26 1939

Out of Town

Igor Stravinsky, who is now associated with Harvard University as a visiting lecturer, will conduct the Boston Symphony Orchestra in a program of his music next Friday afternoon and Saturday night in Symphony Hall. The works to be heard by the Boston subscribers are "Jeu de Cartes," the Capriccio for orchestra and piano, with Jesus Maria Sanroma as soloist; the "Petrouchka" suite and the "Symphonie de Psaumes," in which the Cecilia Society, trained by Arthur Fiedler, will sing.

The Monte Carlo Ballet Russe will fill its sixth annual engagement with the Cleveland Orchestra next Friday, Saturday and Sunday. In the orchestra's regular concerts of next week, on Dec. 7 and 9, under Artur Rodzinski's direction, Jascha Heifetz will be the soloist in the first performances of William Walton's new concerto. Zino Francescatti, who was heard here last week end with the Philharmonic-Symphony, will play three times with the Chicago Symphony Orchestra this week, offering a Mozart concerto Tuesday afternoon and Paganini's concerto in D major on Thursday night and Friday afternoon.

Vladimir Golschmann will conduct the St. Louis Symphony Orchestra in the first performance of Tansman's orchestrations of two Bach chorales next Friday afternoon and Saturday night. Bruckner's seventh symphony will be played for the first time in St. Louis, and Willard McGregor will be the soloist in Beethoven's piano concerto in C major.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

NOV 26 1939

HANSON MUSIC DRAWS PRAISE AT NEW YORK

Third Symphony On Program in Carnegie Hall

By FRANCIS D. PERKINS
Herald-Tribune Music Critic

New York—Cheers greeted Howard Hanson, director of the Eastman School of Music, yesterday afternoon in Carnegie Hall when he took his bows after Serge Koussevitzky had conducted his third symphony in the Boston Symphoney Orchestra's all-American program.

Dr. Hanson's latest symphony had not been heard before in a New York concert hall, although it had been played in part of the Columbia Broadcasting System Orchestra in September, 1937, and in full by the National Broadcasting Company Symphony under the composer in the following March.

It is an important contribution to American symphonic music in scope, emotional content and imaginatively pervasive atmosphere. At times, especially in the first movement, the thematic material and its development suggest the influence of Sibelius, and the effectiveness of the work as a whole might be enhanced by some passages of lighter character and scoring. This is provided to a certain extent by the Scherzo, but its instrumental color does not differ substantially from that of the other movements.

Nevertheless, in his musical ideas and their treatment and instrumental investiture, Dr. Hanson has provided a work which gives a net impression in individuality and imagination, of something significant to say and the ability to set this forth with persuasive conviction. It has breadth and substance, and well merits further hearings.

The well received program began with the first performance here of an American Festival Overture by William Schuman, a young New York composer. Ruth Possolt did laudable work as soloist in Edward Burlingame Hill's violin concerto. Two Negro artists, Dorothy Maynor, soprano, who made a much acclaimed debut here last Sunday, and Leonard Franklin, tenor, sang the short vocal solos in John Alden Carpenter's music for his ballet "Sky Scrapers."

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

NOV 26 1939

CONDUCTOR HONORED FOR AID TO U. S. MUSIC

Koussevitzky Praised by Buck and Damrosch at Dinner

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was honored last night by the Lotos Club for his aid to American composers.

Among those who praised Mr. Koussevitzky at the dinner in the clubhouse, at 110 West Fifty-seventh Street, were Dr. Walter Damrosch, Dr. Harry Woodburn Chase and Gene Buck, the president of the American Society of Composers, Authors and Publishers.

Mr. Buck, who recently denounced several famous conductors for their neglect of American music, eulogized Mr. Koussevitzky for maintaining 'an open door through which American composers can enter and be assured a fair and understanding hearing."

Dr. Damrosch praised the modern American composers for their mastery of technique and termed Mr. Koussevitzky "the leader in encouraging our young Americans."

Mr. Koussevitzky, in his response, criticized those who deride American composers by saying they are not of the caliber of Brahms and Beethoven.

"Our American composers don't have to be Brahms or Beethoven," he said. "What we need is composers who can give us the youth and the energy of our life. And these things our modern American composers can give us."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 26 1939

Stravinsky to Provide Music Highlight Here

Will Conduct Boston Symphony Orchestra in Program of His Own Compositions Tuesday.—Brown to Sponsor Recital

ONE of the season's most notable concerts will take place in the Metropolitan Theatre Tuesday night when Igor Stravinsky a leader among living composers, comes to Providence for the first time as guest conductor of the Boston Symphony Orchestra in a program of his own music.

The bill has been made up largely from Stravinsky's ballets, one of which, "Jeu de Cartes," as a concert piece, will have its first New England hearing. Another feature is the appearance of Jesus Maria Sanroma as soloist in Stravinsky's Capriccio for Piano and Orchestra. Mr. Sanroma was the soloist when the Capriccio had its American debut several years ago under the direction of Dr. Koussevitzky.

"Jeu de Cartes," describing in music three deals in a poker game, is Stravinsky's latest ballet. It was composed for and was first performed by the American Ballet in New York. The scene is the green table in a gaming house. Each deal is introduced by ceremonial music as the cards are shuffled and dealt. As the ballet was presented the play is followed minutely, the joker possessing the power of any card and usually controlling the outcome. After each showdown a giant hand emerged from the wings and moved the cards.

Suites from the ballets, "The Fire-Bird" and "Petrouchka," which first brought their composer fame, are other works programmed. "Petrouchka" depicts a country fair with its crowds and sideshows. "The Fire-Bird" is based on a fairy tale familiar in Russia. It is played in the following movements: Introduction: Kastchei's Enchanted Garden and Dance of the Fire-Bird, Supplication of the Fire-Bird, The Princesses Play With the Golden Apples, Dance of the Princess, Infernal Dance of All the Subjects of Kastchei.

THIS CLIPPING FROM
NEW YORK, N. Y.
Sunday Jour. & American

NOV 26 1939

Boston Symphony Heard In All-American Program

By GRENA BENNETT.

The Boston Symphony Orchestra went all-American again in the program presented yesterday afternoon in Carnegie Hall. Conductor Serge Houssevitzky chose for his second list of music by composers of this country the first local performance of Schumann's American Festival Overture. Hill's Viiolin concerto and Hanton's Third Symphony and included Carpenter's "Skycrapers" (a ballet of American lfie), which had its premiere at the Metropolitan Opera House, Feb. 19, 1926.

The Schumann work is frankly atonal, in most of its pages recalling the sounds emanating from a street parade on New Years eve. Spasmodic episodes of more beguiling character gave solace to the ears of the listeners, but these were of short duration and led to a continuance of the restless and flamboyant measures that dominated the composition.

The concerto introduced Ruth Passelt as the solo violinist. She contributed a commendable and brilliant reading of her share. On the whole her work is interesting, scored in a craftsmanlike manner and is a valuable acquisition to its class, a class that definitely needs new blodo.

"Skyscraper," as its sub-title eloquently confesses, reflects the modern American style of music that is popular in dance halls and their orchestras.

There is no subtle implication or symbolic significance in its lively syncopation and bold, vital rhythms that are jazz and "swing" and the unadorned melodies that one hears in the musical comedies of today.

The music is of the Gershwin type, is dextrously orchestrated and contains the same appeal to popular taste that marked its initial hearing more than a decade ago.

Brief vocal solos were sung by Dorothy Maynor, the sensational young Negro soprano, and Leonard Franklin, Negro tenor.

The Hanson symphony according to its composer, "springs definitely from the north, and has its genesis in the composer's reverence for the spiritual contribution that has been made to Amerca by the sturdy race of pioneers who, as early as 1638, founded the first Swedish settlement on the Delaware."

The work has gusto and vitality with an undercurrent of mysticism and the austere, qualities that operate with intensity and fervor when disclosed by the superb musicianship of the Boston Band.

The many recalls were shared by the composers who responded graciously to the applause of a capacity audience.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

15

NOV 26 1939

AMERICAN MUSIC APPLAUDED AGAIN

Koussevitzky and the Boston Symphony Orchestra Are Heard at Matinee

WORK OF HANSON HEARD

Carpenter's 'Skyscraper,' Hill's Violin Concerto and Schuman Overture Played

By OLIN DOWNES

Dr. Serge Koussevitzky's second program of American music was given by the Boston Symphony Orchestra under his leadership yesterday afternoon in Carnegie Hall, and the very enthusiastic reception of this program repeated the scenes of the first one given last Thursday night in the same auditorium.

Again the hall was crammed with an extremely interested audience. Again you could not have told, by the quality and duration of the applause, whether the program was by William Schuman of New York, Edward Burlingame Hill of Boston, John Alden Carpenter of Chicago and Howard Hanson of Wahoo, Neb., or whether the musicians represented were named Hindemith, Wienberger, Krenek or Schoenberg—except that the applause might not have been so hearty for some of these latter individuals.

Of course the amount of applause a composition receives has proved on more than one occasion to be in inverse ratio to its artistic merit. The fact that remains is that a highly sophisticated audience found itself much interested and entertained by a second program of American music.

American Soloists Presented

On this program American soloists also figured, for Ruth Posselt, violinist, played for the first time in New York the violin concerto of Mr. Hill, and Dorothy Maynor, the Negro soprano, whose remarkable voice has brought her recently into fame, sang the soprano solo in the performance of Mr. Carpenter's "Skyscrapers," and a gifted Negro tenor, Leonard Franklin, took the other solo part in this work.

The concert opened with Mr. Schuman's "American Festival "Overture," heard for the first time here, and it ended with Mr. Hanson's Third symphony, also a first New York performance. With the exception of Mr. Carpenter, each composer made in turn his bow to the audience from the stage.

Mr. Schuman, a student in theoretical studies of Max Persin and Charles Haubiel of this city, and, in a more general sense of composition, of Roy Harris, was first made known by performances of his works given here under the auspices of the WPA. His first quartet and his first symphony were presented at concerts of the Composers Forum Laboratory, then financed by WPA funds.

The advantage of the opportunity thus afforded a young composer of hearing his early manuscripts was shown by the fact that soon after, on its own initiative, Mr. Schuman withdrew these two works from public performance. He composed a second quartet and a second symphony, the latter work receiving its New York première under the direction of Alexander Smallens at the WPA concert given in Carnegie Hall last May 7. At this concert, and later at the Stadium concerts in the Summer-time, also under Smallens' direction, there was heard Schuman's "Prologue" for Chorus and Orchestra.

Dr. Koussevitzky performed the Second Symphony at the Boston Symphony concerts of last Feb. 17 and 18 in Boston. The overture heard yesterday was composed specifically for the Boston Symphony Orchestra's concerts of American music.

This overture is a lusty piece, full of vitality, and fearless. It is the poorest composed piece of yesterday's program, but far from the least in ideas and creative urge. The harmonic style may not be what the composer will show when he has become completely himself, and more skilled than he is today in the arts of instrumentation and development. But the piece is full of spirit and talent. The principal motive sufficiently intrepid and debonair for any one, is a play-call that Mr. Schuman often heard on his New York streets. "It is yelled," he tells us in the program notes, "on the syllables, 'Wee-Awk-ee' to get the gang together."

There is a second contrasting subject and there is a sizzling fugue, developed in a way which, though highly competent, is personal and not academic. There is wit and imagination in this music.

Violin Concerto Played

Mr. Hill has written his violin concerto, which is in the three customary movements, with the charm and taste, technical skill and adeptness in the treatment of form which the public has long since come to accept on trust from him. His slow movement is conspicuous for its admirably sustained line, and a pervasive and poetical mood. Mr. Hill has always been decisive in never spinning out any part of a composition beyond the length justified by its inherent idea. The violin concerto is conformation of this rule. There is nothing superfluous, nothing unrelated to the central thought in it, and it is so well done that the casual listener might easily fail to realize the fastidiousness of the choice of material and the fineness of the craftsmanship.

Miss Posselt in the performance of this work was completely authoritative, musicianly, sincere in her enthusiastic interpretation, and she observed a refinement and distinction of style appropriate to the music. She felt the form of the concert as a whole; her conception was unified. She allowed no nuance or fineness of phrase to escape her.

The voice of Dorothy Maynor demonstrated more than one of its superb qualities when it mingled with the tone of the orchestra in Mr. Carpenter's vivid score—a voice now rich and sensuous, now brilliantly and unmistakably dramatic over the sonorities of the many instruments.

Mr. Franklin's qualities as tenor and as a musician, were shown to excellent advantage.

These soloists sat, as they should, in the orchestra, not as first soprano and first tenor of the show, but as two human voices, with the beautiful and communicative quality that no instrument can possess, nevertheless used as part of the instrumental ensemble. Neither singer was conspicuous in the ranks of the players till Koussevitzky had them rise and bow after the work was over.

And what a diverting, witty, bravura piece of writing this "Sky-Scraper" suite is! It is American music, albeit of a somewhat exterior sort, designed for the theatre by a perfect master of his tools. The commotion of the opening; the sounds and excitements of the streets; the more introspective moods, including the capital employment of jazz motive and rhythms, and the theme of weariness which casts its shadow of melancholy over the whole, are alike of our scene and time—not too seriously so, but a thing sprung from the popular life and theatre.

It is glitter and amusement, and so intended. Yet there is a symphonic continuity, lacking the element of the spectacle, and it is a master's job.

Mr. Hanson's Third Symphony is more serious than all this, grander in proportions, and of intention more austere. For many pages, especially in the first movement, it is saturated with Sibelius, but in the third movement, however, Mr. Hanson's allegiance wavers, and he turns momentarily to Dvorak of the "New World." But when the derivative or even subconsciously imitative elements are waved away, something is there. It shows most in the slow movement, which has an astonishing, puissant melodic line and a real breadth. In this moment Mr. Hanson seems to us truest in his feeling, least influenced, most distinguished and most affecting in his expression in what he has to say.

That in many places there are mannerisms, the endless repetition of insignificant ideas, persistent pedal points, which crop up like King Charles's head in the consciousness of Mr. Dick, the clinging to fixed tonalities which is all too likely to defeat its own purpose is rather evident. But there is genuinely melodic quality and the feeling for a big form. The choral heard in the first movement is good Lutheranism, and also contrast. Unfortunately there is not enough of such salient material in the score to balance the repetitions of rhythmical figures which are only good when they arrive at something. Repetitions, sequences, are part of every composer's stock in trade. Trimming of superfluous measures, concentration of style, are probably among Mr. Hanson's needs as a creative musician. It might not hurt him to forget that he is a Nordic, so far as the deliberate cultivation of formulas to indicate that fact is concerned. He is not under this necessity, for he proves that underneath certain solecisms he has things real and important that he can say.

As for the performances of the afternoon it would be hard to praise them too highly. It is probably not exaggeration to remark that the composers represented can never hope for a better presentation of their music. Dr. Koussevitzky put every capacity of his superb orchestra at their service and would not have devoted himself more completely to their cause if each work on the program had been an immortal masterpiece.

—BOSTON SUNDAY ADVERTISER

Nov. 26, 1939

98

Symphony Audiences Near and Far

By LEO GAFFNEY

ONE of the near-tragedies of the sunken Athenia at the outbreak of the present war was the case of the drizzled survivor who desperately cabled to Symphony Hall from Ireland:

"Please don't surrender tickets, my return delayed on Athenia."

The powers at Symphony Hall were not surprised. None better than they know the paramount importance of tickets in the souls of their subscribers.

And as for doing business by cable, nothing extraordinary about that. The Boston Symphony is a world institution, not merely local, and from the world at large it draws personnel and public.

There is, for example, the lady from Kent, England, who is a regular subscriber, journeying here in the fall of every year for the express purpose of attending all the concerts. And neither the war nor any other hazard is permitted to interfere.

To most people this ardor is mysterious, even queer. How anyone can spend two mortal hours in a hushed hall "just listening" to an orchestra is beyond understanding. The antique prejudice that music is only for polite ladies and moonstruck men, though considerably shaken of late, still persists.

(The absence of the Orchestra, this week on tour, provokes these armchair reflections.)

"MUSIC is what awakes WITHIN at the sound of the instruments," said Walt Whitman, which would account not only for the nature of the art, but also for the tough
hom the
oes not

a ques-
ide. Mu-
to the
interior
that it
the the
he case
report-
, sub-
o "soak
s they
lug-ug-
d pro-

people
pur-
extent
in the
an as-
John
on his
sposed
y and

for the
y, nat-
pensive
cribers
where
l. And
me on

the week-end concerts, Friday afternoon and Saturday night, there is the extra series, five each, Monday evening and Tuesday afternoon.

It is possible to get in on the latter series for less than a ten-dollar bill. Season tickets make noble Christmas gifts, too, especially for the student.

IT has often been remarked that the symphony audience is chiefly elderly, that in a few years attendance will die out. Not at all! The young are more and more in evidence as time goes on, readily cultivated by the radio and the splendid Youth Concerts conducted by Wheeler Beckett.

These are a series of six concerts for high school and junior high school students. Membership is a students' club to which it is by no means difficult to belong. Concerts are given on Wednesday afternoons at 3:30. Program notes explaining the works to be played, together with their principal musical themes, are mailed in advance to the membership for purposes of study. Further information on the Youth Concerts will no doubt be gladly supplied on application to Boston Symphony Orchestra, Inc., Youth Concerts, Symphony Hall.

Next Symphony Program

IGOR STRAVINSKY will conduct four works of his own at the Boston Symphony concerts of next Friday and Saturday.

The Capriccio for piano and orchestra, which had its first American performance at the Boston Symphony concerts with Sanroma as soloist, will again be played, and again with Mr. Sanroma. Stravinsky will open the program with the music of his latest ballet, "Card Game, In Three Deals." This score, written for and first produced by the American ballet in New York, depicts three hands in a poker game, the individual cards repsented by the various dancers.

The suite from the ballet "Petrouchka" will also be played, and to end the program, the "Symphony of Psalms," which Stravinsky composed for the Boston Symphony Orchestra's 50th anniversary. The Cecilia Society will combine with the orchestra in these performances.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 26 1939

Stravinsky to Provide Music Highlight Here

Will Conduct Boston Symphony Orchestra in Program of His Own Compositions Tuesday.—Brown to Sponsor Recital

ONE of the season's most notable concerts will take place in the Metropolitan Theatre Tuesday night when Igor Stravinsky a leader among living composers, comes to Providence for the first time as guest conductor of the Boston Symphony Orchestra in a pro~~gram of his own~~ music.

The bill has been made up largely from Stravinsky's ballets, one of which, "Jeu de Cartes," as a concert piece, will have its first New England hearing. Another feature is the appearance of Jesus Maria Sanroma as soloist in Stravinsky's Capriccio for Piano and Orchestra. Mr. Sanroma was the soloist when the Capriccio had its American debut several years ago under the direction of Dr. Koussevitzky.

"Jeu de Cartes," describing in music three deals in a poker game, is Stravinsky's latest ballet. It was composed for and was first performed by the American Ballet in New York. The scene is the green table in a gaming house. Each deal is introduced by ceremonial music as the cards are shuffled and dealt. As the ballet was presented the play is followed minutely, the joker possessing the power of any card and usually controlling the outcome. After each showdown a giant hand emerged from the wings and moved the cards.

Suites from the ballets, "The Fire-Bird" and "Petrouchka," which first brought their composer fame, are other works programmed. "Petrouchka" depicts a country fair with its crowds and sideshows. "The Fire-Bird" is based on a fairy tale familiar in Russia. It is played in the following movements: Introduction: Kastchei's Enchanted Garden and Dance of the Fire-Bird, Supplication of the Fire-Bird, The Princesses Play With the Golden Apples, Dance of the Princess, Infernal Dance of All the Subjects of Kastchei.

THIS CLIPPING FROM
NEW YORK, N. Y.
Sunday Jour. & American

NOV 26 1939

Bos~~ton Sym~~phony Heard In All-American Program

By GRENA BENNETT.

The Boston Symphony Orchestra went all-American again in the program presented yesterday afternoon in Carnegie Hall. Conductor Serge Houssevitzky chose for his second list of music by composers of this country the first local performance of Schumann's American Festival Overture. Hill's Viiolin concerto and Hanton's Third Symphony and included Carpenter's "Skycrapers" (a ballet of American lfie), which had its premiere at the Metropolitan Opera House, Feb. 19, 1926.

The Schumann work is frankly atonal, in most of its pages recalling the sounds emanating from a street parade on New Years eve. Spasmodic episodes of more beguiling character gave solace to the ears of the listeners, but these were of short duration and led to a continuance of the restless and flamboyant measures that dominated the composition.

The concerto introduced Ruth Passelt as the solo violinist. She contributed a commendable and brilliant reading of her share. On the whole her work is interesting, scored in a craftsmanlike manner and is a valuable acquisition to its class, a class that definitely needs new blodo.

"Skyscraper," as its sub-title eloquently confesses, reflects the modern American style of music that is popular in dance halls and their orchestras.

There is no subtle implication or symbolic significance in its lively syncopation and bold, vital rhythms that are jazz and "swing" and the unadorned melodies that one hears in the musical comedies of today.

The music is of the Gershwin type, is dextrously orchestrated and contains the same appeal to popular taste that marked its initial hearing more than a decade ago.

Brief vocal solos were sung by Dorothy Maynor, the sensational young Negro soprano, and Leonard Franklin, Negro tenor.

The Hanson symphony according to its composer, "springs definitely from the north, and has its genesis in the composer's reverence for the spiritual contribution that has been made to Amerca by the sturdy race of pioneers who, as early as 1638, founded the first Swedish settlement on the Delaware."

The work has gusto and vitality with an undercurrent of mysticism and the austere, qualities that operate with intensity and fervor when disclosed by the superb musicianship of the Boston Band.

The many recalls were shared by the composers who responded graciously to the applause of a capacity audience.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

15

NOV 26 1939

AMERICAN MUSIC APPLAUDED AGAIN

Koussevitzky and the Boston Symphony Orchestra Are Heard at Matinee

WORK OF HANSON HEARD

Carpenter's 'Skyscraper,' Hill's Violin Concerto and Schuman Overture Played

By OLIN DOWNES

Dr. Serge Koussevitzky's second program of American music was given by the Boston Symphony Orchestra under his leadership yesterday afternoon in Carnegie Hall, and the very enthusiastic reception of this program repeated the scenes of the first one given last Thursday night in the same auditorium.

Again the hall was crammed with an extremely interested audience. Again you could not have told, by the quality and duration of the applause, whether the program was by William Schuman of New York, Edward Burlingame Hill of Boston, John Alden Carpenter of Chicago and Howard Hanson of Wahoo, Neb., or whether the musicians represented were named Hindemith, Wienberger, Krenek or Schoenberg—except that the applause might not have been so hearty for some of these latter individuals.

Of course the amount of applause a composition receives has proved on more than one occasion to be in inverse ratio to its artistic merit. The fact that remains is that a highly sophisticated audience found itself much interested and entertained by a second program of American music.

American Soloists Presented

On this program American soloists also figured, for Ruth Posselt, violinist, played for the first time in New York the violin concerto of Mr. Hill, and Dorothy Maynor, the Negro soprano, whose remarkable voice has brought her recently into fame, sang the soprano solo in the performance of Mr. Carpenter's "Skyscrapers," and a gifted Negro tenor, Leonard Franklin, took the other solo part in this work.

The concert opened with Mr. Schuman's "American Festival "Overture," heard for the first time here, and it ended with Mr. Hanson's Third symphony, also a first New York performance. With the exception of Mr. Carpenter, each composer made in turn his bow to the audience from the stage.

Mr. Schuman, a student in theoretical studies of Max Persin and Charles Haubiel of this city, and, in a more general sense of composition, of Roy Harris, was first made known by performances of his works given here under the auspices of the WPA. His first quartet and his first symphony were presented at concerts of the Composers Forum Laboratory, then financed by WPA funds.

The advantage of the opportunity thus afforded a young composer of hearing his early manuscripts was shown by the fact that soon after, on its own initiative, Mr. Schuman withdrew these two works from public performance. He composed a second quartet and a second symphony, the latter work receiving its New York première under the direction of Alexander Smallens at the WPA concert given in Carnegie Hall last May 7. At this concert, and later at the Stadium concerts in the Summer-time, also under Smallens' direction, there was heard Schuman's "Prologue" for Chorus and Orchestra.

Dr. Koussevitzky performed the Second ~~Symphony~~ at the Boston Symphony concerts of last Feb. 17 and 18 in Boston. The overture heard yesterday was composed specifically for the Boston Symphony Orchestra's concerts of American music.

This overture is a lusty piece, full of vitality, and fearless. It is the poorest composed piece of yesterday's program, but far from the least in ideas and creative urge. The harmonic style may not be what the composer will show when he has become completely himself, and more skilled than he is today in the arts of instrumentation and development. But the piece is full of spirit and talent. The principal motive sufficiently intrepid and debonair for any one, is a play-call that Mr. Schuman often heard, on his New York streets. "It is yelled," he tells us in the program notes, "on the syllables, 'Wee-Awk-ee' to get the gang together."

There is a second contrasting subject and there is a sizzling fugue, developed in a way which, though highly competent, is personal and not academic. There is wit and imagination in this music.

phonic continuity, lacking the element of the spectacle, and it is a master's job.

Mr. Hanson's Third Symphony is more serious than all this, grander in proportions, and of intention more austere. For many pages, especially in the first movement, it is saturated with Sibelius, but in the third movement, however, Mr. Hanson's allegiance wavers, and he turns momentarily to Dvorak of the "New World." But when the derivative or even subconsciously imitative elements are waved away, something is there. It shows most

in the slow movement, which has an astonishing, puissant melodic line and a real breadth. In this moment Mr. Hanson seems to us truest in his feeling, least influenced, most distinguished and most affecting in his expression in what he has to say.

That in many places there are mannerisms, the endless repetition of insignificant ideas, persistent pedal points, which crop up like King Charles's head in the consciousness of Mr. Dick, the clinging to fixed tonalities which is all too likely to defeat its own purpose is rather evident. But there is genuinely melodic quality and the feeling for a big form. The choral heard in the first movement is good Lutheranism, and also contrast. Unfortunately there is not enough of such salient material in the score to balance the repetitions of rhythmical figures which are only good when they arrive at something. Repetitions, sequences, are part of every composer's stock in trade. Trimming of superfluous measures, concentration of style, are probably among Mr. Hanson's needs as a creative musician. It might not hurt him to forget that he is a Nordic, so far as the deliberate cultivation of formulas to indicate that fact is concerned. He is not under this necessity, for he proves that underneath certain solecisms he has things real and important that he can say.

As for the performances of the afternoon it would be hard to praise them too highly. It is probably not exaggeration to remark that the composers represented can never hope for a better presentation of their music. Dr. Koussevitzky put every capacity of his superb orchestra at their service and would not have devoted himself more completely to their cause if each work on the program had been an immortal masterpiece.

BOSTON SUNDAY ADVERTISER

Nov. 26, 1939

98

Symphony Audiences Near and Far

By LEO GAFFNEY

ONE of the near-tragedies of the sunken Athenia at the outbreak of the present war was the case of the drizzled survivor who desperately cabled to Symphony Hall from Ireland:

"Please don't surrender tickets, my return delayed on Athenia."

The powers at Symphony Hall were not surprised. None better than they know the paramount importance of tickets in the souls of their subscribers.

And as for doing business by cable, nothing extraordinary about that. The Boston Symphony is a world institution, not merely local, and from the world at large it draws personnel and public.

There is, for example, the lady from Kent, England, who is a regular subscriber, journeying here in the fall of every year for the express purpose of attending all the concerts. And neither the war nor any other hazard is permitted to interfere.

To most people this ardor is mysterious, even queer. How anyone can spend two mortal hours in a hushed hall "just listening" to an orchestra is beyond understanding. The antique prejudice that music is only for polite ladies and moonstruck men, though considerably shaken of late, still persists.

(The absence of the Orchestra, this week on tour, provokes these armchair reflections.)

"MUSIC is what awakes WITHIN at the sound of the instruments," said Walt Whitman, which would account not only for the nature of the art, but also for the tough hides of those to whom the message of music does not penetrate.

But it is not merely a question of toughness of hide. Music can be as appealing to the truck driver as to the interior decorator, and to prove that it still hath charms to soothe the savage breast, consider the case of the two Boston police reporters who, between them, subscribe to a season seat to "soak up some symphony," as they call it, to relieve the plug-ugliness of a case-hardened profession.

There are all sorts of people clubbed together in the purchase of seats. To this extent the obliging gentlemen in the boxoffice co-operate to an astonishing extent. Should John Doe be unable to attend on his turn, tickets are easily disposed in another quarter quickly and without confusion.

Season subscriptions for the best seats run into money, naturally, but it is not expensive to join the body of subscribers in the less costly seats, where one can hear just as well. And for those unable to come on the week-end concerts, Friday afternoon and Saturday night, there is the extra series, five each, Monday evening and Tuesday afternoon.

It is possible to get in on the latter series for less than a ten-dollar bill. Season tickets make noble Christmas gifts, too, especially for the student.

IT has often been remarked that the symphony audience is chiefly elderly, that in a few years attendance will die out. Not at all! The young are more and more in evidence as time goes on, readily cultivated by the radio and the splendid Youth Concerts conducted by Wheeler Beckett.

These are a series of six concerts for high school and junior high school students. Membership is a students' club to which it is by no means difficult to belong. Concerts are given on Wednesday afternoons at 3:30. Program notes explaining the works to be played, together with their principal musical themes, are mailed in advance to the membership for purposes of study. Further information on the Youth Concerts will no doubt be gladly supplied on application to Boston Symphony Orchestra, Inc., Youth Concerts, Symphony Hall.

Next Symphony Program

IGOR STRAVINSKY will conduct four works of his own at the Boston Symphony concerts of next Friday and Saturday.

The Capriccio for piano and orchestra, which had its first American performance at the Boston Symphony concerts with Sanroma as soloist, will again be played, and again with Mr. Sanroma. Stravinsky will open the program with the music of his latest ballet, "Card Game, In Three Deals." This score, written for and first produced by the American ballet in New York, depicts three hands in a poker game, the individual cards repsented by the various dancers.

The suite from the ballet "Petrouchka" will also be played, and to end the program, the "Symphony of Psalms," which Stravinsky composed for the Boston Symphony Orchestra's 50th anniversary. The Cecilia Society will combine with the orchestra in these performances.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
NOV 26 1939

99

Our Chance to Ponder the Riddle of Igor Stravinsky

Some Music Was Wildly Acclaimed; Other Works Provoked a Battle Royal

Providence Audience Curious to Hear Him Read His Own Compositions, of Which He Complains of "Interpretations"

BY JOHN TEBBEL

THEY call Igor Stravinsky the greatest enigma in contemporary music. If he is, no Sphinx ever had as many interpreters and no riddle was ever furnished with so many answers.

All the answers, unfortunately, are wrong because Stravinsky himself has never offered any clear explanation of his musical purpose and consequently there is no basis for reliable interpretation.

He came nearest to a pronouncement in his autobiography (Simon and Schuster, 1936) when he said: "For me, as a creative musician, composition is a daily function that I feel compelled to discharge. I compose because I am made for that and cannot do otherwise." But that is no more than what many anoth composer, musician or artist feels about himself.

We doubt if anyone comes out of Metropolitan Theatre Tuesday night much nearer to a solution of the puzzle, after hearing Stravinsky conduct the Boston Symphony in four of his works. Most listeners will either like or dislike the music and they will not like or dislike the same compositions, which has been the public's attitude toward Stravinsky since he began.

COMPOSER AND PUBLIC

But let the man speak for himself. Again, in his autobiography, he says:

"At the beginning of my career as a composer I was a good deal spoiled by the public. Even such things as were at first received with hostility were soon afterwards acclaimed. But I have a very distinct feeling that in the course of the last 15 years my written work has estranged me from the great mass of my listeners. They expected something different from me.

"Liking the music of L'Oiseau de Feu, Petroushka, Le Sacre and Les Noces, and being accustomed to the language of those works, they are astonished to hear me speaking in another idiom. They cannot and will not follow me in the progress of my musical thought. What moves and delights me leaves them indifferent, and what still continues to interest them holds no further attraction for me.

"For that matter, I believe that there was seldom any real communion of spirit between us. If it happened—and it still happens—that we liked the same things, I very much doubt whether it was for the same reasons. . . .

"It is very doubtful whether Rimsky-Korsakov would

impressed the Russian ballet producer Diaghileff that he became friendly with the young composer and a collaboration began which marked the beginning of Stravinsky's career.

It was 1909 when Diaghileff asked for the Fire Bird ballet music. When it was first produced at the Paris Opera House in June of the following year, Stravinsky burst upon the music world as Krenek says, "with dramatic suddenness, a crudely prominent personality, sharply and vigorously outlined and vibrant with barbaric force."

BATTLE ROYAL

He followed that work with Petroushka, written as a concert piece and eventually produced by Diaghileff as a ballet, danced by Nijinsky. "At a dress rehearsal at the Chatelet," Stravinsky writes, "to which the press and the elite of the artistic world had been invited, I remember that Petroushka produced an immediate effect on everyone in the audience with the exception of a few hypercritics."

While he was finishing the Fire Bird in St. Petersburg, he had a vision: "I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of Sacre du Printemps."

Sacre was performed for the first time at the Theatre des Champs Elysees in May, 1913, and it is history that Stravinsky barely escaped with his clothes. It was the scandal of the decade. Carl Van Vechten described it: "A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance."

At any rate, the affair was a turning point. The Fire Bird, Petroushka and Sacre du Printemps ballets are now considered the flower of his so-called "middle" period. After the Sacre, he turned to another method of composition which was essentially a return to the simplicity of earlier masters.

CLASSIC NOISE

This does not mean that his music from then on sounded like Bach. The

Igor Stravinsky, a recent AP photograph

will offer both the Fire Bird and Petroushka suites, his Capriccio for piano and orchestra, and Jeu de Cartes. Of the latter, not having heard it, we can say nothing except that its appearance in New York was given a mixed reception—guarded enthusiasm for the ballet itself, virtual dismissal of the music.

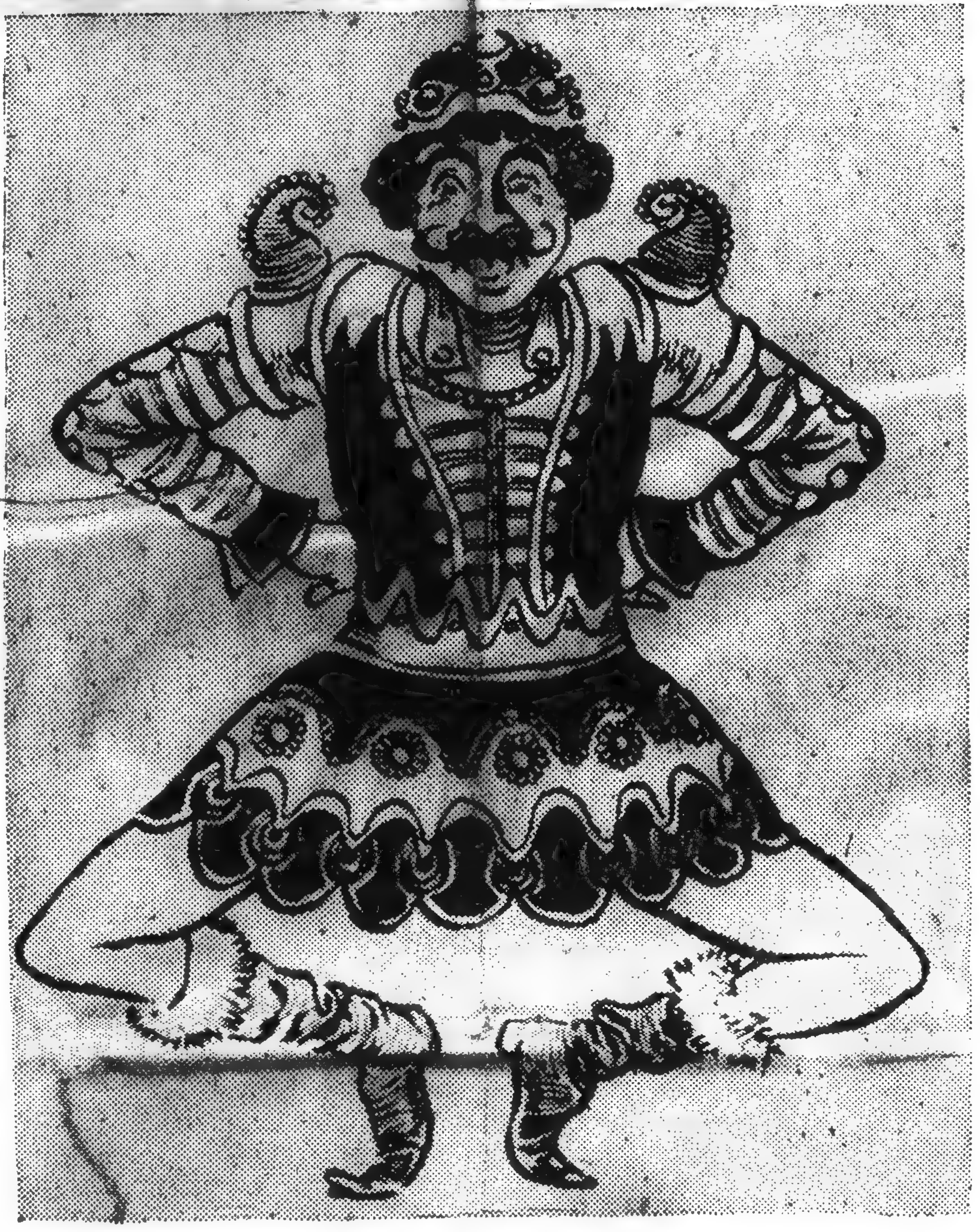
The origin of the Capriccio's composition dampens the popular illusion that music is composed as the result of a sudden, blinding inspiration.

He devoted most of 1929 to it, although it was begun the previous Christmas, and finished it at the end of September. "I played it for the first time on Dec. 6 at a Paris Symphony Orchestra concert, Ansermet conducting," he relates. "I had so often been asked in the course of the last few years to play my Concerto (this I had already done no fewer than 40 times) that I thought that it was time to give the public another work for piano and orchestra. That is why I wrote another concerto, which I called Capriccio, that name seeming to indicate best the character of the music."

COMPOSER WITH BATON

Tuesday night's audience, however, will presumably be more interested in Stravinsky as conductor rather than composer because most of the music itself is familiar.

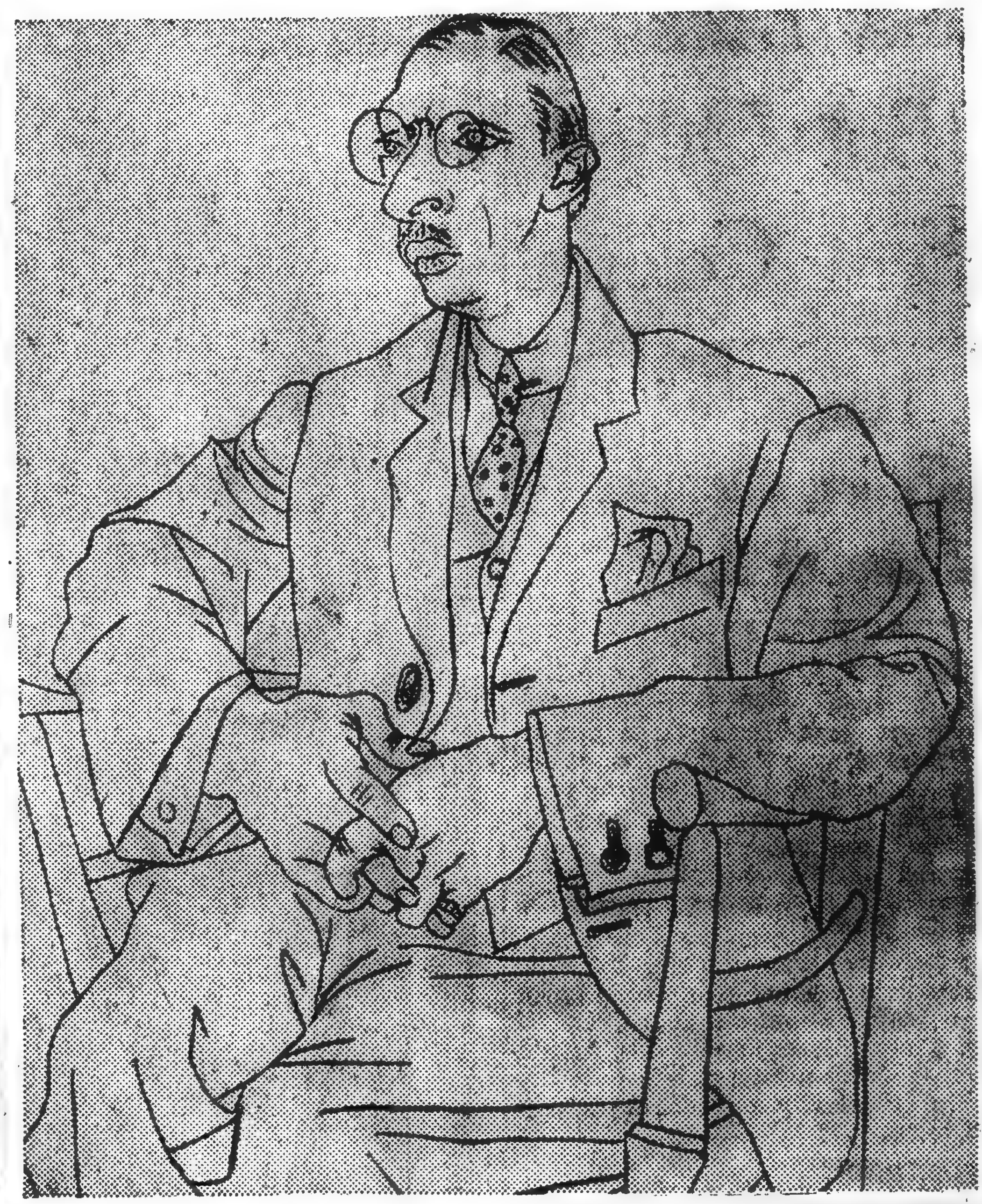
Probably a good share of honest music lovers will come to the concert in the belief that now, with the composer himself at the helm, they will hear Stravinsky music as it should be conducted. But once again they will come upon a wide gulf, which separates Stravinsky's idea of conducting and the common conception of it.



One of the Bolibochki, member of the ogre's motley court in the "Fire-Bird"

part immediately turns into interpretation, a thing I have a horror of.

the dynamic character of his compositions, he appears positively colo



And yet this piece is virtually a prophetic cross-section of Stravinsky's work. It has savage, complicated rhythms; a section of pure, classic beauty; the French mysticism of Cocteau in a phrase for strings; a period of wild dissonance and a finale which certainly has overtones of Sibelius.

Any appraisal of Stravinsky must take into account the fact that his work is by no means finished. All that has gone before may be only a prelude to the compositions of which he is capable. His future exhibits may be viewed with the same violent dislike as his earlier work, but again it is not impossible that time will make them as acceptable as the Fire Bird is today.

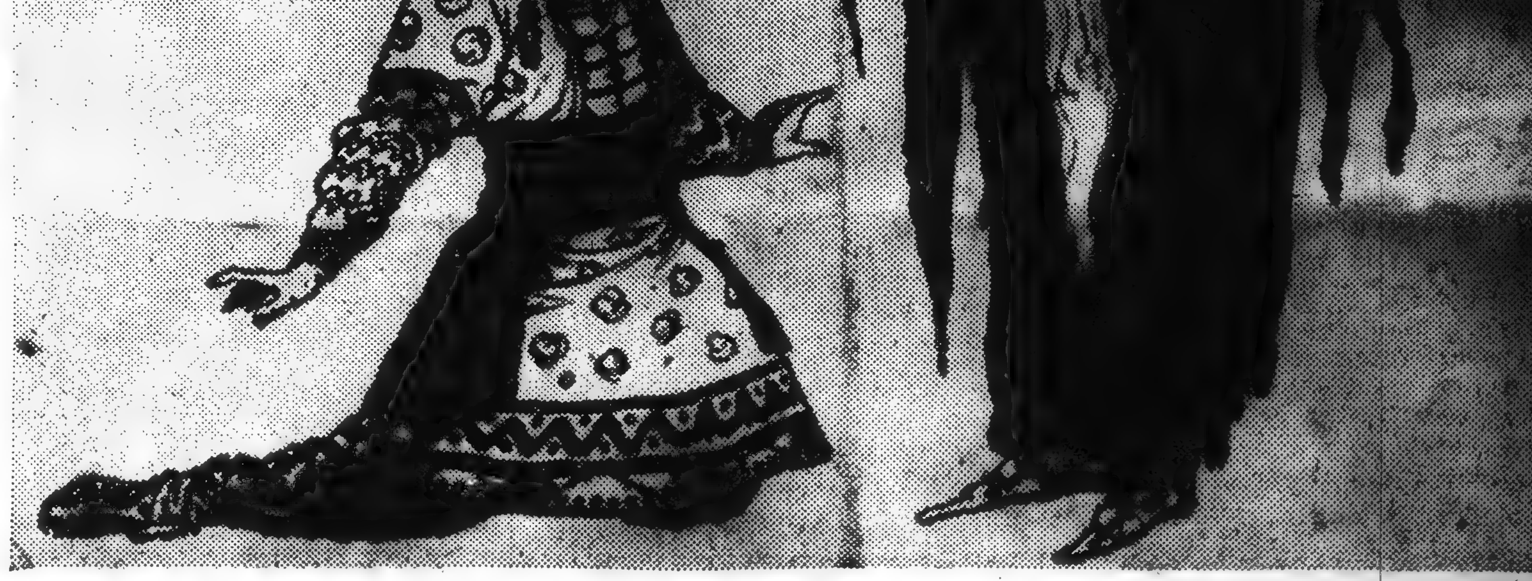
In any event, he will continue to pursue his own way. He is by all odds the most powerful single individual in music since Beethoven, a rugged trailmaker who has traveled an enigmatic but absolutely true course.

"THE TRUTH FOR TODAY"

He asserts in his autobiography: "I shall assuredly not sacrifice my predilections and my aspirations to the demands of those who, in their blindness, do not realize that they are simply asking me to go backwards. It should be obvious that what they wish for has become obsolete for me, and that I could not follow them without doing violence to myself.

"But, on the other hand, it would

Some people think that Picasso's best portraits are those he did of Stravinsky, one of which is to be seen above. Below are a few of the figures which animate the composer's "Fire-Bird" when it is performed as a ballet.



[illegible] Kastchei the ogre, hero and villain of Stravinsky's "Fire- [illegible] arrangement.

But let the man speak for himself. Again, in his autobiography, he says:

"At the beginning of my career as a composer I was a good deal spoiled by the public. Even such things as were at first received with hostility were soon afterwards acclaimed. But I have a very distinct feeling that in the course of the last 15 years my written work has estranged me from the great mass of my listeners. They expected something different from me.

"Liking the music of L'Oiseau de Feu, Petroushka, Le Sacre and Les Noces, and being accustomed to the language of those works, they are astonished to hear me speaking in another idiom. They cannot and will not follow me in the progress of my musical thought. What moves and delights me leaves them indifferent, and what still continues to interest them holds no further attraction for me.

"For that matter, I believe that there was seldom any real communion of spirit between us. If it happened—and it still happens—that we liked the same things, I very much doubt whether it was for the same reasons. . . .

"It is very doubtful whether Rimsky-Korsakov would ever have accepted Le Sacre, or even Pétroushka. Is it any wonder, then, that the hypercritics of today should be dumfounded by a language in which all the characteristics of their aesthetic seem to be violated? What, however, is less justifiable is that they nearly always blame the author for what is in fact due to their own lack of comprehension, a lack made all the more conspicuous because in their inability to state their grievance clearly they cautiously try to conceal their incompetence in the looseness and vagueness of their phraseology."

Which boils down to the plaint of genius and the struggling unknown alike: "They don't understand me." Apparently Stravinsky doesn't care whether the listener likes his music or not. He even declares that "music is, by its very nature, powerless to express anything at all . . ."

The progress of his musical thought may be perfectly clear to Stravinsky, but it is not lucid to the "hypercritics" of which he complains, to the garden variety of critic nor to the public.

So eminent an authority on the music of our times as Providence's visitor last week, Ernst Krenek, says that in his autobiography "Stravinsky speaks of many people and things but is silent about the only cardinal fact of his mysterious career: namely, how he journeyed from the Sacre du Printemps to the Jeu de Cartes." This quotation comes from "Music Here and Now," by Krenek, a book which will make its appearance tomorrow over the imprint of Norton.

ENCOURAGEMENT FROM RIMSKY

An examination of Stravinsky's life to date discloses nothing more revelatory than the sure development of genius. His artistic progress, like that if his friend, Picasso, falls roughly into periods.

Born in a small town near St. Petersburg in 1882, he was introduced to music by his father, an opera singer at the Imperial Opera House. The young Igor Fedorovitch began to study piano at nine, learned to read music readily and studied the scores in his father's library.

He was a poor student and consequently hated school. Like Schumann and Sibelius, he was consigned to the law, but that turned out to be fortunate because, at the University of St. Petersburg, he met the youngest son of Rimsky-Korsakov, the Russian master of orchestration, who could, and did, give him a start. His lessons with Rimsky went on until the teacher died, just as Stravinsky completed Feu d'Artifice in the winter of 1908.

That short orchestral fantasy so

Sacre was performed for the first time at the Theatre des Champs Elysees in May, 1913, and it is history that Stravinsky barely escaped with his clothes. It was the scandal of the decade. Carl Van Vechten described it: "A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance."

At any rate, the affair was a turning point. The Fire Bird, Petroushka and Sacre du Printemps ballets are now considered the flower of his so-called "middle" period. After the Sacre, he turned to another method of composition which was essentially a return to the simplicity of earlier masters.

CLASSIC NOISE

This does not mean that his music from then on sounded like Bach. The return was only to classic forms and a good part was simply noise to many listeners. Concert-goers could understand and love the color and surge of the Fire Bird and Petroushka, the savage interlacing rhythms of the Sacre, but they found it a bit difficult to grasp Les Noces, 1923; Oedipus Rex, 1926; Apollon Musagette, 1928; the brassy dissonances of Symphonie de Psaumes, which he wrote for the Boston Symphony Orchestra's 50th anniversary in 1930; and his ballet, Jeu de Cartes, composed in 1938. He is at work now on a new symphony.

For his concert here, Stravinsky

Christmas, and finished it at the end of September. "I played it for the first time on Dec. 6 at a Paris Symphony Orchestra concert, Ansermet conducting," he relates. "I had so often been asked in the course of the last few years to play my Concerto (this I had already done no fewer than 40 times) that I thought that it was time to give the public another work for piano and orchestra. That is why I wrote another concerto, which I called Capriccio, that name seeming to indicate best the character of the music."

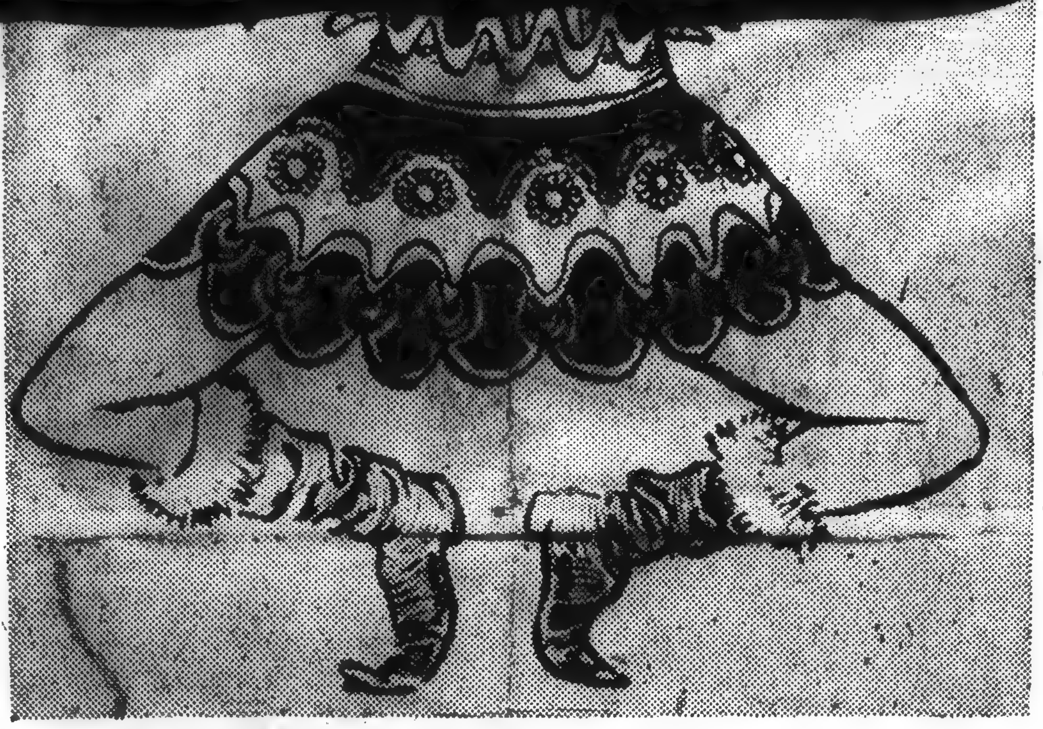
COMPOSER WITH BATON

Tuesday night's audience, however, will presumably be more interested in Stravinsky as conductor rather than composer because most of the music itself is familiar.

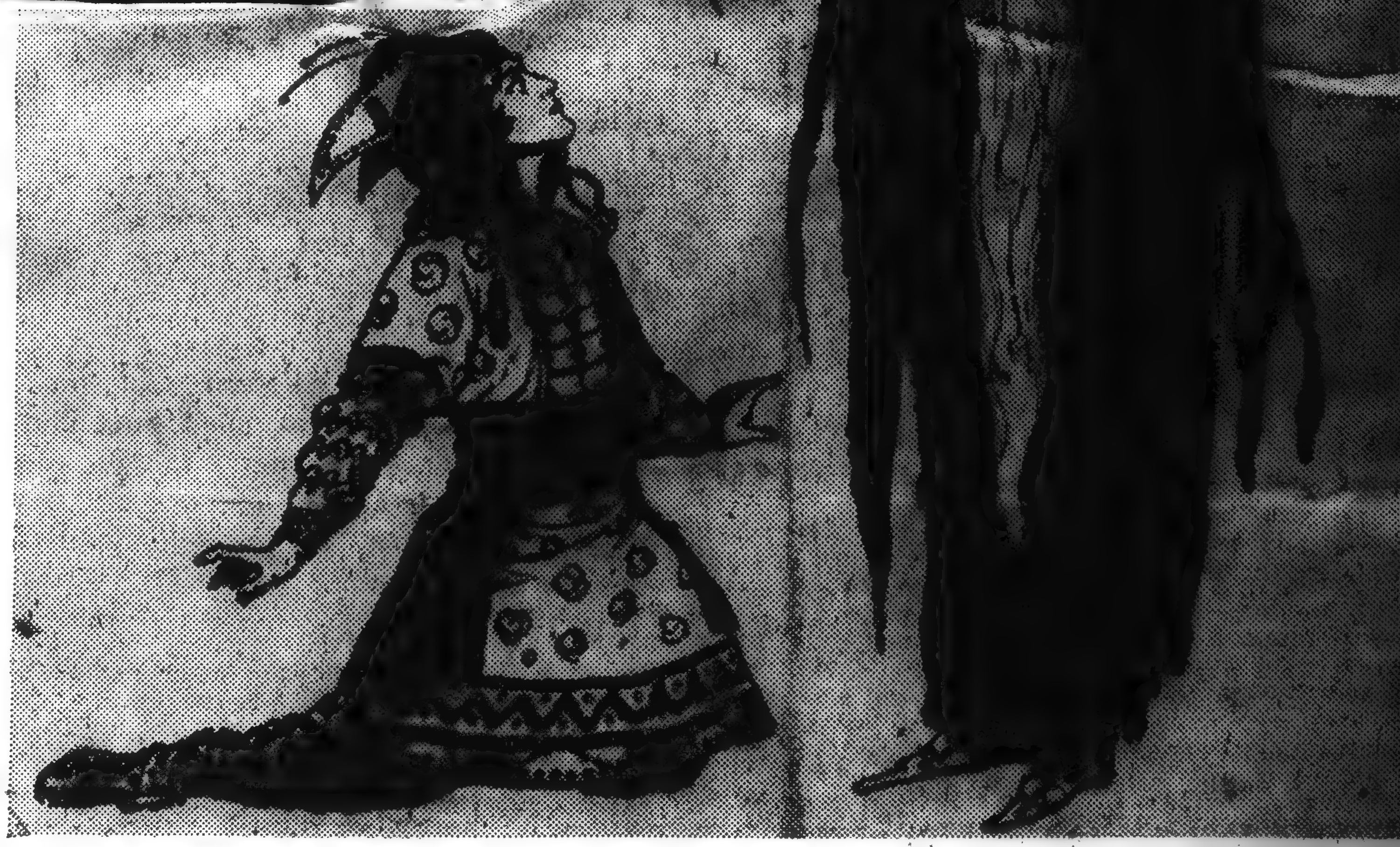
Probably a good share of honest music lovers will come to the concert in the belief that now, with the composer himself at the helm, they will hear Stravinsky music as it should be conducted. But once again they will come upon a wide gulf, which separates Stravinsky's idea of conducting and the common conception of it.

The popular idea is that music should be interpreted. One talks of Koussevitzky's or Stokowski's or Barbirolli's "interpretations." That is because they are conductors who are part, if not all, of the show and their readings of a score tend to vary as their personalities.

Stravinsky is violent in his opposition to any kind of interpretation. Speaking in his autobiography of rehearsals conducted by Pierre Monteux, he notes that M. Monteux was "able to achieve a very clean and finished execution of my score. I ask no more of a conductor," he continues, "for any other attitude on his



One of the Bolibochki, member of the ogre's motley court in the "Fire-Bird"



Prince Ivan Tsarevitch and Kastchei the ogre, hero and villain of Stravinsky's "Fire-Bird." The composer will conduct the music here Tuesday in its concert arrangement.

part immediately turns into interpretation, a thing I have a horror of. The interpreter of necessity can think of nothing but interpretation, and thus takes on the garb of a translator, tradduttore-traditore; this is an absurdity in music, and for the interpreter it is a source of vanity inevitably leading to the most ridiculous megalomania."

Arthur Lourie, in "Serge Koussevitzky and his Epoch," (Alfred A. Knopf, 1931) summarizes this aspect of Stravinsky as neatly as anyone: "The musical essence of Stravinsky's words is based on constructively objective principles of composition, and the emotional content is reduced to a minimum: consequently they lend themselves least of all to interpretation in performance. Therefore no contact has ever existed between Stravinsky and any of his interpreters.

CONDUCTOR'S DILEMMA

"Under these conditions and quite apart from the character and quality of the performance, an almost inevitable conflict arises between the conductor and the music, because the profounder and more significant the interpretation, the more prominent the conductor's individuality becomes and the more opposed to the music he is playing. A dilemma is created, which can be solved only by the entire suppression of the conductor's personality.

"In handling such music he completely effaces himself and becomes, not an interpreter, but merely an impassive impersonal executant. If this does not happen and the conductor asserts himself, he thereby attains a distorted performance of the music.

"Stravinsky has stated the problem of mutual relations between composer and conductor or performer with an acuteness and a power of revelation which have never been equalled by anyone in music. For him it consists in a rigid, logical and law-abiding compliance with the whole of his musical conception. His own conducting of his own compositions he does not regard as in the nature of a composer's diversion, but as a performance on a par with his music."

While the logic of these arguments is sound, it creates a stalemate for the critic who must review new music. If Stravinsky conducts, say, his new symphony, he so subordinates himself that the critics present (both amateur and professional) are compelled to consider the music strictly on its own merits. It might conceivably sound ordinary. But let us say that Barbirolli conducts the same score on the following week and reads it according to his ideas of what the composer was trying to say. The ideas may or may not be correct but it is possible that the music could sound magnificent.

At the least, Stravinsky on the podium is no showman. In contrast to the dynamic character of his compositions, he appears positively colorless, which is presumably the way he wishes to appear.

EYES GLUED TO THE SCORE

He is a nervous little man, partly bald, wears horn-rimmed glasses and looks to be what he is, an intellectual. His conducting is vigorous, very awkward, but absolutely thorough. Unlike the several maestros who conduct from memory, Stravinsky pays strictest attention to the score, even if it is his own.

Because he is a great composer and a superb virtuoso, he is able to extract every last detail from a score, much as a mathematician works out a problem to its logical conclusion. This has led some critics to label his conducting as cold and unemotional but that would vary, one supposes, with the listener.

A musician, or anyone familiar with a score, would find himself stirred by Stravinsky's incredibly exact reading. An average concert-goer, however, who is accustomed to watching other conductors make dramas out of the music will have to close his eyes and let the composition stir him of itself, if it can, which is just what Stravinsky wants.

Practically nothing is known of Stravinsky's personal life. Despite the pagan quality of his music, he is ardently religious and attends the Russian Orthodox Church. Friends know his as a rabid hypochondriac: he worries as much about everyone's health as his own. He supports his wife, who is his cousin, and four children—Feodor and Milena, who are artists; Sviatoslav, a pianist; and Milka, not grown up yet. They get hardly any mention in his autobiography.

Stravinsky's position in contemporary music is a debatable subject but Mr. Lourie offers a fair summary. "Stravinsky," he says, "began as a keen exponent of nationalism, got past this, and became an even more zealous apostle of 'Westernism' than were Tschaikovsky and Scriabin. It is a curious and almost paradoxical fact that Debussy was the only non-Westerner at the beginning of the twentieth century. . . ."

NO MUSICAL MURDERING

And again: "No one has occupied Debussy's place in France, and it remains vacant to this day. Temporarily—in Paris the leadership can never be permanently held by a foreigner even if it remains with him all his life—the young musicians offered it to Stravinsky, as to a Boris Godunov.

"Like Boris Godunov he accepted it reluctantly, but with this difference: that he did not murder any musical tsarevich. He repaid them with interest for the honour they did him. It may be said without exaggeration that French music is entirely indebted to him for the mastering of impressionism and the new discipline.

"I doubt if any of those musicians who have done anything useful during the last 12 years can say that they owe nothing to him or have learnt nothing from him. Such has been his role in connexion with all the new music, not merely of France, but of Europe and America.

"Subsequently his influence penetrated Soviet Russia also, but there, of course, the conditions of life today are such that people have no time to think about music. . . . Stravinsky led music out of a blind alley and provided it with new perspectives and a new discipline. The future was no longer in his power, and the development of the new music was determined by the effectiveness of the available talent and the national musical peculiarities of the various countries."

Those words were written about nine years ago. Only five years before that, Ernest Newman, music critic of the New York Post, had proclaimed: "He is a very interesting phenomenon; but I fancy that posterity will hold up its hands in amazement at the excitement he created in his own day. He is no Titan, no revolutionary; he is just a Little Master who has produced a few incomparable miniatures and a pile of rubbish."

By this time, the process of assimilation has already begun, as we have seen it operate so many times before in the history of music. Petroushka, the Fire Bird, Sacre—all of them regarded with suspicion at one time, now accepted placidly by virtually everyone. The later works still sound like sheer cacophony to many people, but there is no reason to suppose they will not be assimilated, too, in time.

NOW THAT IT'S POPULAR

As a matter of fact, the Fire Bird has become so popular with the public that it is now, oddly enough, looked upon with disdain by super-intellectuals who claim that repetition has made it almost as wearily familiar as a von Suppe overture.

be a great mistake to regard me as an adherent of Zukunftsmusik—the music of the future. Nothing could be more ridiculous. I live neither in the past nor in the future. I am in the present. I cannot know what tomorrow will bring forth. I can only know what the truth is for me today. That is what I am called upon to serve, and I serve it in all lucidity."

If no one else knows what the truth is that Stravinsky is serving, that can scarcely be his fault. It is, of course, not the truth of the early days in Russia, nor the truth of post-war days in Paris, perhaps not even the truth of day before yesterday.

But up there in quiet Cambridge, where he is lecturing in French to Harvard students from his "chair of poetry" and working on his new symphony, it may be that his labors will prove the fruition of struggle and experimentation.

He is already a master of orchestration, as was Rimsky. He has made a profound impression upon the ballet, one that is likely to last for some time to come. His influence on American music very likely will become a matter for future scholars to argue.

All that Igor Stravinsky needs to do now is to blend his aspirations and experiments, consolidate his work in the creation of one musical thought so potent that it will stand at once as permanent and enduring.

It is our sincere hope that we will know it when we hear it.

STRAVINSKY TO DIRECT SYMPHONY

Post Nov 26 '39

BY WARREN STOREY SMITH

AN almost constant attendant at the Friday aftertoon Symphony Concerts this autumn has been Igor Stravinksy who, for the academic year, holds the Charles Eliot Norton professorship of "Poetry" at Harvard. Had this happened 20 years ago his fellow-listeners would have been excited or resentful, according to their nature, at the presence in the midst of a dangerous musical radical. But the world has changed since then and so has Stravinsky. In other words, the composer of "The Rite of Spring" has considerably moderated his musical ways since he exploded that tonal bombshell in 1913, and some of his subsequent works have been dismissed by the critics as wholly innocuous.

Naturally, Mr. Stravinsky could not be expected to remain for very long merely an onlooker at Symphony Hall, and this week he will make the first of his appearances this season as conductor of his own music. Two of the pieces on his programme are representative of his later, more innocent manner. They are the music for his recent ballet entitled, "Card Game, in Three Deals," not yet known to Boston, and the Capriccio for piano and orchestra. In the last-named composition, unheard here since it was first presented at Symphony Hall nine years ago,, Jesus Maria Sanroma will again be the soloist. The other numbers are the Suite from "Petrouchka," one of the few compositions by living composers to have become incorporated in the general symphonic repertory, and the "Symphony of Psalms," composed for the Boston Orchestra's 50th anniversary season. The latter, an uncompromising work, much better known here than in most musical centres, has proved to be one whose power over the listener grows with repeated hearings. In the performance of it the chorus will once more be that of the Cecilia Society, Arthur Fiedler, conductor.

THIS CLIPPING FROM
SYRACUSE, N. Y.
POST-STANDARD

NOV 26 1939

101

THIS CLIPPING FROM
WARREN, O.
TRIBUNE-CHRONICLE

NOV 28 1939

Critics Hail Her Voice

"Discovery of a decade" wrote one critic after New York debut of plump Dorothy Maynor (above), 28-year-old soprano and Methodist minister's daughter from Norfolk, Va. Roaring applause, calls of "Bravo!" greeted her. Milestones in her career include study at Hampton institute, appearance before Conductor Sergei Koussevitzky.

THIS CLIPPING FROM
CAMBRIDGE, MD.
BANNER

NOV 29 1939

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR

NOV 26 1939

THIS CLIPPING FROM
JERSEY CITY, N. J.
JERSEY JOURNAL

NOV 28 1939

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

NOV 26 1939

THIS CLIPPING FROM
PENSACOLA, FLA.
NEWS

DEC 14 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

NOV 27 1939

BOSTONIANS GIVE MORE NEW WORKS

Toscanini Leads Overtures by Beethoven.

By IRVING KOLODIN.

Serge Koussevitzky has conducted many memorable concerts with the Boston Symphony in New York, but it is certain that one section of the local public will remember the two of last week long after others have been forgotten. Those are the listeners devoted to the cause of American music, which had another impressive exposition on Saturday afternoon in Carnegie Hall where three works had their first performances in a New York concert hall. They were a violin concerto by Edward B. Hill, an overture by William Schuman, and the third symphony of Howard Hanson.

All other considerations aside, one fact emerged with undisguisable clarity. Each of the three works was the product of a definite individuality, of a composer using his musical idiom with surety, a sense of design and straightforward purpose.

In terms of accomplishing the purpose he had set himself, Hill's violin concerto was particularly successful. There was an unusual refinement of feeling in its materials, with a plenitude of virtuoso opportunity woven into the texture of the music. Hill's creative personality is something less than aggressive, but the lento of this work is a thoroughly gracious piece of writing, and the workmanship throughout is of the first order. The soloist was Ruth Posselt, who played the work with splendid artistry, a warm pulsating tone, and fine accuracy.

Works by Hanson and Schuman.

A re-hearing of the Hanson symphony (which has been played twice on the radio, the first time without a finale) confirms the impression that it is the most substantial work he has yet created. That the composer has been affected by the writings of Sibelius is too evident to require either defense or excoriation, save to say that the influence has been filtered through Hanson's own strain of feeling. There is a truly impressive line in the andante, an expansiveness of mood that is beautifully realized. Through the two allegro movements (the scherzo is perhaps its weakest section) there is a grave and sturdy energy which was made especially dynamic by the magnificent performance the work enjoyed. The composer was greeted with cheers when he appeared to bow from the stage.

In respect to originality, the Schuman "American Festival" overture was easily the most distinguished of the program. There is the same boldness of projection that one has remarked in his other works, but rather more diffusion. One could also question the formal logic of the work, which begins with a homophonic section, digresses to a fugue and then resumes its earlier course. However, another hearing might clarify its qualities. The other work of the afternoon was Carpenter's "Skyscrapers" suite with Dorothy Maynor, soprano, and Leonard Franklin, tenor, as the two excellent soloists.

Beethoven by Toscanini.

Arturo Toscanini continued his broadcasts of the Beethoven symphonies on Saturday night with a performance of the eighth symphony with the NBC orchestra (WJZ). However, for all the quality of this performance, there was more compulsion for this listener in Mr. Toscanini's conducting of the other works of this program—the seldom-heard Leonore overtures No. 1 and No. 2, as well as a group of excerpts from the "Prometheus" ballet and two movements of the F major quartet (opus 135).

Whatever may be the eventual decision of the pundits (there being a school which contends that the traditional numbering is actually correct, in distinction to the "advanced" belief that the order of composition was 2, 3 and 1) there can be little doubt that the one known as No. 2 is an authentic masterpiece. As Mr. Toscanini indicated in his intent and forceful performance, it is perhaps a lighter, more genial version of the ideas which subsequently emerged as the magnificent "Leonore No. 3." However, if that work had not come into being, this could well stand as the "great" "Leonore" overture. As on previous occasions, Mr. Toscanini s treatment of the second and third movements of the F major quartet was a richer, more eloquent expression of this music than any quartet could accomplish.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

NOV 27 1939

Koussevitzky Honored by Lotos Club

Dinner Follows Concert at Carnegie Hall

Serge Koussevitzky, conductor of the Boston Symphony Orchestra was guest of honor at a dinner given Saturday night by the Lotos Club of New York. Dr. Koussevitzky was honored for his devotion to the cause of music and particularly his devotion to American music and development of music in America. The dinner followed the second concert of the week of American Music given at Carnegie Hall by the orchestra under Dr. Koussevitzky's baton.

At the dinner were not only Lotos Club members but American composers including William Schumann, Roy Harris, Edward Burlingame Hill, Aaron Copland, John Alden Carpenter, Dr. Howard Hanson, Randall Thompson, Daniel Gregory Mason.

Tribute was paid by Walter Damrosch, conductor; Eugene E. Buck, president of the American Society of Composers, Authors and Publishers; Charles O'Connell of the RCA Victor Company and one of the assistant conductors of the Philadelphia Orchestra, and others. Telegrams came from John Barbirolli, conductor of the New York Philharmonic Symphony Orchestra; Dr. Artur Rodzinski, conductor of the Cleveland Orchestra; Fritz Reiner, conductor of the Pittsburgh Orchestra; Eugene Goossens, conductor of the Cincinnati Orchestra, Eugene Ormandy, conductor of the Philadelphia Orchestra.

The principal talks were given by Dr. Louis Kaufman Anspacher, dramatist and lecturer and Dr. Damrosch, the latter mentioning eloquently, the part Dr. Koussevitzky and the orchestra have played in development of the Berkshire Symphonic Festival.

At the head table with Dr. and Mrs. Koussevitzky were Dr. Damrosch, Dr. Harry Woodburn Chase, chauncellor of New York University and president of the Lotos Club; Mr. O'Connell, Miss Gertrude Robinson Smith, president of the Festival; George E. Judd, manager of the orchestra; George W. Edman, clerk of the Festival trustees; Mrs. Clara Clemens Gabrilowitsch, daughter of Mark Twaine; Rose Bampton, Igor Gorin, Olin Downes, James Montgomery Flagg, and Leonard Liebling who was the master of ceremonies.

Another Berkshire resident at the dinner was Dean Halvden Gregersen of Williams College.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

NOV 27 1939

American Concerts

Almost as though it were an answer to Gene Buck, who complained of the paucity of American music in the repertoire of symphony orchestras, Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave two concerts in New York, last week, which were composed entirely of American works. Perhaps, more than any other first-rate conductor, Dr. Koussevitzky has championed American composers. Olin Downes, music critic of the New York Times, says that to the best of his recollection no other leading orchestra of the country has devoted two of its subscription concerts exclusively to symphonic works by native composers.

Although the championing of American music could be carried to absurdity, and indulged in sentimentally, it is encouraging that a man whose musical taste is unquestioned, as is Dr. Koussevitzky's, should consider American music deserving of a major place in his organization

---

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 27 1939

Dr. Koussevitzky Praises Hartford Orchestra

Francis Goodwin, president of the Hartford Symphony, stopped to pay his respects to Dr. Serge Koussevitzky after the concert of the Boston Symphony Orchestra last Tuesday night.

The great conductor said he had heard great things about the Hartford Orchestra and that Ruth Posselt, last soloist with the orchestra, had talked a great deal about it.

"The Hartford Orchestra," he said, "is one of the really important musical movements in America."

The kindly Doctor was generous in his praise of Leon Barzin. "Mr. Barzin is one of the greatest conductors, in my opinion, in America today," said Dr. Koussevitzky.

Mr. Barzin has planned an all-orchestral program for the next concert on Tuesday, Dec. 19.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

NOV 27 1939

Lest any fans in the sports world be misled by headlines, that All-American program which the Boston Symphony played a few nights ago contained no compositions by Red Grange, Jim Thorpe or Bill Osmanski.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

NOV 27 1939

WORDS AND MUSIC By Samuel Chotzinoff

Three Major Orchestras Play During Week End

Boston, Philadelphia and NBC Aggregations Heard in Two Days

Musical doings of a high order that could not be duplicated anywhere else in the world enlivened our city this past week end. On Saturday afternoon the Boston Orchestra, with Dr. Koussevitzky discoursed more American music at Carnegie Hall, and in the evening at Studio 8H, Radio City, the incomparable Mr. Toscanini and the N. B. C. orchestra completed their fifth broadcast of their current Beethoven Cycle. Last night the Philadelphia Orchestra, Eugene Ormandy conducting and Rachmaninoff as soloist, began the first of three concerts devoted to the works of Rachmaninoff. Certainly New York is the World's Fair of Music at the momnt.

As at last Thursday's Boston concert Dr. Koussevitzky's all-American program on Saturday drew a capacity house including many standees. Does this indicate a solid interest in the native output on the part of local music-lovers or is it only one of those unaccountable and temporary enthusiasms which sometimes afflicts us? Of course a pair of concerts featuring American music only and performed by a great orchestra and a celebrated conductor may be considered a stunt as well as a musical event, and a stunt is likely to draw extra-musical attention. However, time will tell. Meanwhile, none can deny that the Bostonians have done a patriotic thing.

Dr. Koussevitzky played William Schuman's "American Festival Overture" (a first New York performance, Edward B. Hill's new violin Concerto Op. [illegible] Ruth Posselt as soloist; Mr. J. A. Carpenter's "Skyscrapers," with Dorothy Maynor, soprano, and Leonard Franklin, tenor, and Howard Hanson's Symphony No. 3. Mr. Carpenter's ballet seemed a bit dated. Mr. Schuman's overture, Mr. Hill's violin concerto and Mr. Hanson's symphony appeared to be well-made, in varying degrees derivative and often effective compositions.

Mr. Toscanini's broadcast brought forward Beethoven's First and Second "Leonore" overtures, the Eighth Symphony, the "Lento assai," and "vivace" movements from the last string quartet, and two excerpts from the "Prometheus" ballet. Hearing the two overtures at one sitting and judging both by one's remembrance of the Third is like getting a dramatic glimpse of Beethoven's creative method. Only a Beethoven would have been dissatisfied with the magnificent Second to the extent of writing a Third. And what a Third!

The first concert of the Rachmaninoff cycle at Carnegie Hall last night accounted for the Symphony No. 2 in E minor, the Concerto No. 1 in F sharp for piano and orchestra and the "Rhapsodie" on a Theme of Paganini. A great audience heard Mr. Rachmaninoff in beautiful renditions of his two piano works, and Mr. Ormandy in the Symphony. Many patrons of the Philadelphians will be glad to learn that Mr. Ormandy has reseated the orchestra in traditional Philadelphia fashion.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

NOV 27 1939

A Promising Debut

Pull and build-up frequently play foremost parts in the development of a professional singer. Within memory, there have been songbirds who attracted considerable public attention principally because their husbands had sufficient wealth to promote their activities successfully. There have been others who used the methods that were most in favor in the era of the Broadway ticker-tape and phone-book confetti receptions. They would dazzle for a season or two until the public discovered that their voices were less than divine and they were in need of further training. Thereupon they would return to the farm. Pictures and the radio also have helped to inflate some personalities largely for their own business purposes.

When a new singer appears upon the scene without such artful aids, it is an instance worthy of note. Such a one seems to be Dorothy Maynor who recently made her debut in New York. The critics were unanimous in their opinion that she possesses phenomenal natural talents and a fine musical intelligence, although they held that she needed further training. Serge Koussevitzky of the Boston Symphony had previously heard her and had described her as "a native Kirsten Flagstad." Until then, she had lived her 28 years in relative obscurity and had done no concert solo work. She was born in Norfolk, Va., the daughter of a Negro clergyman. It is predicted that she soon will be one of that eminent group of singers that now includes Roland Hayes, Marian Anderson and Paul Robeson and that attests to racial musical gifts. They have won their recognition against varied obstacles.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

NOV 27 1939

Boston Orchestra's New York Concerts Significant

Programs of American Music Cancelled This Fall Because Of Musicians' Union

Particularly significant was the presentation of programs of American music last weekend in New York by Serge Koussevitzky and the Boston Symphony Orchestra. Similar programs were scheduled earlier in the fall as a part of the American Festival Week sponsored by the American Society of Composers, Authors and Publishers but they were cancelled at the instance of the musicians' union.

Threatened To Withdraw

The union threatened to withdraw all other attractions arranged by Ascap's president, Eugene Buck and his associates if the non-union Boston orchestra appeared. The result of this was the presentation of the programs at Symphony Hall instead with Mr. Buck's blessing.

That the programs met with tremendous enthusiasm in Boston and again in New York is incidental. That they were given in New York though after the earlier difficulty with the union and given under the orchestra's auspices alone is significant. Their presentation is an indication of the importance of the Boston Orchestra, of Dr. Koussevitzky and the fact that American composers despite the many difficulties that have beset them, are a determined lot.

Discussed Unions

Only last week Dorothy Thompson and Westbrook Pegler discussed labor unions, particularly their activities in the amusement, entertainment and artistic fields. The Eagle published their discussions and also the letter of Thurman Arnold, assistant attorney-general in reply to an inquiry from the secretary of the Central Labor Union of Indianapolis. These discussions were prompted by Mr. Arnold's investigation of trade unions relative to alleged operations in "restraint of trade."

The Musicians' Union is affiliated with the stage hands and there often is the rub. Pegler in his column Saturday wrote:

Case of Willie Bioff

Willie Bioff, convicted of pandering in 1922, who became the labor dictator of the entire amusement industry, arrived at his position of power in the guise of the bodyguard for George E. Browne, also of Chicago, who is president of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada.

This enormous union of the manual and mechanical crafts of the stage, the screen and the night clubs is an important unit of the American Federation of Labor. Like many strictly local Chicago unions, it is ruled by strong-arm methods enforced by racketeers who never have been identified with toil or with the labor movement in the honest sense of the term.

Browne was appointed receiver of the Motion Picture Operators' Union of Chicago, a union legitimate in form but conducted as a racket, when Tommy Maloy, the business agent was killed or "pushed" several years ago. Maloy was shot dead by persons unknown who overhauled his car with another as he was driving on a Chicago boulevard. The job had paid Maloy enormous but incalculable sums.

The union was notorious as a racket and in view of the fate that befell Maloy it was not strange that Browne felt the need of a bodyguard.

Dorothy Thompson in her Friday column discussed the attempt of the American Federation of Musicians to expel Dr. Walter Damrosch in the spring of 1938. If they had succeeded, Dr. Damrosch would have been barred from conducting every orchestra in the country except the Boston Symphony. She added:

Mr. Damrosch's crime was to have testified adversely before the United States Senate on the Pepper-Coffee bill, providing for a reorganization of the Federal Arts Projects, which would have put them into the hands of the unions. Mr. Damrosch thought this would be bad for art and said so.

So he was handed shrdlu shrdl

So he was hauled up on the carpet and threatened with expulsion.

This same musicians' union exercises a veritable terror over any organizations that are dependent on musicians.

Public "Fed Up"

Commenting on Mr. Arnold's investigation of trade unions, Miss Thompson summarizes the attitude of the public in the following.

Now, this unreasonable restraint is constantly practiced by trade unions, and this, rather than their attempts to establish decent working standards, is what is getting the American public thoroughly fed up.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 27 1939

—MUSIC OF THE DAY—

Ormandy Inaugurates Rachmaninoff Cycle

Boston Symphony's All-American List; Pusateri Plays in Young Artist Series.

By MILES KASTENDIECK

This is a season of unusual happenings. One of the most outstanding is the Rachmaninoff Cycle being given by the Philadelphia Orchestra with Eugene Ormandy conducting and Rachmaninoff himself playing. Three concerts will be devoted to the works of the foremost pianist-composer of our day. Since the opening concert of the cycle in Carnegie Hall last night coincided with the 30th anniversary of Rachmaninoff's debut as conductor with the Philadelphia Orchestra, the event may be regarded as a testimonial. Those who knew of this significance rose when the celebrated musician entered the hall for the second half of the evening's program and the capacity audience followed suit in this tribute. Incidentally, the cycle might well observe the 40th anniversary of the founding of the Philadelphia Orchestra.

Newly arrived in America, Rachmaninoff conducted the orchestra on Friday, Nov. 26, 1909, at the Academy of Music, Philadelphia, in a program which listed his Second Symphony, the one with which the concert opened last night. Since that time he has been associated with the orchestra on numerous occasions both as composer and as pianist. Among the premieres of his works given by the Philadelphians have been the Choral Symphony, "The Bells" (1920), the Fourth Concerto (1927), the Rhapsody on a Theme of Paganini (1934) and the Third Symphony (1936). Thus the cycle had aroused special attention even before the opening program.

In the light of all these associations, an evening given over to the works of one composer has an interest that transcends the sameness which may, and did, result from such intensified concentration. Within this limitation, however, there existed such an essentially rich musical feeling and a display of resourcefulness, to say nothing of creative ability and pianistic achievement, that it was a remarkable experience.

While the orchestrations of Rachmaninoff are of an age that is passing (the strings are the bulwark of this style), thre is an individuality in his use of material that stamps his compositions as distinctive. The long melodic line, the dark-hued tonal effects alternating with brilliant flashes of musical thought, the continuous patter of innumerable notes—these are the familiar characteristics of his music. It has an enduring quality of musicality even when the listener has decided that the composer is overgenerous.

The program last night, besides the Symphony in E Minor, listed the Concerto No. 1 in F Sharp Minor and the Rhapsody on the Paganini Theme. With the Philadelphia strings in their usual form, the symphony sounded particularly well. It is an interesting commentary that the Ormandy arrangement of the orchestra (more or less traditional) led one to speculate on the possibility that the Stokowski arrangement (introduced last Tuesday) might not have brought about better balance since the strings are so prominent in these orchestrations.

The First Concerto, which Rachmaninoff played here last year, again left the impression of a brilliant, virtuoso work which young pianists might consider for their repertoire. But it was the Rhapsody that was the "novelty" of the evening. What a lusty old theme Paganini created that it should have so inspired Paganini himself, Brahms and Rachmaninoff to write variations that are thoroughly engrossing. Rachmaninoff's work is ingenious and rightfully takes its place among the very few symphonic variations in the concerto style.

There was much of dazzling brilliance in this program and this performance, for the rapport between Ormandy and Rachmaninoff and between them and the orchestra led to a series of superb performances.

* * *

ALL-AMERICAN LIST

In a series of performances of superabundant skill and polish, culminating in a magnificent interpretation of Howard Hanson's Third Symphony, Serge Koussevitzky and the Boston Symphony Orchestra completed their "festival" of American music in Carnegie Hall on Saturday. It was an afternoon of achievement for both composers and performers.

The works on this All-American program were all composed within the last 13 years. Most recent of them was William Schuman's American Festival Overture composed last Summer and given its first New York performance at this time. It is lively music not too well-knit together and inclined on the raucous side, but then the composer says that the first three notes "will be recognized by some listeners as the 'call to play' of boyhood days . . . yelled on the syllables 'Wee-Awk-Eee' to get the gang together for a game or festive occasion of some sort." Even though the implication does not make the work program music, the boys must have had a spirited, noisy and sometimes rough time of it. The music has its American implications, all right.

Edward Burlingame Hill's Violin Concerto (1933) and John Alden Carpenter's "Skyscrapers" (1926), both of which had been heard in Brooklyn the previous evening, completed the first half of the program. Ruth Posselt, violinist, was again the soloist and Dorothy Maynor and Leonard Franklin assisted in the Carpenter work. Marked for a "first performance in New York," the Hill work actually had its first performance in Brooklyn on Friday night, but perhaps up in Boston they may still think of Brooklyn as another city. On second hearing, the concerto left the same impression of expert craftsmanship without much spontaneity. "Skyscrapers" was especially well received.

But Hanson's new symphony was the high point of the afternoon and the festival, too. There will be other opportunity to discuss the merits of this work. Suffice to point out that it had a sense of power, a breadth of vision, and an expression of intensity to place it in the forefront of American music composed on a large scale, and orchestrated with full comprehension of the potentialities of the modern orchestra. The performance of it in all its glory of sonority was stupendous.

* * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL 102

NOV 27 1939

MUSIC

Stravinsky to Conduct Boston Symphony Tomorrow Night

Igor Stravinsky, great but dwindling figure in modern music, will appear before the Rhode Island public tomorrow night in Metropolitan Theatre, as conductor of the Boston Symphony Orchestra.

The program will be all-Stravinsky. First comes "L'Oiseau de Feu," which, on June 25, 1910, notified the world—or, at any rate, Paris—that a new star was rising. The music to be played tomorrow is a suite from the ballet, which deals with adventures of one Ivan Tsarevich, a folk-hero of Russia. He captures the fire-bird and then lets it go, after receiving a glowing feather as a gift. This feather, and later the fire-bird, protect him from the charms of the magician Kastchei, whom Ivan causes to die and whose captives he liberates.

Another favorite Stravinsky work, the suite from "Petrouchka," is on the program. This ballet is concerned with three puppets used by a magician in an entertainment at a fair. The music is rhythmically exciting, harmonically strange and arresting, wonderfully descriptive.

In the third work, the capriccio for piano and orchestra, Jesus Maria Sanroma, pianist of the orchestra will be soloist. Of this music, Stravinsky has written: "I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the 18th century. He regarded it as a synonym of the fantasia, which was a free form made up of fugato instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name." It is in three movements, played uninterruptedly.

Stravinsky will end the program with a suite from his "Jeu de Cartes," written for the American Ballet and first performed in 1937 in the Metropolitan Opera House. Lincoln Kirstein, as quoted by Larence Gilman from "Modern Music," says: "Three deals of straight poker are demonstrated, played literally according to Hoyle. Sudden apparitions of the Joker, to whom these rules do not apply, destroy the logical suits of the three hands. At the end of each deal, giant fingers of otherwise invisible croupiers remove the re-rejected cards.

"The musical opening of each deal is a short processional (march, polonaise, or valse) which introduces the shuffling of the pack. For the card-play—deals, passes, bets—there are group dances, solo variations, and finales, according to the familiar uses of classic ballet."

G. Y. L.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

NOV 27 1939

MODERN MUSIC

The Schuman Overture Is Dubbed An "Experimentation"

To the Editor of The Courant:—

What are we to expect from our moderns? Last Tuesday evening, we heard Dr. Koussevitzky and his men in something which William Schuman called an "American Festival Overture." Honestly, for a bit of relief, when I got home, I listened to some swing-band, and that, to my way of hearing, was much more musical than the Overture.

I think many of us had hoped that the age of experimenting was over, but composers are still trying stunts. Had Randall Thompson's E-Minor symphony been of the same order, I think many of the listeners might have been tempted to walk out, but in truth, it was one of the most interesting American symphonies I have yet heard. Forceful in the first movement, vigorous and healthy, languidly beautiful, even in the jazz-idiom in the second movement, with some resemblance to Mr. Gershwin's "American In Paris" and "Porgy and Bess," and yet individual. It had a most interesting Scherzo and a fine grand finale, which Dr. Koussevitzky failed to give the finish it deserved.

As for the Cesar Franck symphony, it is easy to see that Dr. Koussevitzky wasn't "tuned in" to Franck's wave-length, so to speak. It sounded as though he wished to finish the work as soon as he could. At any rate, for the most part, the reading was one of the most uninspired hearings I have yet heard of this all-too-popular and yet ever-noble work.

I talked with some of the boys after the concert and was told that Koussevitzky was giving some of these American works a "try-out." Go to it. Hartford folk haven't yet walked out on you, but we do know what is, and what is not real music. So, be cautious. We do prefer the best, even though we tolerate, and even applaud, that which sounds as though the demons from the inferno were running riot.

JOHN J. DUFFY.

Hartford.

10

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 27 1939

Toscanini Continues Beethoven Cycle

By PITTS SANBORN.

Arturo Toscanini directed last Saturday night the final program but one of his Beethoven series with the NBC Symphony Orchestra. The concluding concert will be broadcast not from Radio City but from Carnegie Hall.

On Saturday Carnegie Hall was the scene of the first local matinee this autumn by the Boston Symphony Orchestra; yesterday afternoon of a recital by the Canadian violinist Arthur LeBlanc; last evening of the opening concert in the Rachmaninoff cycle of three by the Philadelphia Orchestra and Serge Rachmaninoff.

The town Hall during the week end offered late on Saturday afternoon a characteristic theremin recital by the gracious and gifted Lucie Bigelow Rosen, and in the evening Saturday a recital by the capable French piano team of Violette and Helene Coffer-Chantal. Yesterday, beginning at 3 p. m., this hall presented serially Emile Baume, pianist; the New Friends of Music and Roland Hayes, tenor.

* * *

Mr. Toscanini's program was distinctly and delightfully out of the ordinary. It included two lovely excerpts from the ballet The Creatures of Prometheus, two movements from the last string quartet (op. 135) and the first and the second Leonore overtures, besides the Eighth Symphony, of which Mr. Toscanini's reading is justly celebrated.

The orchestral execution, heard over the air, seemed in every instance to be quite of the first order, and there was special interest in hearing the profoundly felt and exquisitely expressed interpretation of the slow movement of the quartet and the superbly dramatic performance of the second Leonore overture, which as a dramatic tone poem, though not in some other respects, is superior to the third Leonore, with its undramatic adherence to the sonata form. Memorable was Mr. Toscanini's emphasis of the telling pauses in this score.

Mr. LeBlanc again proved himself a fine and sensitive artist. His program opened with a sonata in G minor by Tartini, proceeded to a prelude in E major for violin alone by Bach, continued with the G major sonata of Brahms and A major sonata of Gabriel Faure and concluded with a miscellaneous group of shorter pieces.

It was a list calculated to test a violinist's command of both technic and style. Although the general word for Mr. LeBlanc's performance must be praise, one may select for special mention the poetic feeling and elevation of style that distinguished his reading of Brahms and praise him further for the sympathetic attention he continues to bestow upon Faure, a composer too commonly neglected in New York.

* * *

American Music.

The American composer was given a further hearing by the Boston Symphony Orchestra, and a large audience sat in on the demonstration with obvious pleasure. Serge Koussevitzky's program offered first local performances of William Schuman's American Festival Overture, Edward Burlingame Hill's Violin Concerto, op. 38, with Ruth Posselt as the soloist, and Howard Hanson's Third Symphony, besides the John Alden Carpenter Skyscrapers of Metropolitan Ballet memory.

The Schuman Overture is in need of polishing in the scoring, particularly in the first section where several badly distributed chords impede the flow of the music. Nor is the Fugue it boasts especially distinguished for the transparency of the lines. The piece does have a kind of ruthless energy, though, but one could find little of festive spirit in it.

The Hill Concerto, creditably played by Miss Posselt, shows much planning and technical knowledge. Besides an appealing slow movement the work communicates little, however.

Craftsmanship is evident in the Hanson composition, too, but here loudness rules the roost. There are forcefulness and a driving insistency in its favor, and a kind of impassioned speech in the second movement, Andante tranquillo—tranquil passion, in other words.

To one pair of ears Skyscrapers was the program's most rewarding feature. Order is its watchword, in spite of the apparent confusion of its crashing utterances. As writing it represents a thoroughly professional job. Dorothy Maynor, Negro soprano, sang the "bluesy" lines alloted to her excellently. Leonard Franklin, Negro tenor, was the other singer.

The Boston Symphony outdid itself in performing all the items.

* * * R. C. B.

THIS CLIPPING FROM
TAMPA, FLA.
TRIBUNE

NOV 28 1939

The Gulf Gleam

We still hope sometime to persuade Serge Koussevitzky, conductor of the Boston Symphony, to come to Florida and take a fishing trip on the Chassahowitzka River. Koussevitzky could catch fish in the Chassahowitzka, and besides it would be good publicity for Florida, the Chassahowitzka and Koussevitzky. Maybe Mr. Koussevitzky could bring along Andre Kostelanetz. If Mr. Kostelanetz and Mr. Koussevitzky got tired of the Chassahowitzka, Mr. Koussevitzky and Mr. Kostelanetz could try fishing in Lake Istdpogayoxee instead.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

NOV 28 1939

Serge Koussewitzky, conductor of the Boston Symphony Orchestra, was honered Saturday night by the Lotos Club of New York for his aid to American composers.

Among those who praised Mr. Koussevitzky at the dinner in the clubhouse, at 110 West Fifty-seventh Street, were Dr. Walter Damrosch, Dr. Henry Woodburn Chase and Gene Buck, the president of the American Society of Composers, Authors and Publishers.

Mr. Buck, who recently denounced several famous conductors for their neglect of American music, eulogized Mr. Koussevitzky for maintaining "an open door through which American composers can enter and be assured a fair and understanding hearing."

Dr. Damrosch praised the modern American composers for their mastery of technique and termed Mr. Koussevitzky "the leader in encouraging our young Americans."

Mr. Koussevitzky, in his response, criticized those who deride American composers by saying they are not of the caliber of Brahms and Beethoven .

"Our American composers don't have to be Brahms or Beethoven," he said. "What we need is composers who can give us the youth and the energy of our life. And these things our modern American composers can give us."

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

NOV 29 1939

Stravinsky Leads Boston Symphony

Presents Program of His Own Works at Metropolitan, Providence

The opportunity of hearing an all-Stravinsky program with the composer conducting brought an almost capacity attendance to the ample Metropolitan Theater, Providence, last evening. From comments of the outgoing throng, it was gathered that the thing to do having been done, reactions were not appreciative after all of this first performance for New England of "Jeu de Cartes," being the music for a ballet on the theme of three poker deals.

The orchestration is light, making a novelty in symphonic material that we found entirely intriguing. Also, the conductor worked his will in dynamic control. Composed on commission for the American Ballet which danced the work April 27, 1937 in New York, it holds no hint of Russian themes as in the "Petrouchka" and "Fire Bird" ballet suites of the second part of the program.

Stravinsky, an experienced writer for ballet, is said to have had much influence in the choreography and costuming of "Jeu de Cartes." The day may soon come when Symphony audiences will see coincidentally a screen picture of the ballet in action. Then the shuffle, deal, consideration, draw, bid, and bluff tactics would vivify the music; more clearly reveal its aptitude. G. E. Judd, Boston Symphony manager, who sat near, replied to this sense of lack that once he felt in the same way with the other two ballets in the symphony repertoire, but now he accepts them as pure music.

Taken then as music only for the ear, "Jeu de Cartes" appeals by its originality in use of pleasant melodic sections and for its satisfying integration. Thin it is not ever for a moment; the like may be enthusiastically said of the Capriccio for Orchestra and Piano Solo so charmingly, ably and elfishly featured by Jesus Maria Sanroma, whom the New York Herald-Tribune dubbed recently: "Boston's musical ward"—a phrase that the brilliant young pianist's many friendly admirers will see is not forgotten.

A pleasant surprise, these adjacent near-delicacies on a full orchestra foundation. One could not but liken their savory, admirably adjusted, subtle tangs to an inspired salad tossed together by the masterful, experienced mind of the taut little man on the podium. No heavy food this, but incomparably appetizing.

Unusual use of the flute marked both works, nor was ever this instrument put forward in a strictly solo capacity. It was leader with its fellows of the woodwinds in the engaging qualities of both pieces: arpeggios from the piano as light as a gay flitting of imagination, piano and flute in imitation, and once toward the end of the Capriccio, a strange sensation that Stravinsky had taken the whole body of responsive players upon a lift of his baton; given them a levitation impulse that was something of magic.

Let the people who do not accept new ideas easily go home comfortable in the homely Russian folk themes of "Petrouchka," joy in the perfections of the "Fire Bird" performance—its exciting Infernal Dance and the warmly lovely Berceuse—an exceptionally felicitous presentation.

A. C. R.

THIS CLIPPING FROM
OMAHA, NEB.
WORLD-HERALD

NOV 28 1939

A Star Appears

Dorothy Maynor, 28-year-old Negro soprano, was "discovered" only last summer by Sergei Koussevitzky. Yet today, after only one concert performance before critics, she is being acclaimed as an artist ready to take her place beside those other distinguished Negro singers, Contralto Marian Anderson, Baritone Paul Robeson and Tenor Roland Hayes.

Her quick rise from obscurity to the concert stage is a tribute, not only to Miss Maynor, but to the country in which she lives and the race to which she belongs—a race which, despite its troubles and its submergence, has kept a dance in its step and a song in its heart.

Royal flushes in three suits showed up in a Texas poker game. We won't say it was prearranged, although it looks a little like the rassling technique.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

NOV 28 1939

Boston Orchestra Plays In Providence Tonight

Igor Stravinsky, famous Russian composer, will conduct the Boston Symphony Orchestra in a program of his own works in the Metropolitan Theater, Providence, this evening. It will be the second for the season in the Boston orchestra's visits.

Music for three ballets: "The Firebird," "Petrushka" and "Jeu de Cartes," having its first New England hearing, are on the program. Besides the interest of Stravinsky's appearance, there will be the pleasure of hearing Jesus Maria Sanroma, Porto Rican pianist, as soloist in the Capriccio for Piano and Orchestra. This gifted and popular Boston musician was soloist when Dr. Koussevitzky gave the Capriccio its first American performance.

"Jeu de Cartes," describing in music three deals in a poker game, is Stravinsky's latest ballet. It was composed for and was first performed by the American Ballet in New York. The scene is the green table in a gaming house. Each deal is introduced by ceremonial music as the cards are shuffled and dealt. As the ballet was presented the play is followed minutely, the joker possessing the power of any card and usually controlling the outcome. After each showdown a giant hand emerged from the wings and moved the cards.

A. C. R.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 29 1939

MUSIC

And Musicians

Igor Stravinsky will conduct a program made up exclusively of his own compositions for the Boston Symphony Orchestra concert Friday afternoon and Saturday evening in Symphony Hall, Boston, this week.

Jesus Maria Sanroma will be piano soloist in the Capriccio for orchestra with piano solo, and the Cecilia Society Chorus conducted by Arthur Fiedler will take part in the "Symphonie de Psaumes" for orchestra and chorus.

Also programmed will be the first performance at these concerts of the noted composer's "Jeu de Cartes" and his Suite from the ballet "Petroushka."

* * *

The Pianoforte Club will give its next recital at the studio of R. Augustus Lawson in the Brown-Thomson Building Friday, Dec. 8, at 8:15 p. m. Composers included on the program will be Brahms, Bach, Chopin, Schumann, Sgambati, Grieg, Scott, d'Albert, Albeniz, Faure and Toch.

New officers of the club are Miss Natalie Katz, president; Albert DeVito, vicepresident; Miss Norma Schwartz, secretary, and Miss Frances Schwartz, treasurer.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

NOV 29 1939

New Honor for Dr. Hanson

One more artistic height was scaled by Dr. Howard Hanson, director of the Eastman School of Music, when his Third Symphony was played by the Boston Symphony Orchestra in the all-American program conducted by Dr. Koussevitzky last Saturday in Carnegie Hall, New York.

Just as the performance of Dr. Hanson's grand opera, "Merry Mount," by the Metropolitan Opera Company a number of years ago, was the crowning honor in this field, so the recognition extended by Dr. Koussevitzky and his premier band is about the highest mark to shoot at in the symphonic field.

Dr. Hanson's Third Symphony continues the creative power that caught the interest of the musical world more than fifteen years ago in the "Nordic" Symphony and that blossomed later in the "Romantic" Symphony. Critical estimate of his third work in this form leaves no room for doubt as to his place among the important influences in American music. Suggestions of Sibelius and Dvorak, noted by some of the critics in his new symphony, contrast with striking passages in which the composer speaks clearly in his own voice, presenting a clear, intelligible musical expression entirely his own.

Dr. Hanson's successes and growing fame are gratifying to all in Rochester who appreciate the difficulties in this field of artistic endeavor. He has brought distinction to the Eastman School and the city. Those who have watched the progress of his work have no hesitation in predicting an assured place for him in the nation's musical archives.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

NOV 29 1939

Committee Meets To Discuss Festival Plans

Ernest B. Dane, president of the Boston Symphony Orchestra and George E. Judd, manager, were in Pittsfield today to meet with a committee from the Berkshire Symphonic Festival to discuss plans for next summer's concerts.

At the meeting with Mr. Dane and Mr. Judd were Miss Gertrude Robinson Smith of Stockbridge, Festival president; Mrs. Bruce Crane, Laurence R. Connor and George W. Edman of the Festival board of trustees. The meeting followed luncheon at the Wendell Hotel.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 29 1939

MUSIC

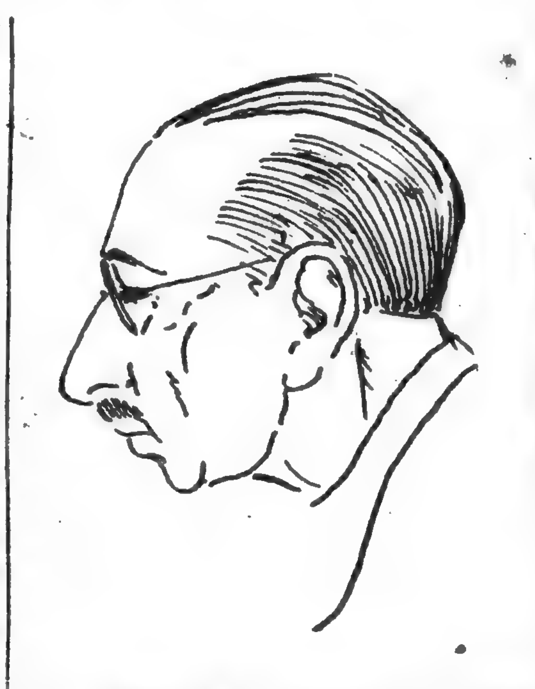
STRAVINSKY BOSTON SYMPHONY GUEST

Gives Reading of Own Works; Evening Is Treasurable

By G. Y. Loveridge

It is time, we think, that the world ceased to be amazed because its great men do not look like Greek statuary, professional weight-lifters, or lunatics. Lincoln was drawn and photographed not for his profile but for what he was. Napoleon could not have made three yards through the Notre Dame line. Many other important people appear quite ordinary and sensible.

So, when the door onto the stage of Metropolitan Theatre opened last night and there walked forth a slight, somewhat stooped, bespectacled man with his scalp showing at the back, no one had any real reason to exclaim: "Can this be the man whose music caused a riot in Paris, who, by his artistic daring and surging vitality, has lifted himself among the renowned members of the race?" It is just such men who do such things.



Pen Drawing of Stravinsky Made From Life by Martha Burnham a Few Hours Before Last Night's Concert.

Here, then, was Igor Stravinsky, surrounded by the Boston Symphony Orchestra and ready to give a reading of his own works. A seemly, but not overwhelming, applause welcomed him to the podium. He went to work without delay upon a program that moved, in general, chronologically backward, musically forward.

As a conductor, Mr. Stravinsky does not, of course, approach Dr. Serge Koussevitzky; but then, as a composer, Dr. Koussevitzky does not approach Mr. Stravinsky. If the orchestra did not have its customary colors and emphasis and single purpose, if it lacked the decisive control and authority of its familiar leader, it nevertheless did well for the guest, and the occasion itself was sufficiently unusual to command sustained attention.

Mr. Stravinsky conducts with energy and precision, if not with finish. Sometimes he waves the baton gently with a motion of the wrist, sometimes sweeps the disturbed air with both arms, again bobs his head, or throws his whole body into a demand for more power as he leads the way through the complicated rhythms and strange harmonies in which he has expressed and established himself as an individual, a man apart. He enjoys applause, and is not too dignified to show it, nor too selfish to share it.

He began with the music for the ballet "Jeu De Cartes," first performed on April 27, 1937, in the Metropolitan Opera House. It is occasionally pretty and occasionally jazzy, it has a surface appeal, but there is nothing about it, we thought, that would make one wish particularly to hear it again. Of course, it is not wholly fair to judge such a work on a single hearing and without sight of the action it is intended to accompany but that is probably the way most people will have to judge it.

The capriccio for orchestra with piano solo (finished in 1929) is far more interesting. Jesus Maria Sanroma, the soloist, executed his share of the score with splendid fire and virtuosity, displaying a variety of touch and a potent pulse of rhythm such as few pianists can hope to equal. It is Mr. Sanroma's kind of music, and he was at his brilliant best. After the performance, Mr. Stravinsky retired to the wings and sent Mr. Sanroma out alone for several rounds of applause.

The suite from "Petrouchka" was heard next. This was the best thing on the program, we thought, although Mr. Stravinsky was not able to make it sound as thrilling as is possible. There was not the atmosphere of revelry and witchery about it that there ought to be. Magnificent music. As he conducted this masterpiece of his 29th year, we wondered what he was thinking.

The still earlier music of "The Fire-Bird" ended the concert. Here, too, one might have asked a more colorful and luminous tone, a more subtle weaving of the spell; but, after all, one had seen the master, the very head in which these splendid fancies were envisioned, the very hands that had felt out the harmonies on the piano and set them down on paper. Such an evening cannot but be treasureable.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

NOV 29 1939

The two programs of American music played by the Boston Symphony orchestra in New York last week were well received. And the critics praised Dr. Koussevitzky for his efforts to encourage American creative talent in composition. As a matter of fact, no conductor of a great symphonic orchestra in this country has done more toward that end. The programs were the same as those presented in two concerts in Boston free to the public before the opening of the regular season. But in New York they were part of the regular subscription season. And as far as is known, no other orchestra has devoted such concerts entirely to the performance of American music. While it would not be wise to stress native talent too frequently in such a manner, a pair of such programs annually might well be featured in the schedules of our leading orchestras. Dr. Koussevitzky has pointed the way.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 29 1939

Dr. and Mrs. Francis P. Morin of Melrose street had as their overnight guests Mr. Jesus Maria Sanroma and Mrs. Sanroma and their daughter, Marisol Sanroma, of Boston.

Mr. Sanroma is pianist of the Boston Symphony Orchestra and was soloist at last evening's concert at the Metropolitan Theatre.

Dr. and Mrs. Morin had as their concert guest, Marilyn Keach.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 29 1939

Music

By G. Y. Loveridge

It is time, we think, that the world ceased to be amazed because its great men do not look like Greek statuary, professional weight-lifters, or lunatics. Lincoln was drawn and photographed not for his profile but for what he was. Napoleon could not have made three yards through the Notre Dame line. Many other important people appear quite ordinary and sensible.

So, when the door onto the stage of Metropolitan Theatre opened last night and there walked forth a slight, somewhat stooped, bespectacled man with his scalp showing at the back, no one had any real reason to exclaim: "Can this be the man whose music caused a riot in Paris, who, by his artistic daring and surging vitality, has lifted himself among the renowned members of the race?" It is just such men who do such things.

Here, then, was Igor Stravinsky, surrounded by the Boston Symphony Orchestra and ready to give a reading of his own works. A seemly, but not overwhelming, applause welcomed him to the podium. He went to work without delay upon a program that moved, in general, chronologically backward, musically forward.

As a conductor, Mr. Stravinsky does not, of course, approach Dr. Serge Koussevitzky; but then, as a composer, Dr. Koussevitzky does not approach Mr. Stravinsky. If the orchestra did not have its customary colors and emphasis and single purpose, if it lacked the decisive control and authority of its familiar leader, it nevertheless did well for the guest, and the occasion itself was sufficiently unusual to command sustained attention.

Mr. Stravinsky conducts with energy and precision, if not with finish. Sometimes he waves the baton gently with a motion of the wrist, sometimes sweeps the disturbed air with both arms, again bobs his head, or throws his whole body into a demand for more power as he leads the way through the complicated rhythms and strange harmonies in which he has expressed and established himself as an individual, a man apart. He enjoys applause, and is not too dignified to show it, nor too selfish to share it.

He began with the music for the ballet "Jeu De Cartes," first performed on April 27, 1937, in the Metropolitan Opera House. It is occasionally pretty and occasionally jazzy, it has a surface appeal, but there is nothing about it, we thought, that would make one wish particularly to hear it again. Of course, it is not wholly fair to judge such a work on a single hearing and without sight of the action it is intended to accompany but that is probably the way most people will have to judge it.

The capriccio for orchestra with piano solo (finished in 1929) is far more interesting. Jesus Maria Sanroma, the soloist, executed his share of the score with splendid fire and virtuosity, displaying a variety of touch and a potent pulse of rhythm such as few pianists can hope to equal. It is Mr. Sanroma's kind of music, and he was at his brilliant best. After the performance, Mr. Stravinsky retired to the wings and sent Mr. Sanroma out alone for several rounds of applause.

The suite from "Petrouchka" was heard next. This was the best thing on the program, we thought, although Mr. Stravinsky was not able to make it sound as thrilling as is possible. There was not the atmosphere of revelry and witchery about it that there ought to be. Magnificent music. As he conducted this masterpiece of his 29th year, we wondered what he was thinking.

The still earlier music of "The Fire-Bird" ended the concert. Here, too, one might have asked a more colorful and luminous tone, a more subtle weaving of the spell; but, after all, one had seen the master, the very head in which these splendid fancies were envisioned, the very hands that had felt out the harmonies on the piano and set them down on paper. Such an evening cannot but be treasurable.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

NOV 30 1939

School to Present Modern Dancers

Erika Thimey, director of the modern dance department at the King-Smith Studio School, and Hans Weiner, internationally known dancer of Boston, will be presented Sunday night at the Wardman Park Theater in a joint recital. The concert is being sponsored by the school.

Miss Thimey was head of the modern dance department of the North Shore Conservatory in Chicago for six years. During this time she became well known, both as a soloist and as the producer and director of the motion choir in the production of Handel's "Theodora" at the Field Museum, the "Buckingham Fountain Dance Spectacle" in Grant Park and mass dances at Soldiers' Field and Chicago Stadium.

In 1938 Miss Thimey met Hans Weiner and became his partner. Mr. Weiner has appeared for the last eight years with his dance group at the pop concerts of the Boston Symphony Orchestra.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

NOV 30 1939

His Place Secure

When Howard Hanson's "Merry Mount" was produced by the Metropolitan Opera Company his achievement was widely acclaimed by daily newspapers as well as music journals. The book, picturesque and widely different from the typical grand opera story, coupled with the originality of the music itself, offered opportunities for feature treatment of which writers readily availed themselves.

No less noteworthy, but lacking something in the popular journalistic appeal of the opera premiere, was presentation the other night of Dr. Hanson's Third Symphony in an all-American program of the Boston Symphony Orchestra, with the distinguished Dr. Koussevitzky conducting.

Not new to the field of the symphony is the director of the Eastman School of Music. It was fully 15 years ago that his Nordic Symphony first was played, to be followed a few years later by his Romantic Symphony.

Critical students of music, the reviews make clear, believe that Dr. Hanson, having distinguished himself in the field of teaching and of the opera, now, through his command of the difficult symphony form, has made secure his place as one of the important figures in American music.

That he is still a comparatively young man, means that music lovers may look forward to many more creative works as brilliant and original as those he has already produced.

THIS CLIPPING FROM
ISLIP, N. Y.
WEEKLY PRESS

NOV 30 1939

Suffolk Singing Group In New York Concert

The Babylon Festival Chorus will be presented in concert at Steinway Hall in New York City next Tuesday with Thelma Spear Lewisohn, soprano, as guest artist. Included in the program are two ambitious works of contemporary Americans: "Lament for Beowulf" of Howard Hanson and "Stabat Mater Speciosa" of Philip James. The performance of these two works won the praise of a select New York musical audience when presented before The American Society of Composers and Conductors at the Henry Hadley Studio in New York City last winter. A cycle of Walt Whitman poems set to music by Christos Vrionides, conductor of the chorus, will also be heard and will undoubtedly awaken the audience to the beauty of the text and the music.

Now in its third year the chorus continues to gain favor through the direction of its efforts toward the presentation of American works to American audiences.

During the past week there has been much favorable comment bestowed on Serge Koussevitzky, conductor of the Boston Symphony Orchestra, for his encouragement of young American composers by including on one program the works of at least five Americans. Among the works listed was the first performance of Howard Hanson's "Third Symphony."

DOROTHY MAYNOR IN DEBUT RECITAL

N.Y.Times Nov.2-1

Young Soprano of Negro and Indian Descent Sings Before Capacity House in Town Hall

GIVES 'DON GIOVANNI' ARIA

Music of Schumann, Schubert, Bach and Handel and Several Spirituals on Program

By OLIN DOWNES

When Dorothy Maynor, the young soprano of Negro and Indian descent, made her New York debut last night in Town Hall, she faced as many people as had been able to secure seats for the occasion, and volleys of flashlight photography, and a gathering of personages as well as music-lovers. For the fame of Miss Maynor had preceded her. Her performance at an informal occasion last Summer during the Berkshire Symphonic Festival, coupled with the publicity resulting from her achievement, had secured her public in advance of last night's occasion, and predisposed the audience in her favor.

The concert was inexcusably late in beginning. The instant the singer appeared there was a long applause. It was without doubt a difficult situation for a young artist of Miss Maynor's intelligence, seriousness and sensibility. She was evidently aware of the impression she was expected to make, and under exceptional tension. Before many minutes had passed she had proved her exceptional equipment.

Character of Voice

For Miss Maynor's voice is phenomenal for its range, character, and varied expressive resources. It is equally adapted to music of a lyric or dramatic character. The voice has power as well as rich color. The upper tones can be wildly dramatic, and need never be forced. There are many different tone-qualities available, and the voice, because of the singer's sensibility, changes color constantly in response to mood and dramatic inflection. Miss Maynor is also a good musician, with knowledge of style, a fine ear, inherent taste as well as sincerity.

Saying these things, it is immediately to be added that she gave different kinds of performances last night. She proved that she had virtually everything needed by a great artist—the superb voice, one of the finest that the public can hear today; exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. Her breath control is extraordinary, and it enables her to phrase with wonderful beauty and distinction of melodic line, and to maintain an exquisite pianissimo. Elsewhere, and no doubt largely as a result of nervousness, she was not at her tonal or interpretive best, and was inclined to force and to forget properly to "cover" her upper tones, which were not always free.

Sings "Louise" Air as Encore

There were unforgettable performances of such songs as the Handel "Sleep, Why Dost Thou Leave Me"; certain of the Schumann and Schubert songs; passages of Mozart, notably in the Pamina aria, and the superb performance of the air from "Louise," which she sang as an encore and which had better have been heard by the whole audience earlier in the evening. Here she was the consummate artist.

Bach's religious song, sung in English, "To Thee, Jehovah," might better have waited till the voice was warmed, though here again were sculptured phrases that connoted the distinguished interpreter. The great aria, "Tu che invoco," from Spontini's "Vestale," a noble air, showed more of the dramatic capacities of the organ, yet needed greater authority and rhetorical freedom in delivery. The singing of Schumann's "Du bist wie eine Blume" was an example not only of the beauty of the pianissimo but the manner in which, in the very tone itself, as created by Miss Maynor, the mood and emotional color of the situation is inherent—with or without the text; a characteristic of a born singer.

Gives Schubert Composition

The simplicity of Schubert is almost an infallible test of a singer's sincerity, and with the first notes of the "Gretchen am Spinnrade" the singer had seized her audience. The song was less perfectly sung than the "Ave Maria," added to the Schubert group as an encore, where the voice was played upon as an instrumentalist would play upon his violin, with an effect of unforgettable feeling and beauty. "Du bist die Ruh" was given its true intimacy and its difficult sustained line. But "Die Allmacht" was an instance when the singer forced and failed to cover tones.

It was inevitable that Miss Maynor would be asked to sing a group of Negro spirituals. Two of these, including the second "By and By," she did very beautifully. But her voice, singular as it may seem, is not the ideal voice for Negro spirituals. It has not in sufficient degree the negroid coloring. Best of all this group was the encore, sung without accompaniment, with remarkable tonal beauty and intensity of feeling—"The Crucifixion."

Last came a group of Wolf and Strauss, in which, with the exception of the opening phrases of "Zur ruh" and the haunting poetry of "Die Nacht"—a song which might never have been written if Schumann's "Mondnacht" had not preceded it—the singer was not heard to particular advantage. Why should any one sing "Kling," even if there is a high "C" with an "E" vowel on it? There was too much of the "E" sound, anyhow, in Miss Maynor's upper register!

Miss Maynor's first encore, before the "Louise" air, was Strauss's "Zueignung." With her astonishing gifts she should be wary of too much singing and too little deliberate study at this time. She should be able to reach almost any height as one of the leading concert singers of her generation. Arpad Sandor was her accomplished and conscientious accompanist.

THIS CLIPPING FROM
THE SPUR ✓
NEW YORK, N. Y.

DEC - 1939

● Guitou Knoop, a Frenchwoman born in Russia of Dutch parents, is showing at the Wildenstein Gallery a group of sculptures among which are several arresting portrait subjects, including Katharine Cornell, Serge Koussevitzky and Dr. Frederick A. Stock. Outstanding, however, is the Duchess of Windsor.

"The Duchess," said Mlle. Knoop, "is fascinating. She came to me with André Maurois, and returned for nearly twenty sittings, always at the lunch hour. For luncheon she never eats more than a capsule, which she carries, though she eats heartily later at high tea, when the Duke returns from golf. With me she was always punctual. Once she was five minutes late and apologized. When she first came in, her hat was down and I did not perceive her true beauty, but when she removed her hat I saw her very definite charm; it is in her forehead, and also in her smile."

THIS CLIPPING FROM
NEW YORK CITY
METRONOME

DEC - - 1939

Serge Likes Swing!

Dr. Serge Koussevitzky, conductor of Boston Symph made the statement: "*The Jumpin Jive*, it appears, not only has the power to make people dance, but also the glory to make serious composers think, then write, the most interesting music of these days." He says he loves the swing stuff.

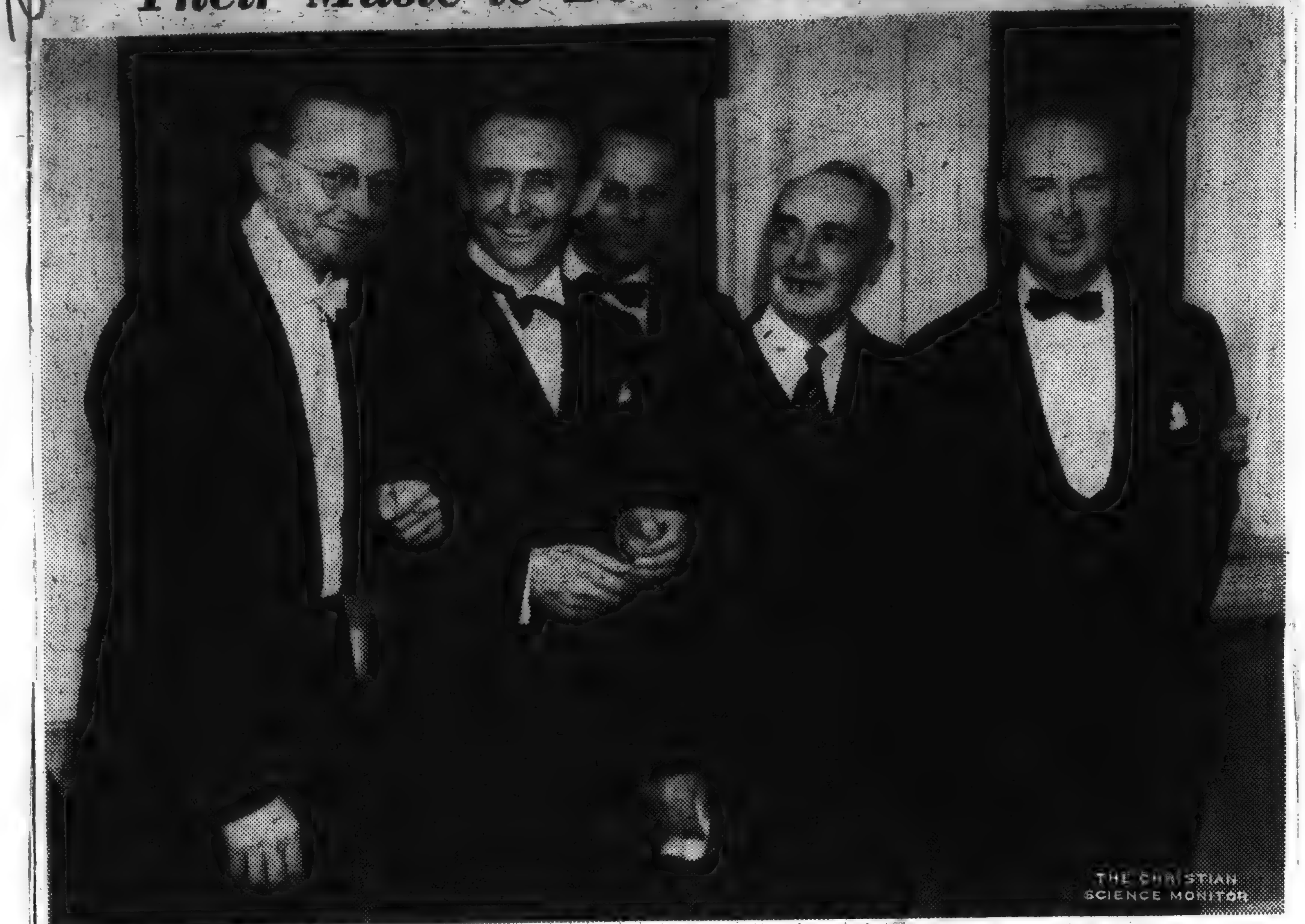
THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

DEC 1 - 1939

A NEW vocal star has risen on the musical horizon, and judging from the reception given her at her New York debut, she should rise high and far. She is Dorothy Maynor, negro soprano. She was "discovered" informally by Dr. Serge Koussevitzky during the Boston Symphony's summer festival a few months ago. Word of a "find" spread in advance and her New York debut was described by critics as a "sensation."

10

Their Music to Be Heard in New York


THE CHRISTIAN SCIENCE MONITOR

Conductor of Boston Symphony Orchestra and Four Composers

Left to right: Howard Hanson, Roy Harris, William Schuman, Dr. Koussevitzky, and John Alden Carpenter. The composers' works will be heard in the American programs to be given by the Boston Symphony Orchestra in Carnegie Hall, Nov. 23 and 25.

Monitor Nov 22 '39

TRANSCRIPT,

Nov 29

MUSIC

Boston Symphony In Providence

Providence music lovers turned out en masse last evening to applaud the all-Stravinsky program of the Boston Symphony Orchestra presented in the Metropolitan Theater. Led by the composer, the orchestra played four works, consisting for the most part of ballet suites, with a live and animated spirit.

The first of these, "Jeu de Cartes," was written for the American Ballet in 1936 and given at the Metropolitan Opera House the following year. It depicts a card game in ballet form, and is definitely one of Stravinsky's most refreshing works. Bubblingly humorous, the music has such color and verve that make it easy for the listener to form his own mental ballet. The lightning thrusts of instrument against instrument, written as only this master can write them, were a delectable introduction to the rest of the program.

Capriccio Is High Point

The second work, a Capriccio for orchestra and piano, written in 1929, was the zenith of the evening. With Sanroma as soloist in a part that might have been written for him, the three movements fled by gayly, capriciously. In the rapier-like passages, with a subtle orchestral background, the pianist reached his element. This was music that must have captured the imagination of even the dullest. The orchestra, as responsive as puppets on a string, felt the slightest gesture of the conductor-composer. In quicksilver fashion, the rhythms chased back and forth between piano and orchestra evoking picture after picture. The tumultuous applause did not fade until the soloist had been recalled four times.

After intermission audience and orchestra settled back to enjoy two well known ballet suites, "Petrouchka" and "The Fire Bird." It was difficult to discern who received more pleasure from the music, performers or listeners.

This was Stravinsky's night. Masterpieces, led in masterful style, by the master himself. Seldom do music audiences experience such exhilarating moments. As the echoes of the last note resounded through huge Metropolitan Theater, audience and orchestra stood to give this great artist his due. P. D. S.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

DEC 1 - 1939

Symphony Soloist

RUTH POSSELT

Ruth Posselt, the distinguished American violinist, who appears as the soloist at the coming symphony concerts on Friday afternoon and Saturday evening at Music Hall, arrived in Cincinnati Thursday with the applause of New York still ringing in her ears. Last Saturday she appeared as violin soloist with the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, at Carnegie Hall, an event which proved outstanding in the eyes of the important musical critics.

Olin Downes, music critic of the New York Times, in writing of Miss Posselt's playing of the violin concerto by the American composer, Edward Burlingame Hill, which was heard for the first time, stated:

"Miss Posselt in the performance of this work was completely authoritative, musicianly, sincere in her enthusiastic interpretation, and she observed a refinement and distinction of style appropriate to the music. She felt the form of the composition as a whole; her conception was unified. She allowed no nuance or fineness of phrase to escape her. The composer, like the audience, may well have been gratified by the manner in which his latest work was placed before the public."

THIS CLIPPING FROM
BLOOMFIELD, N. J.
Weekly
Independent Press

DEC 1 - 1939

Boston Symphony Will Give Concert In Unity Course

DR. SERGE KOUSSEVITZKY WILL BRING 110 MUSICIANS TO MONTCLTIR.

The entire Boston Symphony Orchestra with 110 musicians, Dr. Serge Koussevitzky conducting, will appear at the Montclair High School, on Wednesday evening, January 10th, as an extra event in connection with the celebration of the 20th anniversary season of the Unity Concert Course of Montclair.

Dr. Serge Koussevitzky

As this great orchestra appears only in certain University towns and other large cities of the east beside Boston and New York, it is a great opportunity for the musically minded people of the vicinity to hear, near at hand and with little effort, what a writer in a recent issue of Harper's Magazine calls "the greatest orchestra in the world."

In order to secure choice seats tickets should be procured at once at the Unity Institute office, 6' Church street, Montclair. Telephone Montclair 2-6770.

[illegible] DEBUT RECITAL

N.Y. Times ~~Nov. 21~~

Young Soprano of Negro and Indian Descent Sings Before Capacity House in Town Hall

GIVES 'DON GIOVANNI' ARIA

Music of Schumann, Schubert, Bach and Handel and Several Spirituals on Program

By OLIN DOWNES

When Dorothy Maynor, the young soprano of Negro and Indian descent, made her New York debut last night in Town Hall, she faced as many people as had been able to secure seats for the occasion, and volleys of flashlight photography, and a gathering of personages as well as music-lovers. For the fame of Miss Maynor had preceded her. Her performance at an informal occasion last Summer during the Berkshire Symphonic Festival, coupled with the publicity resulting from her achievement, had secured her public in advance of last night's occasion, and predisposed the audience in her favor.

The concert was inexcusably late in beginning. The instant the singer appeared there was a long applause. It was without doubt a difficult situation for a young artist of Miss Maynor's intelligence, seriousness and sensibility. She was evidently aware of the impression she was expected to make, and under exceptional tension. Before many minutes had passed she had proved her exceptional equipment.

Character of Voice

For Miss Maynor's voice is phenomenal for its range, character, and varied expressive resources. It is equally adapted to music of a lyric or dramatic character. The voice has power as well as rich color. The upper tones can be wildly dramatic, and need never be forced. There are many different tone-qualities available, and the voice, because of the singer's sensibility, changes color constantly in response to mood and dramatic inflection. Miss Maynor is also a good musician, with knowledge of style, a fine ear, inherent taste as well as sincerity.

Saying these things, it is immediately to be added that she gave different kinds of performances last night. She proved that she had virtually everything needed by a great artist—the superb voice, one of the finest that the public can hear today; exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. Her breath control is extraordinary, and it enables her to phrase with wonderful beauty and distinction of melodic line, and to maintain an exquisite pianissimo. Elsewhere, and no doubt largely as a result of nervousness, she was not at her tonal or interpretive best, and was inclined to force and to forget properly to "cover" her upper tones, which were not always free.

Sings "Louise" Air as Encore

There were unforgettable performances of such songs as the Handel "Sleep, Why Dost Thou Leave Me"; certain of the Schumann and Schubert songs; passages of Mozart, notably in the Pamina aria, and the superb performance of the air from

[illegible] as an encore and [illegible] rather have been heard [illegible] audience earlier in the evening. Here she was the consummate artist.

Bach's religious song, sung in English, "To Thee, Jehovah," might better have waited till the voice was warmed, though here again were sculptured phrases that connoted the distinguished interpreter. The great aria, "Tu che invoco," from Spontini's "Vestale," a noble air, showed more of the dramatic capacities of the organ, yet needed greater authority and rhetorical freedom in delivery. The singing of Schumann's "Du bist wie eine Blume" was an example not only of the beauty of the pianissimo but the manner in which, in the very tone itself, as created by Miss Maynor, the mood and emotional color of the situation is inherent—with or without the text; a characteristic of a born singer.

Gives Schubert Composition

The simplicity of Schubert is almost an infallible test of a singer's sincerity, and with the first notes of the "Gretchen am Spinnrade" the singer had seized her audience. The song was less perfectly sung than the "Ave Maria," added to the Schubert group as an encore, where the voice was played upon as an instrumentalist would play upon his violin, with an effect of unforgettable feeling and beauty. "Du bist die Ruh" was given its true intimacy and its difficult sustained line. But "Die Allmacht" was an instance when the singer forced and failed to cover tones.

It was inevitable that Miss Maynor would be asked to sing a group of Negro spirituals. Two of these, including the second "By and By," she did very beautifully. But her voice, singular as it may seem, is not the ideal voice for Negro spirituals. It has not in sufficient degree the negroid coloring. Best of all this group was the encore, sung without accompaniment, with remarkable tonal beauty and intensity of feeling—"The Crucifixion."

Last came a group of Wolf and Strauss, in which, with the exception of the opening phrases of "Zur ruh" and the haunting poetry of "Die Nacht"—a song which might never have been written if Schumann's "Mondnacht" had not preceded it—the singer was not heard to particular advantage. Why should any one sing "Kling," even if there is a high "C" with an "E" vowel on it? There was too much of the "E" sound, anyhow, in Miss Maynor's upper register!

Miss Maynor's first encore, before the "Louise" air, was Strauss's "Zueignung." With her astonishing gifts she should be wary of too much singing and too little deliberate study at this time. She should be able to reach almost any height as one of the leading concert singers of her generation. Arpad Sandor was her accomplished and conscientious accompanist.

THIS CLIPPING FROM
THE SPUR ✓
NEW YORK, N. Y.

DEC - 1939

● Guitou Knoop, a Frenchwoman born in Russia of Dutch parents, is showing at the Wildenstein Gallery a group of sculptures among which are several arresting portrait subjects, including Katharine Cornell, Serge Koussevitzky and Dr. Frederick A. Stock. Outstanding, however, is the Duchess of Windsor.

"The Duchess," said Mlle. Knoop, "is fascinating. She came to me with André Maurois, and returned for nearly twenty sittings, always at the lunch hour. For luncheon she never eats more than a capsule, which she carries, though she eats heartily later at high tea, when the Duke returns from golf. With me she was always punctual. Once she was five minutes late and apologized. When she first came in, her hat was down and I did not perceive her true beauty, but when she removed her hat I saw her very definite charm; it is in her forehead and also in her smile."

THIS CLIPPING FROM
NEW YORK CITY
METRONOME

DEC - - 1939

Serge Likes Swing!

Dr. Serge Koussevitzky, conductor of Boston Symph made the statement: *"The Jumpin Jive, it appears, not only has the power to make people dance, but also the glory to make serious composers think, then write, the most interesting music of these days."* He says he loves the swing stuff. ✓

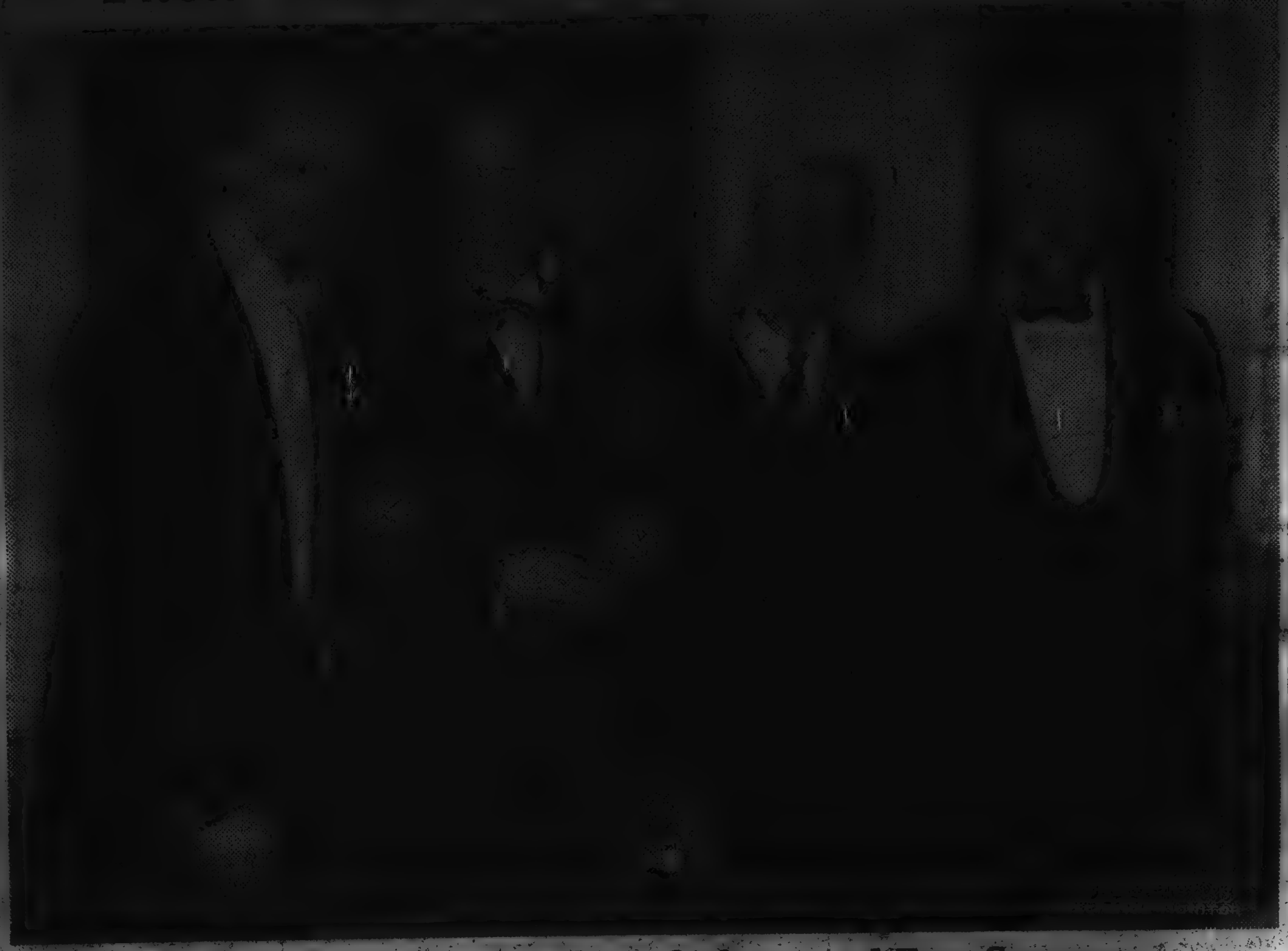
THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

DEC 1 - 1939

A NEW vocal star has risen on the musical horizon, and judging from the reception given her at her New York debut, she should rise high and far. She is Dorothy Maynor, negro soprano. She was "discovered" informally by Dr. Serge Koussevitzky during the Boston Symphony's summer festival a few months ago. Word of a "find" spread in advance and her New York debut was described by critics as a "sensation."

10

Their Music to Be Heard in New York



Conductor of Boston Symphony Orchestra and Four Composers

Left to right: Howard Hanson, Roy Harris, William Schuman, Dr. Koussevitzky, and John Alden Carpenter. The composers' works will be heard in the American programs to be given by the Boston Symphony Orchestra in Carnegie Hall, Nov. 23 and 25.

Monitor Nov 22 '39

TRANSCRIPT,

Nov 29

MUSIC

Boston Symphony In Providence

Providence music lovers turned out en masse last evening to applaud the all-Stravinsky program of the Boston Symphony Orchestra presented in the Metropolitan Theater. Led by the composer, the orchestra played four works, consisting for the most part of ballet suites, with a live and animated spirit.

The first of these, "Jeu de Cartes," was written for the American Ballet in 1936 and given at the Metropolitan Opera House the following year. It depicts a card game in ballet form, and is definitely one of Stravinsky's most refreshing works. Bubblingly humorous, the music has such color and verve that make it easy for the listener to form his own mental ballet. The lightning thrusts of instrument against instrument, written as only this master can write them, were a delectable introduction to the rest of the program.

Capriccio Is High Point

The second work, a Capriccio for orchestra and piano, written in 1929, was the zenith of the evening. With Sanroma as soloist in a part that might have been written for him, the three movements fled by gayly, capriciously. In the rapier-like passages, with a subtle orchestral background, the pianist reached his element. This was music that must have captured the imagination of even the dullest. The orchestra, as responsive as puppets on a string, felt the slightest gesture of the conductor-composer. In quicksilver fashion, the rhythms chased back and forth between piano and orchestra evoking picture after picture. The tumultuous applause did not fade until the soloist had been recalled four times.

After intermission audience and orchestra settled back to enjoy two well known ballet suites, "Petrouchka" and "The Fire Bird." It was difficult to discern who received more pleasure from the music, performers or listeners.

This was Stravinsky's night. Masterpieces, led in masterful style, by the master himself. Seldom do music audiences experience such exhilarating moments. As the echoes of the last note resounded through huge Metropolitan Theater, audience and orchestra stood to give this great artist his due.

P. D. S.

THIS CLIPPING FROM
CINCINNATI, OHIO
TIMES-STAR

DEC 1 - 1939

Symphony Soloist

RUTH POSSELT

Ruth Posselt, the distinguished American violinist, who appears as the soloist at the coming symphony concerts on Friday afternoon and Saturday evening at Music Hall, arrived in Cincinnati Thursday with the applause of New York still ringing in her ears. Last Saturday she appeared as violin soloist with the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, at Carnegie Hall, an event which proved outstanding in the eyes of the important musical critics.

Olin Downes, music critic of the New York Times, in writing of Miss Posselt's playing of the violin concerto by the American composer, Edward Burlingame Hill, which was heard for the first time, stated:

"Miss Posselt in the performance of this work was completely authoritative, musicianly, sincere in her enthusiastic interpretation, and she observed a refinement and distinction of style appropriate to the music. She felt the form of the composition as a whole; her conception was unified. She allowed no nuance or [illegible] of phrase to escape her. [illegible]

THIS CLIPPING FROM
BLOOMFIELD, N. J.
Weekly
Independent Press

DEC 1 - 1939

Boston Symphony Will Give Concert In Unity Course

DR. SERGE KOUSSEVITZKY WILL BRING 110 MUSICIANS TO MONTCLTIR

The entire Boston Symphony Orchestra with 110 musicians, Dr. Serge Koussevitzky conducting, will appear at the Montclair High School, on Wednesday evening, January 10th, as an extra event in connection with the celebration of the 20th anniversary season of the Unity Concert Course of Montclair.

Dr. Serge Koussevitzky

As this great orchestra appears only in certain University towns and other large cities of the east beside Boston and New York, it is a great opportunity for the musically minded people of the vicinity to hear, near at hand and with little effort, what a writer in a recent issue of Harper's Magazine calls "the greatest orchestra in the world."

In order to secure choice seats tickets should be procured at once at the Unity Institute office, 6[illegible] Church street, Montclair. Telephone Montclair 2-6770.

106

THE CHRISTIAN SCIENCE MONITOR

C.E.M.

Simon Barer

Piano soloist with the Boston Symphony Orchestra on Dec. 4 and 5.

Herald Dec 2 '39

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The seventh regular concert by the Boston Symphony orchestra was given yesterday afternoon in Symphony hall. Igor Stravinsky was the guest conductor. Jesus Maria Sanroma, pianist, was the soloist. The Cecilia Society chorus, Arthur Fiedler, conductor, assisted. The progam was as follows:

Stravinsky............"Jeu de Cartes"
Stravinsky
Capriccio for orchestra and piano
Stravinsky
Suite from the Ballet, "Petrouchka"
Stravinsky
"Symphonie de Psaumes" for orchestra and chorus

This was a singularly representative concert by which to show the qualities of Stravinsky as a composer. Anyone hearing the above program could form a very fair idea of the development and nature of Stravinsky's music. Under the composer's careful and precise direction, at the hands of a splendid orchestra, now if at any time might the merits of this widely and bitterly discussed figure in the world of music be appraised.

Mr. Stravinsky has not been fortunate recently in the kind of criticism he has attracted. The official point of view no longer stands aghast at the radicalism of the composer of the "Sacre;" rather does it shake its head dolefully and deplore the "sterility" of his later scores. This cry has been eagerly taken up by the writers of popular books and seized upon without reflection by those who never cared for Stravinsky's music anyway. No wonder that the composer has been moved to come out in print and on the lecture platform in defense of his own ideas.

An example of this critical hostility, which trounces the artist when he is witty and sneers at him when he is solemn, was the almost unanimous disapproval of "Jeu de Cartes" by the New York press. Why? Here is a score that is certainly both adroit and amusing. Its combinations of instrumental sonorities are ingenious and effective. It does what it sets out to do as ballet music.

Moreover, it stands alone in the concert hall, without benefit of the stage, and can be enjoyed as "music for the theater," a suite of dances for which a program is unnecessary. It is, perhaps, a trifle long and is somewhat indeterminate at the outset. That it is deliberately imitative at certain points is nothing against it, rather does that characteristic add to our pleasure in the composer's wit. The "Card Game" was played yesterday for the first time in Boston, and its success ought to insure it a place in the repertoire.

The Capriccio for orchestra and piano—note that order—is another aspect of Stravinsky's musical wit. Actually the piano is often more of an accompaniment, when the main part of our attention should be focused on the remarkable orchestration. The balance between piano and orchestra, the strong rhythmic propulsion, these are the interesting features of the Capriccio. We are not supposed to look for more in the music than an instrumental tour de force, in short a Caprice. Mr. Sanroma was an admirable interpreter of this work, projecting it with the crispness of attack and cleanness of technique that it requires.

"Petrouchka" needs no introduction here; its marvelous and exhilarating qualities have long been appreciated the world over. Mr. Stravinsky, as might be expected, saw to it that the performance was a straightforward reading with no tricks of expression. There were, thus, changes from other performances that on the whole made the music clearer. As the years pass, it becomes more and more evident that the score of "Petrouchka" does not need the stage action, in spite of the extreme realism of some of the details. Mr. Stravinsky himself seemed happier as conductor in letting us hear all there was in the music, we imagine, than he would had be been hampered by choreographers and stage directors.

We have left little space for discussion of what is, all in all, Stravinsky's noblest orchestral work. As excuse we can plead that the Symphony of Psalms is well known here. It is a remarkable example of economy of means producing a startlingly impressive and original setting for the Latin text of some of the Psalms. It has been called by its enemies "meretricious," but music connected with religion has often been called that out of prejudice. Performed as it was yesterday, with the last movement intoned so deliberately and solemnly, the Symphony of Psalms is the reverse of cheap or shoddy. The curious instrumentation, with such dependence on the wind and with the high strings omitted, is doubtless what gives the Symphony its austere and simple character. It remains the most important work of Stravinsky's later years, and repetitions have served to increase our respect for it.

Mr. Stravinsky was cordially received yesterday, and there were few indications that a whole concert of his works was too much for the Friday afternoon public. Praise should also go to Mr. Sanroma, of course, and to the Cecilia Society chorus, which Arthur Fiedler had trained.

The concert will be repeated tonight. Next week Dr. Koussevitzky will conduct Mozart's Symphony in C major K. 338, the finale of Mahler's 9th Symphony and Schubert's Symphony No. 7 in C major.

THIS CLIPPING FROM
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

DEC 1 - 1939

Boston Symphony Favors Montclair

Orchestra Appears in Few Towns of Its Size.

When the Boston Symphony Orchestra comes to Montclair on Jan. 10 to play at Montclair High School as the extra event in the twentieth season of the Unity Concert Course, the management of that orchestra singles out this town as an especial favorite. This musical organization makes it a practice to appear in few places the size of Montclair, specializing in university towns and the larger cities of the East.

In Boston, as well as in other cities where this orchestra appears, it has become an institution. When Dr. Koussevitzky lifts his baton at the beginning of the season in Boston, many seats in Symphony Hall hold the same occupants as in the early days of the concerts, which began in 1881. The same seats have been kept in many a family for generations, to be passed along with the family portraits and silver from mother to daughter.

The Montclair committee which has planned the twentieth season is composed of Mrs. Howard B. Allen, Mrs. Edgar A. Bates, Mrs. Herbert G. Bell, Percival F. Brundage, Mrs. Louis A. Cerf, Harold V. Coes, Frank J. Hutchinson, Karl M. Mann, Mrs. Andrew G. Osborne, John B. Pratt, Mrs. Harold S. Sloan, Mrs. Edgar S. Stehli.

A special committee has bas been appointed to assist with the appearance of the Boston Symphony Orchestra, including Mrs. F. C. Bethell, Mrs. J. Graham Carswell, Mrs. George F. Carnwell, Mrs. Percival T. Gates, Mrs. Adolph Keuffel, Mrs. Burdette E. Snyder, Mrs. Harold C. Stoker, Mrs. Charles D. Whidden, all of Montclair, and Mrs. Charles W. Holton and Mrs. Henry R. Johnston of Essex Fells. Tickets for the concert are on sale at the Unity Institute office, 67 Church Street, telephone Montclair 2-6770.

THIS CLIPPING FROM
CLEVELAND, O.
Euclid Weekly Observer

DEC 1 - 1939

CONDUCTS CONCERT — Dr. Serge Koussevitzky will direct the Boston Symphony orchestra in a concert at Public Music hall Friday, Dec. 15, under auspices of the Cleveland Museum of Art. Beginning at 8:45 p. m., the concert is another in the series sponsored by Cleveland Concert Chorus under direction of Mrs. Emil Brudno. The program includes compositions from Mozart, Debussy, Ravel and Tchaikovsky.

By and From Stravinsky

C.E.M. Dec 2

By L. A. Sloper

Igor Stravinsky, distinguished composer, and presently guest professor of poetry at Harvard, directed the Boston Symphony Orchestra yesterday in a program of his own works. The concert, which will be repeated tonight in Symphony Hall, offered a suite from the recent ballet, "Jeu de Cartes"; the Capriccio for orchestra and piano solo, with J. M. Sanromá as pianist; the "Pétrouchka" suite, and the "Symphonie de Psaumes," with the Cecilia Society chorus.

Mr. Stravinsky has been a famous figure in the musical world, and even outside it, for a quarter-century. Opinions differ on whether he is the "greatest" composer of his time, but there is no doubt that he has been the strongest musical influence on his generation and on that which has followed it. Only a few individualists among composers, and a larger number of faithful followers of the Romantic tradition, have been able to write, since 1913, as if Stravinsky had not written.

This, therefore, was an occasion. The audience received it accordingly. Mr. Stravinsky was warmly greeted on his appearance, more warmly applauded after the several items of the program, and at the close he received an ovation.

The only work unfamiliar to Boston on this week's list is the suite from the ballet, "Jeu de Cartes." This work was written for the American Ballet, and produced by them at the Metropolitan Opera House in New York on April 27, 1937. At that time it seemed to me that the best thing about the production was the décor and costumes by Irene Sharaff. The score struck me as well adapted to the dancers' needs, but uninteresting as music, and certainly not for the concert hall.

That is the usual story about ballet music: it needs the action of the theater, for which it was written. But yesterday I found the music more interesting in the concert hall than it had been in the theater. It seemed to me to be light, lucid, charming, economically devised, well scored, and even witty. It seemed to bear the same relation to the "Sacre" that Prokofieff's "Classical" Symphony bears to "Sept, Ils Sont Sept." But the suite is too long. The charm becomes a little tedious before its length has been run.

The "Capriccio" renewed the good impression it had made on its first performance in 1930, when also Mr. Sanromá was the soloist. Again it was brilliantly played.

"Pétrouchka" is a quite different matter under the composer's baton from the music as we are accustomed to hear it. The interpretation yesterday was straightaway. This must be the way Mr. Stravinsky wants it played, for although he is not a first-line conductor, he knows how to get an orchestra to play his own compositions. After hearing this performance, one understood better Mr. Stravinsky's complaint, some years ago in London, that Dr. Koussevitzky had misinterpreted one of his scores—I think it was the "Sacre"—by giving it too much expression. Certainly "expression" was lacking yesterday—but not rhythmic vitality.

The "Symphonie de Psaumes," you remember, was "composed to the glory of God and dedicated to the Boston Symphony Orchestra" at the time of the orchestra's fiftieth anniversary in 1930. It made an excellent impression on its first performance in Boston. A few years later it struck me as dry. Yesterday it seemed uneven. Without doubt it was sincerely conceived, but much of it sounded cerebral. The most satisfactory parts were the fugal introduction to the second section, and the final chorus—though that is too long.

THIS CLIPPING FROM
GLEN RIDGE, N. J.
WEEKLY PAPER

DEC 1 - 1939

Boston Symphony Will Give Concert In Unity Course

DR. SERGE KOUSSEVITZKY WILL BRING 110 MUSICIANS TO MONTCLTIR.

The entire Boston Symphony Orchestra with 110 musicians, Dr. Serge Koussevitzky conducting, will appear at the Montclair High School, on Wednesday evening, January 10th, as an extra event in connection with the celebration of the 20th anniversary season of the Unity Concert Course of Montclair.

As this great orchestra appears only in certain University towns and other large cities of the east, beside Boston and New York, it is a great opportunity for the musically minded people of the vicinity to hear, near at hand and with little effort, what a writer in a recent issue of Harper's Magazine calls "the greatest orchestra in the world."

In order to secure choice seats, tickets should be procured at once at the Unity Institute office, 67 Church street, Montclair. Telephone Montclair 2-6770.

GLOBE—

Dec 2 '39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Igor Stravinsky, one of the most conspicuous figures in the musical world for the past 30 years, is guest conductor of a program of his own compositions at the Boston Symphony concerts this week. The concerts are, therefore, Occasions with capital O.

When Mr. Stravinsky first appeared on the stage yesterday afternoon, he was greeted by a standing orchestra. The applause that followed each number was cordial—more so than is customary with the Friday audience, which as a rule is not fond of modern music. Whether this favorable demonstration was directed at an artistic personage or his works may be left to individual deduction.

First on the program was the score from "Card Game, Ballet in Three Deals," new to Boston. This was followed by the Piano Capriccio, with Jesus Maria Sanroma as soloist, and the suite from the ballet "Petrouchka," one of the true Stravinsky masterpieces. The afternoon ended with the dolorous vocal plangencies and the encircling gloom of the "Symphony of Psalms." The chorus for the latter was the Cecilia Society, trained by Arthur Fiedler.

As a conductor, Stravinsky's dominant characteristic is that of his later music—rhythm, rhythm and more rhythm. On the stand he is a dynamic figure, at times almost dancing in his efforts to bring out the sharp contrasts and the lively metrical efforts to wants. For subtle inflections of color, emphasis and the like, he apparently has little interest.

"Card Game" was given as a ballet at the Metropolitan Opera House, New York city, two years ago last April, the composer conducting. The characters of the ballet represent cards in a poker game, and the action has some sort of symbolism in which the "malice and knavery" of the Joker are finally routed when he is beaten by a royal flush in hearts.

To judge by a single hearing of the music alone, "Card Game"—like so many other ballet scores—would be much more effective in the theatre. One could sense a grotesque stage action. Purely as music, it is trivial, barren and mechanical. Take away the proverbial "sour" harmony of Stravinsky, and you might be listening to impish tunes by Delibes, Offenbach, Rossini or a Johann Strauss waltz.

The Piano Capriccio, composed 10 years ago, is in much the same vein and style, though perhaps a little funnier. The piano part is most exacting, and enjoyed at the hands of Mr. Sanroma a brilliant performance. Completely different in mood is the "Symphony of Psalms," which has always seemed to this reviewer a wilderness of desolation, a futile searching after strange effects.

Perhaps there were others in the audience who shared this writer's feeling that these three pieces are open to the charge Henry VIII is supposed to have made against Cranmer's sermons—that they "are all sauce and no substance." And rather vinegary sauce, at that.

"Petrouchka" is another story, a descriptive masterpiece, full of tumult, flavored with tenderness and humor as well as wit, conveying an irresistible picture of a motley bourgeois and peasant crowd at a Russian fair. This music has the juice of life.—C. W. D.

Youth Concerts

Trans. Dec 2 '39

The "Sold Out" sign for the Boston Symphony Orchestra, Inc., Youth Concerts is a familiar sight these days at Symphony Hall. Many factors have contributed to the success of this low-priced series. One is that Wheeler Beckett, the conductor, understands young people and never talks down to them. Another is that the majority of the audience comes within the same age group. Mr. Beckett has found from long experience with youth symphony concerts in San Francisco and Richmond that this unifying principle is the secret of success. Hence the present Youth Concerts are intended for high school age students only and except for necessary escorts from schools, the attendance of adults is discouraged.

The tie-up between the school music appreciation course and the Youth Concerts includes definite preparation for each concert in the series. The pupils do research on the composers represented on the program. They also study supplementary information on printed program notes prepared by Mr. Beckett.

The Youth Concerts are building future audiences for the Boston Symphony Orchestra. Though now officially affiliated with the Boston Symphony Orchestra, Inc., the concerts depend for financial support on the sustaining members' committee of the Youth Concerts Association of Boston, which turns to the public for support. The cost of the orchestra of 70 Boston Symphony players and other expenses are twice the admission receipts. When admissions range from 20 cents per concert for young people from the united settlements to a majority of seats at only 33 1-3 cents, with private schools entitled to limited number of seats at $1.00, symphonic music becomes available to thousands of music-hungry girls and boys. But the piper must be paid.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER

DEC 3 - 1939

Music Notes

A change has been made in the program of the Boston Orchestra ppearing on the Cleveland Concer ourse at Public Music Hall, Dec. 5. Instead of Prokofief's "Classi al Symphony" the famed orchestr nder Koussevitsky will open wit he Mozart C Major Symphony, No 38 . . .

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

DEC 3 - 1939

Simon Barer, pianist, will play the Rachmaninoff Second concerto with the Boston Symphony Orchestra, tomorrow and Tuesday, in Boston.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

DEC 3 - 1939

HERE AND THERE

. . . Serge Koussevitsky, conductor of the Boston Symphony, has been eulogized by Walter Damrosch and Gene Buck for his aid in presenting music by American composers . . . Harold Bauer has resigned the office as president of the the Beethoven association, which he has held for 20 years . . . Simplicity marked the funeral services for Artur Bodanzky held last Saturday . . . Mayor LaGuardia of New York was given a life membership in the American Federation of Musicians . . . Bouguslawski, concert pianist and composer, who was heard with Herbert Silberstein's Little Symphony in Davenport a few years ago, will celebrate his 25th anniversary on the concert stage with a recital next Sunday afternoon.

THIS CLIPPING FROM
CHARLESTON, S. C.
NEWS-COURIER

DEC 3 - 1939

THIS CLIPPING FROM
CLINTON, ILL.
JOURNAL - REPUBLIC

DEC 3 - 1939

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR

DEC 3 - 1939

THIS CLIPPING FROM
AKRON, OHIO
BEACON-JOURNAL

DEC 3 - 1939

New Star

A NEW VOCAL STAR has risen on the musical horizon, and judging from the reception given her at her New York debut, she should rise high and far. She is Dorothy Maynor, Negro soprano.

Miss Maynor was "discovered" informally by Dr. Serge Koussevitzky during the Boston Symphony's summer festival a few months ago. Word of a "find" spread in advance and her New York debut was described by critics as a "sensation."

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 3 - 1939

Schuman Wins First Award For Composer

Receives Commission by Town Hall and League; Is Writing a Quartet

William Schuman, American composer, who is a member of the faculty of Sarah Lawrence College, has received the first Award in Composition offered by Town Hall and the League of Composers. The choice was made by a committee, representing both organizations, which consisted of Aaron Copland, Mrs. Theodore Steinway, Mme. Olga Samaroff Stokowski and Randall Thompson. The award commissions its winner, who will receive $200 donated by the League of Composers, to write a work for a soloist or for chamber music ensemble suitable for performance in Town Hall. It is to be finished in time for performance this season, and will be offered to a soloist or group who are scheduled to appear in this auditorium. Mr. Schuman, on this commission, is writing his third string quartet, which should be ready in December.

He was born in New York in 1910, received the Bachelor of Science and Master of Arts degrees from Columbia University and later studied abroad. He now holds a Guggenheim fellowship. One of his symphonies has been played by the Boston Symphony Orchestra, and his prologue for chorus and orchestra has been performed in Carnegie Hall and at the Lewisohn Stadium.

Walter W. Naumburg, in a statement thanking the selection committee, expresses the hope that this award will become another important part of Town Hall's policy of enlarging the scope of its concert department so as to establish Town Hall as a vital force aiding music and musicians in America. The Town Hall Music Committee, of which Mr. Naumburg is chairman, also hopes that the new award will aid the prestige of creative artists in the manner in which its Young Artist's Award has aided performing artists.

All-Stravinsky

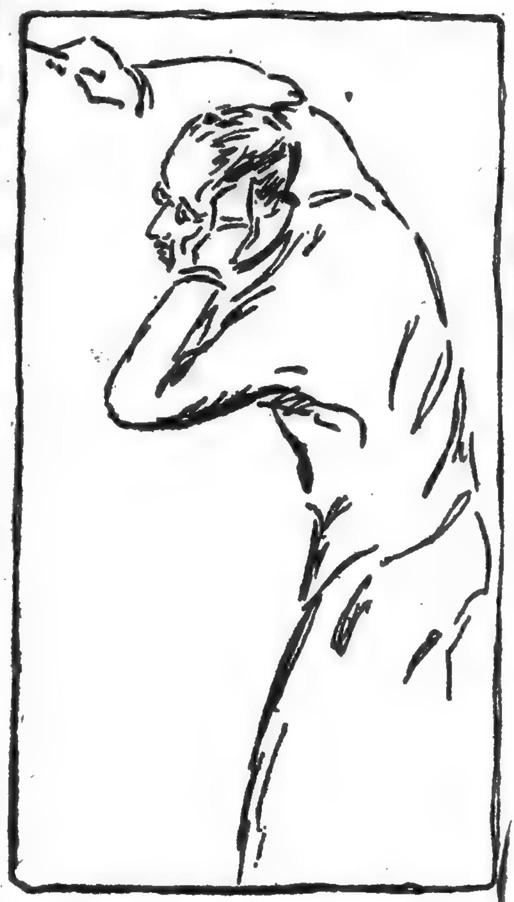
Transcript Dec 2 '39

Eminent Composer Conducts Boston Symphony Program of Own Works

The first performance by the Boston Symphony Orchestra of Stravinsky's "Card Game, a Ballet in Three Deals," was given yesterday afternoon in Symphony Hall with the composer conducting. The occasion was an all-Stravinsky program which further included the Capriccio for Piano and Orchestra written in 1929, the suite from Stravinsky's ballet, "Petroushka" and the "Symphony of Psalms," which was composed in 1930 for the 50th anniversary of the Boston Symphony.

The "Card Game" was composed in 1936 for the American Ballet where George Balanchine was in charge of the choreography, and it was first performed at the Metropolitan Opera House in New York city on April 27 of the following year. Mr. Stravinsky conducted this and the other numbers of the program with a virtuosity that is almost bewildering in one not primarily a conductor. We do not remember ever having heard a leader who managed to instill into his orchestra such an emphatic sense of rhythm.

He himself is all rhythm even when he stands perfectly still, seeming only to listen to the orchestra without moving a muscle. Actually in such moments he has, through his eyes or the play of facial expression, perhaps more perfect control over the orchestra than at other times.



IGOR STRAVINSKY
Testing orchestral sonorities as our artist caught him at a rehearsal for yesterday's program.

Symphonic Poker

This conductor's virtuosity was particularly evident in the "Card Game," which is a piece of virtuoso composition as well. The emotional content of this music, if any, is debatable. Its mastery of style and technique is not. Like most of Stravinsky's late compositions, it is prevailingly neo-classical and, if one must have this trend, then Stravinsky is by far its greatest master. Small wonder that he has fascinated and seduced so many of his contemporaries and juniors into imitations of his works. There was a time when it was the "Sacre" that one imitated. Now it is "Apollon Musagete," "Persephone" or the Piano Capriccio.

It is curious that Stravinsky, who represents, even more than Debussy before him, the revolt against Wagner and all Wagner represented, that Stravinsky himself seems to have hypnotized the generation that followed him much as did Wagner.

With the new Stravinsky style as such (it is not really very new any more), there can be no quarrel. As a style, a manner, it has the greatest charm. It is elegant, quick-witted, smooth, chic and it never commits an error of taste. It is a "smart," a decorative art. It is perhaps the ultimate realization of that divine "leggerezza," which Nietzsche set up as an ideal for all the arts: that art which is consciously shallow because of the profundities which it must veil.

Stravinsky uses quotations from Rossini to Ravel, sarcastic reference and purposeful banality to achieve ends which are consistently amusing, at times absolutely gallic in the dexterity of its wit and intellectual slight-of-hand. Whether one approves or disapproves of his aims, Stravinsky has succeeded brilliantly in what he attempted to do in his "Card Game."

Uninspired Capriccio

The Capriccio on the other hand is a singularly arid piece of music. Possibly it is intended to be dry. There is design to it and perhaps that is all Stravinsky wanted. But if Stravinsky was consciously avoiding emotion he must have intended to be entertaining in some abstract sort of way. Perhaps others were entertained. We just got tired.

Jesus Maria Sanroma polished the solo piano part off with a brilliance and stylistic perfection that must have warmed Stravinsky's heart.

The soloist in the Symphony of Psalms was the St. Cecelia Chorus and they had been superbly prepared by Arthur Fiedler to project such thoughts as were evoked in Stravinsky by the text of the Vulgate.

Curiously enough the eternally youthful score of "Petroushka," a piece which manages to be red-blooded and exciting, even sentimental and at the same time be vastly entertaining, this score deals with human emotions—though they be only those of a puppet. Could there be a connection there?

E. D.

The Boston Symphony, occupying the hall on the evening of the twenty-third and the afternoon of the twenty-fifth, offered two all-American programs, a not unprecedented compliment in New York, however, to the native composer on the part of a conspicuous symphonic orchestra. At the earlier concert Dr. Koussevitzky offered Arthur Foote's E major Suite for strings, Walter Piston's Concertino for piano and orchestra, the Third Symphony of Roy Harris, and the Second Symphony of Randall Thompson, none of these a local "first time" for New York.

The second program comprised William Schuman's "American Festival" Overture, E. B. Hill's Violin Concerto, J. A. Carpenter's "Skyscrapers," and Howard Hanson's Third Symphony. Here everything was new to this town except "Skyscrapers." The soloists were Ruth Posselt, violinist; Dorothy Maynor, soprano, and Leonard Franklin, tenor. The performances were admirable throughout and of the soloists Miss Posselt and Miss Maynor gave complete satisfaction.

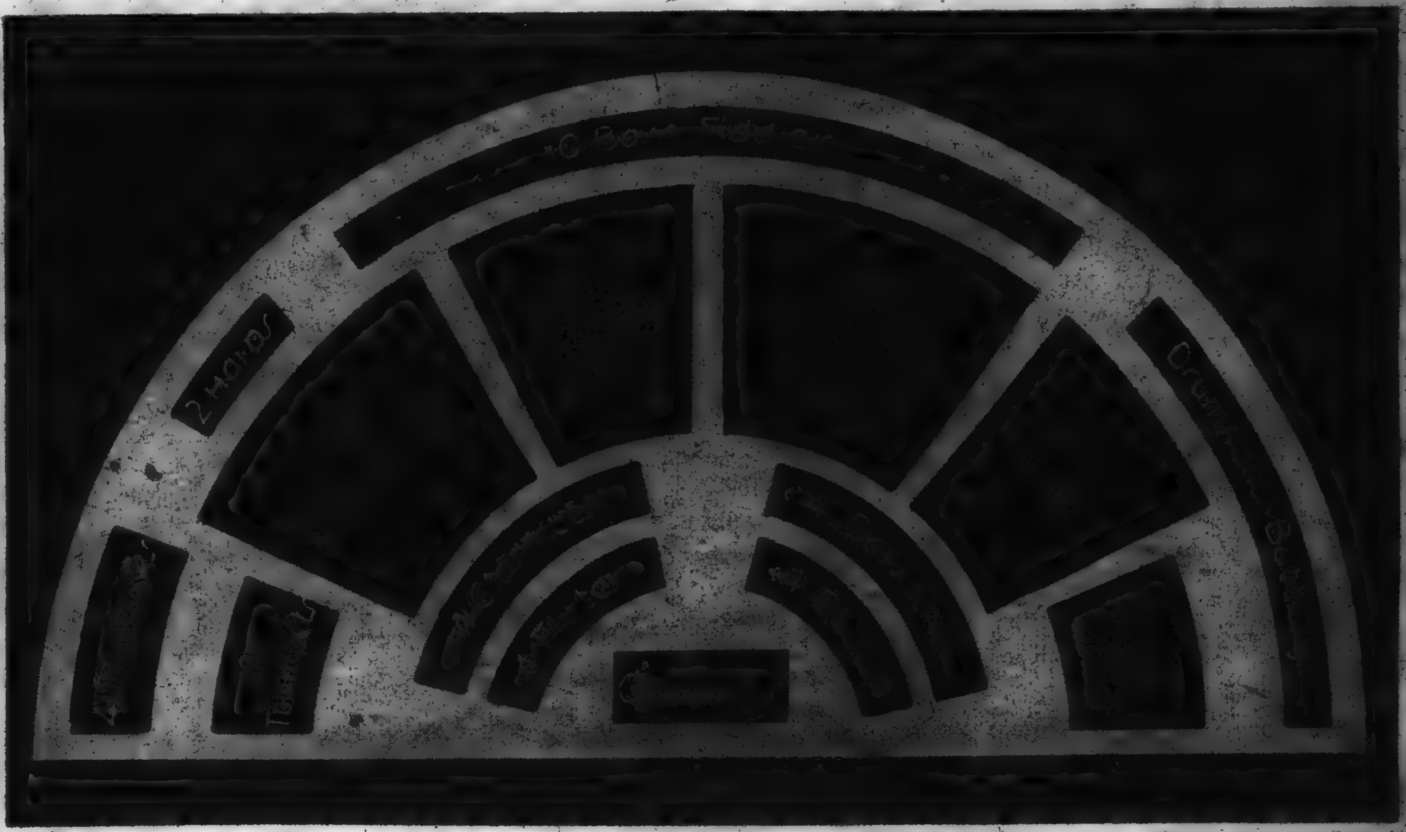
This is hardly the occasion for a detailed disquisition on the imposing array of worthy American compositions. The brief impression is enough. In the Third Symphony Mr. Harris gives convincing proof of his growth. Mr. Schuman, on the contrary, hardly lives up here to the promise shown in earlier work. The Thompson symphony and especially "Skyscrapers" stand up wonderfully well under the burden of gathering years. Of course the compositions of Mr. Piston and Mr. Hill show thorough technical training and valuable experience.

DECEMBER 2, 1939

THE CHRISTIAN SCIENCE MONITOR

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
DEC 3 - 1939

108



Stokowski maintains this orchestra arrangement gives best results—

THUNDER *over the* ORCHESTRA

By HOWARD TAUBMAN

LEOPOLD STOKOWSKI has fired the first shot in what may develop into a battle over orchestral seating this Winter. He made some radical changes in the placing of the musicians in the Philadelphia Orchestra and gave the public in Philadelphia and New York a chance to see and hear the new arrangement—the string instruments were moved back and the wind instruments moved forward. John Barbirolli, on tour with the New York Philharmonic-Symphony Orchestra, sounded an opposing salvo when he declared he saw no need for change. Arturo Toscanini and Serge Koussevitzky left their NBC and Boston Symphony Orchestras in their old positions, thus establishing neutrality or agreement with Mr. Barbirolli.

The fact that the issue created so much discussion is an eloquent comment on the increasing importance of the symphony orchestra in America's cultural scheme. Where thousands were acquainted with symphonic music several decades ago only if they chanced to be near a city with an orchestra of its own, now millions have the great virtuoso ensembles at hand through the radio, phonograph and sound film. The orchestra is becoming part of the national heritage.

WHEN you listen to a symphony orchestra you may be so swept up by the power and exaltation, grace and delicacy of the music that you may have no time or inclination to observe what instrument is doing what. If you happen to listen through radio or phonograph you are even less likely to visualize the components of the orchestra.

The modern symphony orchestra of 115 players is reasonably standardized. It has four general sections: strings, woodwinds, brasses and the percussion family. It has taken on its present-day proportions in the course of an evolution of three or four centuries. Three hundred years ago a composer wrote for the instruments that were available. It was only toward the end of the eighteenth century that a composer insisted on having a certain fundamental combination at his disposal. As instruments became better and composers expressed their ideas more grandiloquently, the size of the orchestra grew. There has been no change, however, in the set-up of four general sections.

THE string section is the basis of the orchestra today. Its divisions are not unlike those of the human voice. The *violins* are the sopranos of the string family; the *violas*, the altos or tenors; the *'cellos*, the baritones, and the *contrabasses*, known less elegantly in orchestral circles as the bull fiddles, the basso profundos.

The violin is the most sensitive of instruments. It can be manipulated to sing with the slow, gentle pace of a flowing stream, as Beethoven has decreed in the second movement of the Pastorale symphony, or the vertiginous, dizzying speed of the bumblebee in flight, as Rimsky-Korsakoff has required. Because the violin is so flexible, because its tone can be ethereal or grave, it carries a heavy share of the emotional burden of a composition. Essentially, however, the violin's is a small voice, and it can hold its own against its more powerful team-mates in the orchestra only through the weight of sheer numbers. There are as many as thirty-four fiddlers in a modern, full-sized symphony orchestra, divided into a section of eighteen first violins and sixteen second violins. Sometimes these two sections have different parts of a melody to sing; sometimes the second fiddles provide a web of tone while the first violins sing the melody; occasionally they sing the tune together while other instruments paint in the background.

THE fourteen violas, twelve 'cellos and ten bull fiddles are like a stepladder of big brothers to the violin. They let the fiddle behave as the prima donna most of the time, but occasionally they step out on their own. The viola is a sober fellow, but he can be tender. The 'cello is also sober, but he has a heart and a voice of gold. The 'cello tone is rich, dignified, full; composers use it for broad, elegiac music. When Saint-Saëns in his "Carnival of Animals" wished to suggest the sensuous, gliding swan, he called on the 'cello. The bull fiddle sounds like a rough, uncouth fellow; he spends a lot of his time growling and grumbling. And you can't blame him much. For years he served as a sort of echo to the 'cello. Even today composers don't lavish much regard on the bull fiddle. They let him spend most of his time "noodling," an orchestra man's word for playing unexciting background.

The woodwinds are the most excitable

STRING
VIOLIN
VIOLA
'CELLO
PERCUSSION
CLARINET
HARP
DRUMS

Key men of a great orchestra—

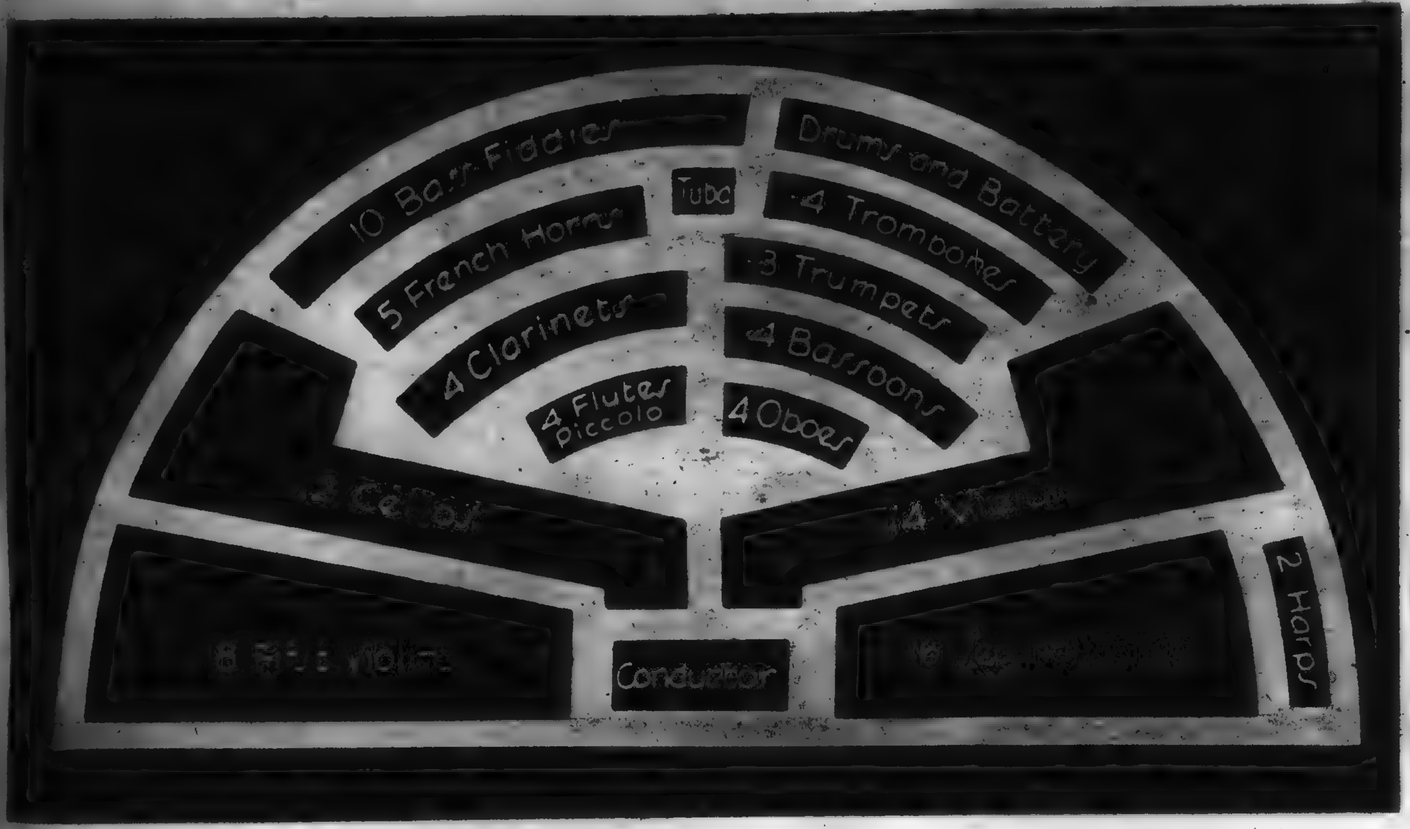
DO NOT FORGET
The Hundred Neediest

16

X

1

107



—but Toscanini keeps to the conventional orchestral seating.

people in the orchestra. They can be sweet and expressive, if they are asked to, but at the slightest provocation they jounce and pirouette. There are actually three separate families in the woodwind clan: the *flute, oboe* and *clarinet* groups.

THE unifying element is that the entire clan is made of wood. At least it used to be. Nowadays flutes are often made of silver, and one famous flutist is the proud owner of a platinum instrument.

The four flutes in the orchestra play with a limpid tone. They are extraordinarily airy and agile. When a composer wishes to suggest a bird, he turns to the flute. The fourth-string flute player also deals with the *piccolo* when that pipsqueak of an instrument is needed, and it is needed when a composer wants an exceptionally, high, piercing effect.

The clarinet family includes the clarinet and the *bass clarinet,* the latter with a lower range. In symphonic usage the clarinet has a smooth, creamy tone. Emile Zola expressed it felicitously when he said, "The clarinet represents sensual love, whilst the flute at most represents platonic love." There are four clarinets in a large orchestra, and the fourth man also plays the bass clarinet.

The oboe family, because of its double reed, is one of the most expressive in the orchestra. The oboe itself—there are four oboists in the largest orchestras—is given to poignant, sorrowful expression. It is the brooding spirit of the orchestra. Its slightly larger offspring, the *English horn,* has that quality also; it is well adapted to slow, plangent melodies. The English horn is something of a misnomer. It is not really a horn and the experts doubt whether it is English. The fourth oboist doubles on this instrument. The lowest-voiced chaps in the oboe family are the *bassoon* and the *contrabassoon.* The latter, which is played by the fourth bassoon, is the lowest of all. The bassoon itself is a useful instrument, but most valuable of all for rapid, staccato passages. It has been called the clown of the orchestra, and composers from Beethoven to Prokofieff have turned to the bassoon for some of their most charming comic passages.

As leaders argue over its placing, each instrument, from violin to tympani, continues to fill its appointed role.

NOW we come to the brasses. Theirs are the bright, sonorous, throbbing voices. They are rhetorical and oracular, brilliant and thrilling. There are, to begin with, five *French horns.* They have a golden, lustrous richness of tone. When Wagner wished to give the appropriate lift and heroism to his theme for Siegfried, the young hero, he assigned the music to the French horn. The *trumpets*—there are three of them—have brighter, more ringing voices. They are ideal for battle-cries and exultation. Then there are four *trombones,* with their solemn, low, noble and grandiose potentialities. Beethoven, who employed instruments cannily, never wasted the trombones. In the majestic Fifth symphony he saved them for the beginning of the fourth movement. When they enter, the tone becomes triumphantly resplendent. Finally there is the oom-pah man, the *tuba.* His voice is ponderous and slow-footed. Like the bull fiddle, he had scant shrift from *(Continued on Page* 19)

CONTRABASS FLUTE OBOE BASSOON

TRUMPET TUBA HORN TROMBONE

Some of the players of the Philharmonic-Symphony Orchestra.

Photos courtesy Philharmonic-Symphony Society of New York, Goro from Black Star, NBC and Globe.

16

X

(Continued from Page 5)

composers. Wagner, however, entrusted him with some of his full-bodied melodies.

The percussion family is a heterogeneous assortment of big and little instruments. The unifying factor is that the music—or, as some people say, the noise—is obtained by striking the instrument, rather than bowing or blowing. There are the *kettledrums* or the *tympani*, the *bass drum*, the *snare drum*, the *bells*, *cymbals*, *glockenspiel*, *celesta*, *xylophone*, *triangle*, *castanets*, *harp* and, sometimes, the *piano*.

THE busiest man in this family is the kettledrum player. He has four drums to look after. He tunes his instruments by increasing or lessening the tension on the drumhead, and if he has a lot of tuning to do, he keeps bobbing up and down, with his ear straining against his menagerie of drumheads.

Besides the tympanist, a large orchestra may have four other percussion manipulators. Their uses are manifold. They provide a rhythmic base and incidental sounds. In his "Danse Macabre," Saint-Saëns achieves an effect of rattling bones with a tune on the xylophone. If a composer wants a delicate tinkling, the triangle is his instrument. The celesta gives off an ethereal tone. Even more ethereal is the harp, and a major orchestra usually employs two.

Despite the size and diversity of the percussion family, composers keep inviting utter strangers in. Erik Satie wrote a score, "Parade," in which he prescribed the tapping of a typewriter. Richard Strauss used a rattle—yes, an ordinary rattle—in "Till Eulenspiegel." Castanets and tambourines are not considered intruders any longer, and gourds and other noisemakers have wormed their way into the orchestra.

WHEN you understand the tonal peculiarities and powers of each instrument, you can see the justification of the established and conventional seating of the orchestra. The instruments with the lightest, thinnest and smallest voices were placed forward. That meant the violins. The violas and 'cellos sat behind each section of fiddles. In midcenter were the woodwinds, and behind them the brasses, with the bullfiddles and percussion helping to bring up the rear. It was based on the simple theory that the loudest and strongest voices could afford to travel the longest distance.

The conventional seating was arrived at by conductors after decades of trial and error. It was only about a hundred years ago that the conductor came forward to lead the ensemble from a podium in the front. The orchestras of the eighteenth century were directed from the harpsichord, the ancient predecessor of the piano. In Dresden of the Seventeen Fifties, the harpsichordist, who was also the conductor, sat in the center of the stage. He was surrounded on all sides by his players.

Even when the orchestra attained what has been regarded as the modern seating there were always conductors who experimented with slight revisions. Mr. Stokowski, however, was not content with trifling experiments. Nor was his latest his first. Some years ago he moved his 'cello section to the right of the conductor where the second violins are seated in the conventional arrangement. He left the first violins in their accustomed places and seated the second violins and violas between the first violins and 'cellos.

His newest change was based, he said, on modern acoustical developments. Band shells are excellent resonators, he maintains, and experiments have shown that the tone that is reflected off the band shell wall behind the orchestra travels with greater intensity than that which moves in a direct line to the audience.

Mr. Stokowski therefore reasoned that the wise procedure would be to place the lighter-voiced strings in the rear of the stage, the woodwinds with their piercing voices in front, center, and the brasses and percussion at the side, up front.

THE critics thought that Mr. Stokowski's arrangement produced a marked improvement in the string tone. On the other hand, they complained of an increased blatancy of the brasses. An inconsistency in Mr. Stokowski's argument was also pointed out: the bull fiddles were placed against the rear of the band shell, whereas their logical place would be in front.

However, if the bull fiddles were lined up in front of the stage the audience would hardly be able to see any of the other instruments. As it was, listeners at the Stokowski concert said that the eye was robbed of some of its accustomed attractions. For the woodwinds and brasses have longer periods of idleness than the strings, and the strings are not clearly visible through the woodwinds.

Mr. Barbirolli, speaking for the status quo, said that he could not see why the woodwinds, for example, could not be made to play louder instead of moving the location of their chairs. He added that the present system had worked for at least a century and that great conductors had agreed in approving it.

It looks as though musicians will have something to discuss this Winter. The layman will pay less attention to the refinements of this dispute and more to the matchless web of tone that a modern orchestra can weave.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1939

Audience Divided on Stravinsky Concert

BY JOHN TEBBEL

AN elderly lady who sat in front of us during Stravinsky's concert here last week was evidently disturbed by what she heard. As the Russian wound up conducting the Boston Orchestra in his relatively new Jeu de Carte and the music ended on an indeterminate note, the lady turned to a friend and sniffed:

"It doesn't sound like much to me."

She revived during Sanroma's playing of the Capriccio, apparently enjoyed the Petroushka item and then disintegrated under the pressure of Stravinsky's version of the Firebird suite, conducted without "interpretation" according to his idea on that subject.

"Well," the elderly lady remarked as the concert ended, "I don't think he'll ever replace Bach."

Divided Opinions Heard

Intermission chatter and conversation picked up as the crowd left Metropolitan Theatre ran along two sharply divided lines. There were a good many people like our bewildered friend, to whom the three deals of The Card Game had sounded like nothing at all and the Firebird had fluttered around without fire. On the other side stood the usual crop of intellectuals who were too busy explaining what Stravinsky was trying to say to examine in any detail what he actually said.

However, it added up to the same conclusions: that Stravinsky, as composer, has progressed to the point in his musical thought where his audience is almost completely alienated; that Stravinsky as conductor is simply second-rate, just as most poets are poor readers of their own poetry.

Of course, it may be the audience's fault if it is alienated. Stravinsky has said repeatedly that he doesn't intend to compose what people think they want to hear, which is naturally his privilege but still a little rough on the people and not exactly in accordance with the theory that music is written for the benefit of listeners and not for the composer or his friends.

First Time for Many

Most of us last week heard Jeu de Carte performed for the first time, although it was composed three years ago. It is a ballet, the program says, depicting a poker game in three deals. We doubt if a poker fan, let alone a bridge addict, could have followed the play. Those who expected to hear something in the fiery, rhythmic pattern of Petroushka heard, instead, an odd blending of contemporary and classical ideas.

Jeu de Carte, one concludes, indicates little if anything of the direction Stravinsky's great talent may be expected to follow. It is excellent ballet music but he has written better. As concert music, it is facile and interesting but scarcely anything to stir either intellect or emotion. The horns emerge suddenly in phrases not unlike Beethoven but then they verge into dissonance. A section of pure classic beauty flows out and this is immediately succeeded by a syncopated rhythm strongly suggestive of Dixieland jazz.

It was the Firebird performance, however, which brought on a deal of headshaking in the audience. This early product of the composer is certainly his most successful with the general public and many concert-goers know it by heart. Put on records by Leopold Stokowski and the Philadelphia Orchestra, it has long been a best-seller. The Providence audience consequently expected something familiar, something it could follow and applaud itself for knowing, as is the custom of listeners.

Becomes an Interpretation

They found, however, that Stravinsky's literal conducting of the score is a long way removed from the interpretation customarily given it by other maestros. And it is odd that these interpretations, which Stravinsky professes to hate, do not vary greatly except in the response of the various orchestras whereas the composer's own conception of his music, which one assumes is the most accurate, turns out to be so sharply individual that it becomes, in effect, an interpretation.

At the very start, Stravinsky sets a tempo noticeably more rapid than is customary. This made a bad evening for the Boston orchestra's bassoon player, who got a half measure behind and never wholly caught up. It had an odd effect, too, on the weird glissandos which the strings play at the beginning. Ordinarily a section of brief, unearthly beauty it had a dragged-in-by-the-heels aspect as Stravinsky conducted it.

Some listeners were startled, too, by the eight measures or so connecting King Kastchei's dance with the berceuse, which are rarely heard in most versions of the score.

Majority Follow Stokowski

From the berceuse on through the finale, an immense gulf appears between the readings of a majority of conductors and that of the composer. The majority follow Stokowski's lead: they conceive these two sections as a long crescendo beginning with a theme set against a slow rhythm until it climaxes in the brass while the strings sound a thunderous, tense harmony overhead. Stravinsky's climax is not cumulative. It builds up mildly and, at the top, separates into a staccato statement by the brasses so that the tremendous, whirling conclusion comes almost as an anti-climax.

We do not presume to quarrel with Stravinsky; we only echo the complaint of our elderly friend: It doesn't sound like much to us.

THIS CLIPPING FROM
KANSAS CITY, MO.
Weekly Independent

DEC 23 1939

"Peter and the Wolf," Prokofieff's interesting symphonic story for orchestra and narrator, with Richard Hale, barytone, the guest-soloist, will be an arresting feature of the Philharmonic's second concert of the Matinee Subscription Series, at three o'clock on Wednesday (December twenty-seven), in the Music Hall of the Municipal Auditorium. This charming and unique music has been dramatized by the imaginative Russian to provide the audience with a mixture of both concert and theatre. The following "cast of characters" appears in the score: The Narrator, Richard Hale (who has participated in every performance of "Peter" with the Boston Orchestra under Koussevitzky); Peter, the String Quartet; The Wolf, Three Horns; The Bird, The Flute; The Duck, The Oboe; The Cat, The Clarinet; Peter's Grandfather, The Bassoon, and The Shooting of the Hunters, the Kettledrums and Bass drum. The scenes are Peter's yard, a meadow, a pond and a tree. Mr. Hale will also sing five songs by Daniel Gregory Mason titled "Russians" with sub-titles "Drunkard" — Concertina Player—A Revolutionary—A Boy—A Prophet. The English words are by Witter Bynner. The final "Pops" is December thirty-first (Sunday) at three o'clock in the Music Hall. Frank Sykora, first 'cellist of the Philharmonic will be guest soloist in Popper's Hungarian Rhapsody for Violincello and Orchestra.

THIS CLIPPING FROM
PROGRAM
NEW YORK CITY

DEC -- 1939

To Music Add Voice

SYMPHONY Orchestras, striving to win greater popular support, have added many novelties to their programs. Dancers, jazz-players, swing artists have all been comandeered. But now two great orchestras are trying a new experiment, one that appeals to the most cultured senses rather than to the emotions of the mob. Paul Leyssac, supreme master of the human voice, has been selected as Narrator for the performances of Prokofieff's "Peter and the Wolf" to be given by the Chicago Symphony on February 15 and 16 and the Boston Symphony on March 29 and 30. Paul Leyssac is one of those exquisite artists of whom the public, the lecture audience, gets far too little.

(Continued from Page 5)

composers. Wagner, however, entrusted him with some of his full-bodied melodies.

The percussion family is a heterogeneous assortment of big and little instruments. The unifying factor is that the music—or, as some people say, the noise—is obtained by striking the instrument, rather than bowing or blowing. There are the *kettle-drums* or the *tympani*, the *bass drum*, the *snare drum*, the *bells*, *cymbals*, *glockenspiel*, *celesta*, *xylophone*, *triangle*, *castanets*, *harp* and, sometimes, the *piano*.

THE busiest man in this family is the kettledrum player. He has four drums to look after. He tunes his instruments by increasing or lessening the tension on the drumhead, and if he has a lot of tuning to do, he keeps bobbing up and down, with his ear straining against his menagerie of drumheads.

Besides the tympanist, a large orchestra may have four other percussion manipulators. Their uses are manifold. They provide a rhythmic base and incidental sounds. In his "Danse Macabre," Saint-Saëns achieves an effect of rattling bones with a tune on the xylophone. If a composer wants a delicate tinkling, the triangle is his instrument. The celesta gives off an ethereal tone. Even more ethereal is the harp, and a major orchestra usually employs two.

Despite the size and diversity of the percussion family, composers keep inviting utter strangers in. Erik Satie wrote a score, "Parade," in which he prescribed the tapping of a typewriter. Richard Strauss used a rattle—yes, an ordinary rattle—in "Till Eulenspiegel." Castanets and tambourines are not considered intruders any longer, and gourds and other noisemakers have wormed their way into the orchestra.

WHEN you understand the tonal peculiarities and powers of each instrument, you can see the justification of the established and conventional seating of the orchestra. The instruments with the lightest, thinnest and smallest voices were placed forward. That meant the violins. The violas and 'cellos sat behind each section of fiddles. In midcenter were the woodwinds, and behind them the brasses, with the bullfiddles and percussion helping to bring up the rear. It was based on the simple theory that the loudest and strongest voices could afford to travel the longest distance.

The conventional seating was arrived at by conductors after decades of trial and error. It was only about a hundred years ago that the conductor came forward to lead the ensemble from a podium in the front. The orchestras of the eighteenth century were directed from the harpsichord, the ancient predecessor of the piano. In Dresden of the Seventeen Fifties, the harpsichordist, who was also the conductor, sat in the center of the stage. He was surrounded on all sides by his players.

Even when the orchestra attained what has been regarded as the modern seating there were always conductors who experimented with slight revisions. Mr. Stokowski, however, was not content with trifling experiments. Nor was his latest his first. Some years ago he moved his 'cello section to the right of the conductor where the second violins are seated in the conventional arrangement. He left the first violins in their accustomed places and seated the second violins and violas between the first violins and 'cellos.

His newest change was based, he said, on modern acoustical developments. Band shells are excellent resonators, he maintains, and experiments have shown that the tone that is reflected off the band shell wall behind the orchestra travels with greater intensity than that which moves in a direct line to the audience.

Mr. Stokowski therefore reasoned that the wise procedure would be to place the lighter-voiced strings in the rear of the stage, the woodwinds with their piercing voices in front, center, and the brasses and percussion at the side, up front.

THE critics thought that Mr. Stokowski's arrangement produced a marked improvement in the string tone. On the other hand, they complained of an increased blatancy of the brasses. An inconsistency in Mr. Stokowski's argument was also pointed out: the bull fiddles were placed against the rear of the band shell, whereas their logical place would be in front.

However, if the bull fiddles were lined up in front of the stage the audience would hardly be able to see any of the other instruments. As it was, listeners at the Stokowski concert said that the eye was robbed of some of its accustomed attractions. For the woodwinds and brasses have longer periods of idleness than the strings, and the strings are not clearly visible through the woodwinds.

Mr. Barbirolli, speaking for the status quo, said that he could not see why the woodwinds, for example, could not be made to play louder instead of moving the location of their chairs. He added that the present system had worked for at least a century and that great conductors had agreed in approving it.

It looks as though musicians will have something to discuss this Winter. The layman will pay less attention to the refinements of this dispute and more to the matchless web of tone that a modern orchestra can weave.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1939

Audience Divided on Stravinsky Concert

BY JOHN TEBBEL

AN elderly lady who sat in front of us during Stravinsky's concert here last week was evidently disturbed by what she heard. As the Russian wound up conducting the Boston Orchestra in his relatively new Jeu de Carte and the music ended on an indeterminate note, the lady turned to a friend and sniffed:

"It doesn't sound like much to me."

She revived during Sanroma's playing of the Capriccio, apparently enjoyed the Petroushka item and then disintegrated under the pressure of Stravinsky's version of the Firebird suite, conducted without "interpretation" according to his idea on that subject.

"Well," the elderly lady remarked as the concert ended, "I don't think he'll ever replace Bach."

Divided Opinions Heard

Intermission chatter and conversation picked up as the crowd left Metropolitan Theatre ran along two sharply divided lines. There were a good many people like our bewildered friend, to whom the three deals of The Card Game had sounded like nothing at all and the Firebird had fluttered around without fire. On the other side stood the usual crop of intellectuals who were too busy explaining what Stravinsky was trying to say to examine in any detail what he actually said.

However, it added up to the same conclusions: that Stravinsky, as composer, has progressed to the point in his musical thought where his audience is almost completely alienated; that Stravinsky as conductor is simply second-rate, just as most poets are poor readers of their own poetry.

Of course, it may be the audience's fault if it is alienated. Stravinsky has said repeatedly that he doesn't intend to compose what people think they want to hear, which is naturally his privilege but still a little rough on the people and not exactly in accordance with the theory that music is written for the benefit of listeners and not for the composer or his friends.

First Time for Many

Most of us last week heard Jeu de Carte performed for the first time, although it was composed three years ago. It is a ballet, the program says, depicting a poker game in three deals. We doubt if a poker fan, let alone a bridge addict, could have followed the play. Those who expected to hear something in the fiery, rhythmic pattern of Petroushka heard, instead, an odd blending of contemporary and classical ideas.

Jeu de Carte, one concludes, indicates little if anything of the direction Stravinsky's great talent may be expected to follow. It is excellent ballet music but he has written better. As concert music, it is facile and interesting but scarcely anything to stir either intellect or emotion. The horns emerge suddenly in phrases not unlike Beethoven but then they verge into dissonance. A section of pure classic beauty flows out and this is immediately succeeded by a syncopated rhythm strongly suggestive of Dixieland jazz.

It was the Firebird performance, however, which brought on a deal of headshaking in the audience. This early product of the composer is certainly his most successful with the general public and many concert-goers know it by heart. Put on records by Leopold Stokowski and the Philadelphia Orchestra, it has long been a best-seller. The Providence audience consequently expected something familiar, something it could follow and applaud itself for knowing, as is the custom of listeners.

Becomes an Interpretation

They found, however, that Stravinsky's literal conducting of the score is a long way removed from the interpretation customarily given it by other maestros. And it is odd that these interpretations, which Stravinsky professes to hate, do not vary greatly except in the response of the various orchestras whereas the composer's own conception of his music, which one assumes is the most accurate, turns out to be so sharply individual that it becomes, in effect, an interpretation.

At the very start, Stravinsky sets a tempo noticeably more rapid than is customary. This made a bad evening for the Boston orchestra's bassoon player, who got a half measure behind and never wholly caught up. It had an odd effect, too, on the weird glissandos which the strings play at the beginning. Ordinarily a section of brief, unearthly beauty it had a dragged-in-by-the-heels aspect as Stravinsky conducted it.

Some listeners were startled, too, by the eight measures or so connecting King Kastchei's dance with the berceuse, which are rarely heard in most versions of the score.

Majority Follow Stokowski

From the berceuse on through the finale, an immense gulf appears between the readings of a majority of conductors and that of the composer. The majority follow Stokowski's lead: they conceive these two sections as a long crescendo beginning with a theme set against a slow rhythm until it climaxes in the brass while the strings sound a thunderous, tense harmony overhead. Stravinsky's climax is not cumulative. It builds up mildly and, at the top, separates into a staccato statement by the brasses so that the tremendous, whirling conclusion comes almost as an anti-climax.

We do not presume to quarrel with Stravinsky; we only echo the complaint of our elderly friend: It doesn't sound like much to us.

THIS CLIPPING FROM
KANSAS CITY, MO.
Weekly Independent

DEC 23 1939

"Peter and the Wolf," Prokofieff's interesting symphonic story for orchestra and narrator, with Richard Hale, barytone, the guest-soloist, will be an arresting feature of the Philharmonic's second concert of the Matinee Subscription Series, at three o'clock on Wednesday (December twenty-seven), in the Music Hall of the Municipal Auditorium. This charming and unique music has been dramatized by the imaginative Russian to provide the audience with a mixture of both concert and theatre. The following "cast of characters" appears in the score: The Narrator, Richard Hale (who has participated in every performance of "Peter" with the Boston Orchestra under Koussevitzky); Peter, the String Quartet; The Wolf, Three Horns; The Bird, The Flute; The Duck, The Oboe; The Cat, The Clarinet; Peter's Grandfather, The Bassoon, and The Shooting of the Hunters, the Kettledrums and Bass drum. The scenes are Peter's yard, a meadow, a pond and a tree. Mr. Hale will also sing five songs by Daniel Gregory Mason titled "Russians" with sub-titles "Drunkard" — Concertina Player—A Revolutionary—A Boy—A Prophet. The English words are by Witter Bynner. The final "Pops" is December thirty-first (Sunday) at three o'clock in the Music Hall. Frank Sykora, first 'cellist of the Philharmonic will be guest soloist in Popper's Hungarian Rhapsody for Violincello and Orchestra.

THIS CLIPPING FROM
PROGRAM
NEW YORK CITY

DEC -- 1939

To Music Add Voice

SYMPHONY Orchestras, striving to win greater popular support, have added many novelties to their programs. Dancers, jazz-players, swing artists have all been comandeered. But now two great orchestras are trying a new experiment, one that appeals to the most cultured senses rather than to the emotions of the mob. Paul Leyssac, supreme master of the human voice, has been selected as Narrator for the performances of Prokofieff's "Peter and the Wolf" to be given by the Chicago Symphony on February 15 and 16 and the Boston Symphony on March 29 and 30. Paul Leyssac is one of those exquisite artists of whom the public, the lecture audience, gets far too little.

"World Must Hear Her Voice!"

Dorothy Maynor's Golden Tones Startled the Hub's Famous Symphony Conductor, Dr. Serge Koussevitzky, Out of His Weariness

BY HAZEL CANNING

A young girl stood, her eyes shut, on the stage of The Town Hall, New York, singing as few had ever sung there before her.

Through the whole evening, an entire programme, she sang Bach, Mozart, Handel, Strauss, as naturally, as easily, as the birds in her own Virginia.

When she was finished, the critics, the great singers in the audience who had heard, proclaimed her 'the voice of a generation; perhaps the voice of a hundred years."

After several encores, the audience applauded for 20 minutes, standing on their feet, smiling, cheering, waving, they registered their approval.

Then happened something rare in these days. Great personages of the world of music, Rose Bampton, Mme. Elizabeth Schumann, John Erskine, Marian Anderson and others moved out of the audience up to the platform to congratulate the unknown yet marvelous performer.

The name of the young lady, as most everybody knows, is Dorothy Maynor.

Called for Dr. Koussevitzky

When the news of her great success flashed over the country, there was one man, living in Boston, who felt more interested and more concerned than anybody else. Also prouder. For he was the man who had discovered the great talent of Dorothy Maynor, young colored singer.

And he is Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Even before the story of Dorothy Maynor is told, the drama of Dorothy's discovery should be narrated. . . . Miss Dorothy tells it herself . . . but so modestly, so quietly and humbly that it is difficult for the reporter to believe such a great talent can be so very shy and unselfconscious. For, when Miss Maynor tells the story of her discovery she hardly does it justice.

Here is the tale. Dorothy Maynor, as a student at Hampton Institute, impressed Miss Harriot Curtis, dean at Hampton, and a Boston woman. Miss Curtis and Miss Mary Hayden helped Dorothy to go to New York and study music. She hoped, one day, to become a teacher of music.

Then, last summer, her two women friends decided that Dorothy ought to have a vacation. It would be her first in several years. Miss Dorothy said she would like to take her vacation listening to the Festival at Tanglewood Farm, the estate which Boston's Mrs. Gorham Brooks turns over, each summer, for the great musical event of the Massachusetts Mountains.

"All right, my dear," said Miss Curtis, "go there and listen to the music."

Arrived in the Berkshires, Dorothy sang, one day, for Mrs. Brooks. That lady was impressed. . . . She made up her mind. . . . She sought out Dr. Koussevitzky. . . .

"You must hear this young person sing," she said.

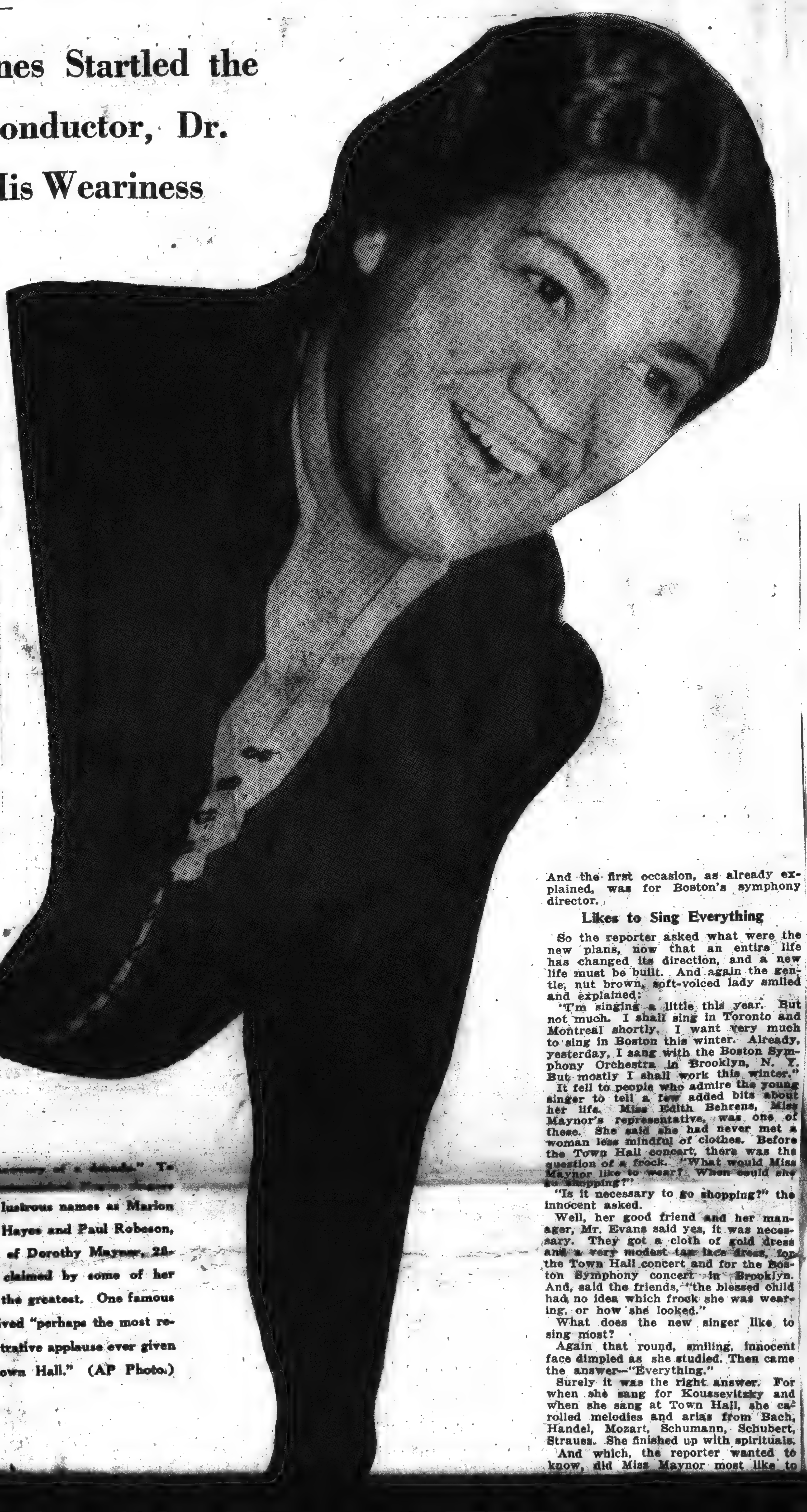
The World Must Listen!

The good doctor was hurried and over busy . . . Finally he said:

"Well, all right. I'll find a few moments for her some time tomorrow. But really, there are so many [illegible]

Next day the young singer presented herself. Dr. Koussevitzky had just finished rehearsing the bass viols. He was tired. He wished almost anything might happen except an audition. Perhaps Miss Maynor realized this. At any rate, shyly she stepped out into the great empty shell of the big, open air auditorium, and shyly she started to sing. She had hardly begun before Koussevitzky sat up. Halfway through her first song, he began to fidget. When she had finished, the great musician

Dorothy Maynor, sensational young Negro soprano, is shown with Dr. Serge Koussevitzky, distinguished conductor of the Boston Symphony Orchestra. This photo was taken just before her New York appearance with the orchestra. Dr. Koussevitzky first recognized her talent when she sang for him at the Berkshire Festival last summer. (Soibelman Syndicate Photo.)



Hailed as the "Discovery of a decade." To [illegible] that includes such lustrous names as Marion Anderson, Roland Hayes and Paul Robeson, now is added that of Dorothy Maynor, 28-year-old soprano, claimed by some of her listeners as one of the greatest. One famous critic sad she received "perhaps the most resoundingly demonstrative applause ever given in New York's Town Hall." (AP Photo.)

And the first occasion, as already explained, was for Boston's symphony director.

Likes to Sing Everything

So the reporter asked what were the new plans, now that an entire life has changed its direction, and a new life must be built. And again the gentle, nut brown, soft-voiced lady smiled and explained:

'I'm singing a little this year. But not much. I shall sing in Toronto and Montreal shortly. I want very much to sing in Boston this winter. Already, yesterday, I sang with the Boston Symphony Orchestra in Brooklyn, N. Y. But mostly I shall work this winter."

It fell to people who admire the young singer to tell a few added bits about her life. Miss Edith Behrens, Miss Maynor's representative, was one of these. She said she had never met a woman less mindful of clothes. Before the Town Hall concert, there was the question of a frock. "What would Miss Maynor like to wear? When could she go shopping?"

"Is it necessary to go shopping?" the innocent asked.

Well, her good friend and her manager, Mr. Evans said yes, it was necessary. They got a cloth of gold dress and a very modest tan lace dress, for the Town Hall concert and for the Boston Symphony concert in Brooklyn. And, said the friends, "the blessed child had no idea which frock she was wearing, or how she looked."

What does the new singer like to sing most?

Again that round, smiling, innocent face dimpled as she studied. Then came the answer—"Everything."

Surely it was the right answer. For when she sang for Koussevitzky and when she sang at Town Hall, she carolled melodies and arias from Bach, Handel, Mozart, Schumann, Schubert, Strauss. She finished up with spirituals.

And which, the reporter wanted to know, did Miss Maynor most like to

Curtis. [illegible] music."

Arrived in the Berkshires, Dorothy sang, one day, for Mrs. Brooks. That lady was impressed. . . . She made up her mind. . . . She sought out Dr. Koussevitzky. . . .

"You must hear this young person sing," she said.

The World Must Listen!

The good doctor was hurried and over busy . . . Finally he said:

"Well, all right. I'll find a few moments for her some time tomorrow. But really, there are so many things . . ."

Next day the young singer presented herself. Dr. Koussevitzky had just finished rehearsing the bass viols. He was tired. He wished almost anything might happen except an audition. Perhaps Miss Maynor realized this. At any rate, shyly she stepped out into the great empty shell of the big, open air auditorium, and shyly she started to sing. She had hardly begun before Koussevitzky sat up. Halfway through her first song, he began to fidget. When she had finished, the great musician was dancing up and down.

"My dear young lady," he exulted, "my dear young lady. The world must listen to that voice. The world must, the world shall and will listen."

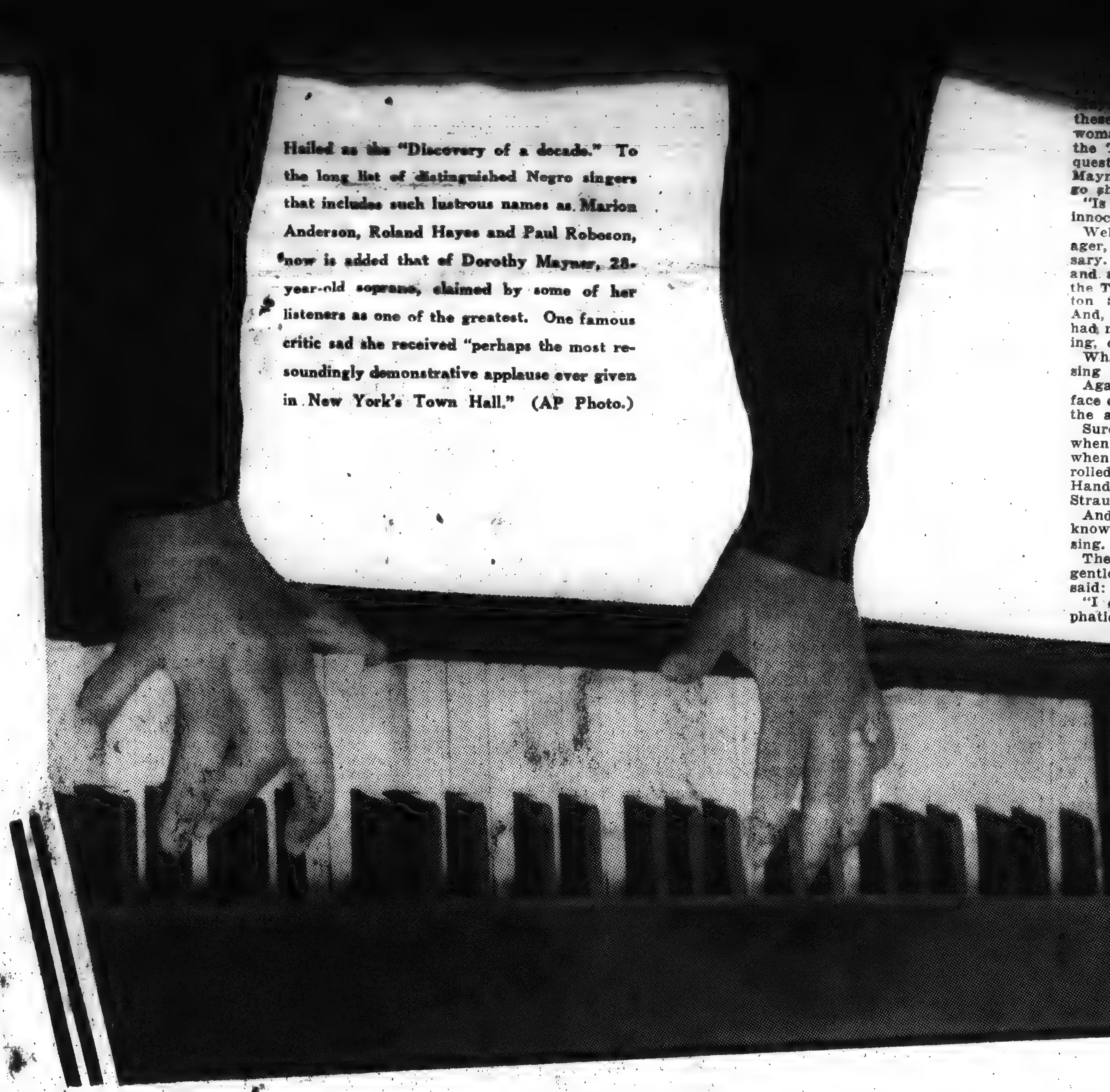
That was the beginning. Four months ago, in Massachusetts, the modest, simple young woman from Virginia faced life as a possible teacher of music . . . Today, all who know about music say hers is to be the career of a century . . . And so, the other night, after her concert in Town Hall, the congratulations began to pour in, the praise of the critics, the wonder of laymen that such a talent could have been unnoticed till the singer was 28 years old. And some of this the reporter said to the young woman.

She smiled. She has a lovely smile, soft and gentle and very, very merry. She sings so naturally, as though music is such an unconsidered birthright, that the miracle of her success seems, to her, not such a miracle. But, as she sat in the simple living room of the small, Seventh avenue apartment which she and her mother share, she mildly explained that this was not so.

No Work for Her

"I was terribly nervous at the concert," she said. "I prayed that I might do my best. I know of quite a few things in my performance which were not so good as I hope they will be later. But people seemed to like what I did. It makes me want to try hard, to reach the goal I have set myself."

She smiled. Her gentle eyes looked down. She is the most modest person in the world, and her shyness, her State of Virginia gentleness, are something new to the concert stage of New York. . . . And so the talk turned to what this young person does with her time, how she works, where she will sing, and what about her early life.



Hailed as the "Discovery of a decade." To the long list of distinguished Negro singers that includes such lustrous names as Marion Anderson, Roland Hayes and Paul Robeson, now is added that of Dorothy Maynor, 28-year-old soprano, claimed by some of her listeners as one of the greatest. One famous critic sad she received "perhaps the most resoundingly demonstrative applause ever given in New York's Town Hall." (AP Photo.)

"I work most of the time," she smiled, ever so merrily. "I get up at 5:30 or 6. Don't seem surprised. I have always got up early. I like to. I have a French lesson and a German lesson each morning. I have a music lesson. I practise by myself two or three hours. Then comes luncheon. Then afternoon and, days when I am not singing, I repeat the morning's programme—with the exception of the lessons."

The reporter said this seemed like rather a hard work day.

"No," said Miss Maynor, "it is not work for me. I love it. It is pleasure."

But now a few words about the singer's beginning. That was in Norfolk, Va., where she was one of the three children of a negro Baptist minister. Her education was at Hampton Institute. There she studied home economics, specializing in dietetics and dress designing. She was a member of the Hampton choir, and, for a year or two, she travelled with that choir, when they gave concerts about the country. But until this last summer, she never had sung alone in public.

[illegible] these. She said she had [illegible] woman less mindful of [illegible]. Before the Town Hall concert, there was the question of a frock. "What would Miss Maynor like to wear? When could she go shopping?"

"Is it necessary to go shopping?" the innocent asked.

Well, her good friend and her manager, Mr. Evans said yes, it was necessary. They got a cloth of gold dress and a very modest tan lace dress, for the Town Hall concert and for the Boston Symphony concert in Brooklyn. And, said the friends, "the blessed child had no idea which frock she was wearing, or how she looked."

What does the new singer like to sing most?

Again that round, smiling, innocent face dimpled as she studied. Then came the answer—"Everything."

Surely it was the right answer. For when she sang for Koussevitzky and when she sang at Town Hall, she carolled melodies and arias from Bach, Handel, Mozart, Schumann, Schubert, Strauss. She finished up with spirituals.

And which, the reporter wanted to know, did Miss Maynor most like to sing. . . .

The gentle face was lowered . . . gentle smile dimpled again. And she said:

"I don't think I have any very emphatic favorites. I reckon, perhaps, I like to sing best what I happen to be singing at the time. . . . So long as it's music, I'm happy, I reckon."

She said it with much gentle sincerity. And anyone who heard her must have been convinced it was just as she explained.

THIS CLIPPING FROM
NEW YORK, N. Y.
NEWS
DEC 4 - 1939

MAINLY ABOUT MANHATTAN

By JOHN CHAPMAN.

If anybody is figuring on a benefit for poor little Finland, the perfect thing would be an all-Sibelius concert at Madison Square Garden. With Dr. Koussevitzky and the Boston Symphony doing the music. . . . The Wine and Food Society's "tasting" of holiday punches last week turned up some noble numbers and a fine batch of recipes for subscribers. . . . Scientists report a vitamin in molasses will prevent hair from turning gray—but Denney Kenney thinks it will never get very far. Think, he says, how long it would take a barber to finish a haircut. . . . When Oscar Levant got married last week reporters sought to make sure of the identity of his bride, June Gale. They called two of Levant's fellow know-it-alls on Information Please—Franklin P. Adams and Clifton Fadiman. Mr. Adams and Mr. Fadiman said they didn't know from nothing . . . and failed to reward the inquirers with ten bucks and an encyclopedia.

* * *

THIS CLIPPING FROM
WALTHAM, MASS.
NEWS TRIBUNE
DEC 4 - 1939

Symphony Player Addresses Club

Tracing the development of present symphony orchestra, Boaz Piller of Boston, for 23 years a member of the Boston Symphony Orchestra, where he plays the contra-bassoon, last night addressed members of the Sunday Evening Club meeting in the Central Congregational Church, Newtonville. Members of the Student Group of the Old South Church, Boston, were guests.

Born at The Hague on August 26, 1887, the speaker first played in The Hague Symphony Orchestra. He stated that documentary evidence proves that as early as the 14th century there were symphony orchestras, although they were unbalanced groups comprising strings and some woodwind instruments, the latter mostly obsolete today. Bach directed the nearest thing to the present day symphony orchestra, the speaker said.

To Berlioz, a Frenchman, is attributed present day orchestration with the Russian composer Igor Stravinsky, now lecturing at Harvard, going to the outmost extremes in modern orchestration.

Introduced by Philip Margolin, president, Mr. Pilier concluded his talk by recounting amusing experiences of a symphony player. Guests included another member of the Boston Symphony Orchestra, Norbert Rene Lauga, violinist.

On Sunday night, Dec. 17, the speaker will be Prof. Albert Schaefer of Boston, professor of business law at Massachusetts Institute of Technology. He will discuss "Legal Aspects of Marriage."

THIS CLIPPING FROM
MILWAUKEE, WIS.
POST
DEC 5 - 1939

'Paganini of Saxophone' to Be Heard Here

Sigurd Rascher, professor of music, member of the Royal Conservatory of Denmark, Copenhagen, and saxophonist par excellence, will perform for local audiences on Thursday night at the Athenaeum.

His first American appearance was made on Oct. 21 as soloist with the Boston Symphony orchestra, the first saxophone soloist in all the 58 years of the orchestra's existence. On Nov. 12 he appeared with the New York Philharmonic orchestra. Eastern critics hailed him as the "Paganini" of his instrument.

Appearing here under the sponsorship of Miss Ida Schroeder, Rascher will offer the following program:

Sonata	Handel
Prelude to Cantata 12	J. S. Bach
Sarabande and Tamburin	J. M. Leclair
Waltz, C sharp minor	Chopin
Andaluza	DeFalla
Minstrels	Debussy
Feux d'Artifice	Debussy
La Fille aux Cheveux de Lin	Debussy
March	Prokofieff
Aus den Bergen	Kaun
Nature Suite	Freda Swain
Sonatine	Wolfgang Jacobi

113

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

DEC 4 - 1939

Music:

Stravinsky Conducts All-Stravinsky Program

By Carl E. Lindstrom

Special to The Hartford Times

Boston—Igor Stravinsky, whose name ranks among the greatest living composers—and some will not hesitate to give him topmost place—appeared Saturday night in Symphony Hall as conductor of the Boston Symphony Orchestra. It was an all-Stravinsky program which in its parts represented all the significant phases of a career that has been notable for its changes of direction.

There were: "Jeu de Cartes" (Card Game Ballet in Three Deals) the Capriccio for Orchestra with piano solo, the Petrouchka Suite and finally the "Symphonies de Psaumes." The Cecilia Society Chorus, whose director is Arthur Fiedler, collaborated in the last work and Jesus Maria Sanroma was at the piano for the Capriccio.

Stravinsky was greeted with the utmost cordiality, not to say enthusiasm. When he first appeared, the entire orchestra arose to greet him and after every number the players, to a man, applauded admiringly as though they themselves had had nothing to do with the performance. It was quite obvious that the respect for him was tremendous, either because of his power as a composer or because of his conductorial ability. Perhaps the former, because Stravinsky, though he has authority with the baton, would probably never have built an extraordinary reputation solely as a director.

In fact, at one point in the Petrouchka Suite, he gave up conducting entirely and stood passively watching the orchestra. It was not so much in the proud satisfaction that Koussevitzky will upon occasion give the orchestra its head, but in pure astonishment at the sweep and power that the Boston players can develop by spontaneous combustion, as it were.

* * *

He is short, bald, broad-shouldered and moves nimbly. The music engrosses him and one must think of him as the creative artist rather than as the re-creative agent. For him the audience does not exist. That is unlike Koussevitzky who, though they are unaware of it, plays upon his listeners as he does upon the orchestra.

And what does a solid evening of Stravinsky's music sound like? Before deciding, two factors must be taken into consideration: That it was instrumented by an orchestra whose virtuosity is such that it cannot but speak with a beguiling voice; secondly, that Symphony Hall was populated by a wholly sympathetic audience.

Stravinsky in the length and breadth of this program revealed himself as a persuasive advocate, reasonable, inventive, artistic and compelling. He left the impression of a salesman of excellent manners, hortatory gifts and unimpeachable sincerity.

There was no feeling of exaltation, no afterglow of spiritual experience. Even the "Symphonie de Psaumes," whose very text has mystical implications, was impressive chiefly for its ingenuity. It was the last number on the program and left your reviewer somewhat disappointed, for he has been moved by it in the past. The "Symphonie" is the particular property of the Boston Orchestra, having been composed for and dedicated to that body on the occasion of its 50th anniversary celebration a few years ago.

* * *

A large part of the program was devoted to Stravinsky's ballet music, the early "Petrouchka" and the recent "Jeu de Cartes" which was composed for the American Ballet to choreography by George Balanchine and was first presented at the Metropolitan Opera House April 27, 1937, with the composer conducting.

Both the early and the late excerpts are intrinsically interesting but that has been said before. Something ought to be done about music and the ballet in order to make a lady out of the latter. Either you have dancing to music so execrable and so execrably performed that the fastidious cannot help but suffer, or else you have worthy music, worthily performed and not a dancer in sight. This is merely to say that "Jeu de Cartes" and "Petrouchka" end to end are pretty tiresome—but of course you can always watch the tympanist, or one of the other virtuosi. For in ballet scores, as with so much chamber music, the players have most of the fun.

* * *

The bright spot of the evening came later and worked the audience into such a pitch of enthusiasm that there came near being no intermission. There are all kinds of applause, even several varieties of heavy applause, but only once in a great while is to be encountered that type whose actual pitch is so high and whose vibrations are so rapid that it may truly be called deafening. It literally assaults the ear.

This din was set up by the performance of Jesus Maria Sanroma at the solo piano in Stravinsky's ever so successful Capriccio. Sanroma was the man who first played it in this country after the composer himself had won many laurels with it abroad. Sanroma was the man, too, who brought down the house with MacDowell's D minor piano Concerto at Bushnell Memorial not long ago. Everyone who was there will remember it vividly.

Sanroma polished off the Capriccio with characteristic brilliance. There was a score on the music rack in front of him but the only eyes that followed it were those of the page turner who watched the notes religiously. Sanroma executed the most bewildering complexities without once taking his gaze from Stravinsky, who was conducting over behind the piano.

This is merely a detail. Actually Sanroma is the only orchestral pianist it has been my fortune to hear. That doesn't mean that he draws orchestral sonorities or their imitations from the piano, but that he has a marvelous intuition for the relationship between piano timbres and the whole orchestral prism. He is a part of the orchestra. He turned an especially expressive phrase with an elegant rubato and yet landed with the baton on the next beat. Stravinsky's enjoyment of it was almost a palpable thing. The composer clapped the pianist on the back when it was over and declined to share in the ovation that followed.

The "Symphonie" is worthy of more discussion than space allows. The Cecilia Society joined forces with the strangely reduced orchestra for this major offering. The higher strings are not used at all, the basses and cellos being arranged across the front of the stage. There are no clarinets, but four flutes and a piccolo; also four trumpets including a high trumpet in D.

The first and last sections proved the most persuasive, especially the last wherein the iterative figures on the tympani, which Stravinsky kept more subdued than usual, in conjunction with the sustained voices invoked an awesome spirit that was quietly ecstatic. The singers were responsive and effected an artistic partnership with the orchestra.

DECEMBER 5, 1939

C. S. Monitor

Barer Soloist With Symphony

Bliss Leads Suite From His Ballet

The second Monday evening concert of the Boston Symphony Orchestra's current season, conducted, for the greater part, by Dr. Koussevitzky, offered two elements of novelty. There were, from England, three dances from Arthur Bliss's ballet, "Checkmate," which the composer conducted; and, from Russia, via Germany, the pianist Simon Barer, who was heard in Rachmaninoff's Second Concerto.

Schumann's B flat Symphony (No. 1) occupied the second half of this shrewdly made program, in which (for an average audience) the sturdy dissonances of Bliss' music found their antidote in the harmoniously lush and languorously elegant romanticism of Rachmaninoff, to which in turn, Schumann's more youthful, vernal, and optimistic romanticism brought welcome contrast.

Of Mr. Bliss' ballet music this audience was permitted to hear only half as many excerpts as had recently been offered to New York audiences by the Philharmonic Society. Originally performed as a ballet in Paris by an English company during the Exposition Internationale of 1937, the music (to risk a critical cliché) appears at a disadvantage in concert form. The composer undoubtedly has selected the portions of his score that best stood separation from the action of this ballet of a chess game, yet their form at times is weakened by features that seem pointless or repetitious to ears unaided by the testimony of the eyes.

Yet this music (Dance of the Four Knights; Entry of the Black Queen; Finale—Checkmate) held the interest, partly by its strong and sharply defined characterization of the participating characters and its intense and even poignant expression of their symbolic drama, partly by the inherent qualities of the score itself. Its evidently well-assimilated idiom, often uncompromisingly dissonant harmonically and untraditional in its melodic progress (whose intervals often reflect the conventional moves of the various chessmen), effectively served its purpose. The bounding vigor of the knights, the sinister majesty of the Black Queen, the pathetic feebleness of the doomed Red King, were painted with a sure hand. The audience expressed its approval with evident cordiality.

Mr. Barer, too, by his agile, vigorous, and self-assured performance of Rachmaninoff's Concerto, won the plaudits of his hearers. His command of the beauties of piano tone, though ample, was employed without great subtlety, however; and the graces of his phrasing were of a rather conventional pianistic sort, and occasionally false to the normal punctuation of the music. Yet, in general, Mr. Barer is a highly competent exponent of the romantic school. S. S.

Herald Dec 5, 1939

MUSIC

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The second concert in the subsidiary series by the Boston Symphony Orchestra, Serge Koussevitzky conducting was given last night in Symphony Hall. Simon Barer, pianist, was the soloist. The guest conductor in the opening number was Arthur Bliss, composer. The program was as follows:

Three Dances from the Ballet, "Checkmate" .... Bliss
Piano Concerto No. 2 in C minor Op. 18 Rachmaninoff
Symphony No. 1 in B flat Op. 38 Schumann

If we had not Stravinsky's witty and astringent ballet music still ringing in our ears from the week-end concerts, perhaps we should have found Mr. Bliss' suite wholly admirable. It is true that we were given a chance to hear only a portion of the orchestral suite, which in turn was excerpted from the ballet. Possibly the more extended version would have enabled us to have appreciated the composer's aims and his success in achieving them. As it is, we found these dances only moderately effective. Induced by the account in the program notes, we wanted to see something of the stage action.

Bliss' music to "Checkmate" was hailed by the English critics as altogether remarkable. They found in it both the stately nature of the game of chess and the fierceness of the symbolic representation of relentless human cruelty, a lesson the ballet sought to convey. It is hard for us, however, to see more in these three dances than good music for a stage production. With the program in hand we can see excellent opportunities for dramatic dancing. But really great ballet music—and this is dangerous ground for controversy—should be independent of program in the long run, as we hear it in concerts. Of such are the Stravinsky ballets and Ravel's, Falla's "Tricorne" and the Symphonic Dances and "St. Francis" of Hindemith. Just short of that is Bliss' "Checkmate," as far as can be judged from the composer's conducting of the three numbers for the first time in Boston last night.

The Rachmaninoff Second Piano Concerto is, in these days, almost foolproof. A thoroughly competent pianist, and such obviously is Mr. Barer, can always manage to bring down the house. Mr. Koussevitzky gave him a rich, at times rather too rich, orchestral support. Mr. Barer appeared to seek for brilliance, the conductor for romantic poetry; and each was quite capable of obtaining his aim. The trouble is that two aims should not be courted in one performance. The result, last night at any rate, was not completely satisfying.

It thus came about that we fell back for the keenest pleasure of the concert on a splendid performance of Schumann's "Spring" Symphony. We had heard this lovely work, which only requires an understanding interpretation to make its original qualities stand out, eloquently realized at one of the Friday concerts. It was beautifully played again last night.

The concert will be repeated this afternoon. The third concerts in this series will be given on Jan. 1 and 2.

BLISS DIRECTS THE SYMPHONY

Dec. 5, 1939 Post

English Composer's Ballet Heard—Barer in Debut

BY WARREN STOREY SMITH

Clearly it is Dr. Koussevitzky's wise intention to see to it that the Symphony Concerts of Monday evening and Tuesday afternoon have an interest and importance of their own. Only one number on the programme of last evening's concert, namely Schumann's First Symphony, was an inheritance from the longer series, and the first part of the evening was rich in incident.

To begin with, Arthur Bliss, eminent English composer, made his first official appearance in Boston, conducting three numbers from his ballet, "Checkmate," composed for the Paris Exposition of 1937. After that, Simon Barer, Russian pianist of rising reputation, made his Boston debut in a performance of Rachmaninoff's Second Concerto.

It was a curious coincidence that brought Mr. Stravinsky, leading his ballet based on a poker game and Mr. Bliss, directing part of his ballet, inspired by a game of chess, in two successive pairs of Symphony Concerts. With the Stravinsky "Jeu de Cartes" so freshly in mind, comparisons were unavoidable, and they might be epitomized thus: Whereas the Russian is somehow positive in his negation, the Britisher, to continue the paradox, is negative in his positiveness. It is only fair to add that both works need the stage action which the Symphony Hall performances denied them.

Rachmaninoff's Concerto, essentially an orchestral piece with obligato piano part, is not a particularly good work by which to judge the powers of a new pianist. Mr. Barer plainly has a brilliant technical equipment and he plays musically. Yet for some reason, the whole performance seemed curiously restrained and subdued. Even the final apotheosis was not as enkindling as it has been on certain other occasions. However, there was enough excitement engendered to produce a storm of applause.

114

THIS CLIPPING FROM
NORFOLK, VA.
VIRGINIAN PILOT

DEC 6 - 1939

Dorothy Maynor
From the New Yorker

(Editor's Note—The following article from the New Yorker of November 18 appeared, as the text shows, before the recent concert in New York's Town Hall of this Norfolk-born soprano.)

The great discovery of the new musical season is undoubtedly Dorothy Maynor, the Negro soprano. Season, hell! Let's make her the discovery of the decade. Miss Maynor is the protegee of Serge Koussevitzky, conductor of the Boston Symphony. It's a matter of public record that the first time she sang for him, last August, he called her "a native Flagstad." After giving him plenty of time to cool off, a friend of his recently asked him if he still meant it, and he cried heatedly, "I mean more than that!" And if you don't believe Koussevitzky, maybe you'll believe the Times: "One of the outstanding voices of the day." Anyway, most of the musical folk we know think that her debut, which takes place this Sunday evening, will be an event comparable to the debuts of Galli-Curci and Heifetz. Town Hall has been sold out for more than a week, and you couldn't get a seat now for love or money.

Miss Maynor was absolutely unknown last August when she turned up at the Berkshire Musical Festival, an annual outdoor affair held near Stockbridge. She had come to hear the music, and to try her luck at getting an audition with Koussevitzky. This was arranged for her by one of the patronesses of the festival, and she sang one afternoon after a concert. The conductor jumped up and down, shouting, "It is a miracle! It is a musical revelation! The world must hear her!" This happened to be the day before a picnic which Koussevitzky was giving for his men, and he insisted that she sing for them. On less than 24 hours' notice, Miss Maynor did a little program of German Leider, Negro spirituals, and the "Ho-Yo-To-Ho!" from Wagner's "Walkure." It was kind of a tough job, since she had never sung solo in public and her audience was made up of professional musicians, with a sprinkling of critics; but she did so satisfactorily that the next thing she knew, she was making records with the Boston Symphony.

Miss Maynor is 28. She's very short, very buxom, very dark, and excruciatingly modest. She told us (speaking with no trace of a Southern accent) that her reactions when the heavens opened last August were "fear and daze." "I didn't sleep for three nights," she added. She has been training only three years for solo work, but her musical background is extensive. She was born in Norfolk, Va., where her father, now dead, was a Methodist minister. When she was 14, she entered Hampton Institute, near Norfolk. Four years later, in 1929, she toured Europe as a member of the Institute's famous choir. After Hampton, she attended the Westminster Coir School in Princeton, planning eventually to become a voice teacher. Her friends kept urging her to study for concert work, however, and in 1936 she came to New York to do it; first she studied with Wilfred Klamroth, then with John Alan Haughton, who is still her teacher.

She and her mother have a small apartment on Seventh avenue, near 114th street, where, at the moment, she is working like a dog. "It has all come so suddenly that I must make every moment count," she told us. She's up at 6, does two hours of memorizing, then an hour of French and an hour of German. Then she has a lesson, lunches, takes a walk in Central Park, and returns to her apartment for an afternoon of study almost as concentrated as the morning's.

We asked if she felt nervous about her debut, and she said, "Well, you can say I'm anxious. You can say I'm hoping and praying I'll prove acceptable." At this point, her modesty almost floored the interviewer completely. "You can say," she said, "that I hope I'll be able to give the best interpretations I'll be able to give."

THIS CLIPPING FROM
OTTAWA, CAN.
CITIZEN

DEC 9 - 1939

THIS CONDUCTOR GIVES AMERICAN A FAIR HEARING

According to Francis D. Perkins, music editor of the New York Herald-Tribune, American composers have had fair treatment from Dr. Serge Koussevitzky in the fifteen years he has conducted the Boston Symphony Orchestra. There have been 149 performances of 119 works by American composers. Francis Perkins comments: "This total is not far below the number of all the American compositions played by the orchestra in its previous forty-three seasons, 137 works by forty-seven composers.

THIS CLIPPING FROM
CALDWELL, N.J.
PROGRESS
12/8/39

Symphony Orchestra In Montclair Soon

The entire Boston Symphony Orchestra of 110 musicians, with Dr. Koussevitzky conducting, will appear at the Montclair High School January 10. This is an extra event in connection with the twentieth anniversary season of the Unity Concert Course of Montclair and vicinity. Tickets may be secured at the office, 67 Church street, Montclair.

This orchestra has appeared only in certain university towns and other large cities of the east. Recently in Harper's magazine the Boston Symphony was called "the greatest orchestra in the world."

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

DEC 8 - 1939

MAX FIEDLER DIES; NOTED CONDUCTOR

Father of Phila. Manufacturer Succumbs in Stockholm

Max Fiedler, internationally-known musical conductor, died in Stockholm, Sweden, last Saturday, it became known here today.

Word of his death was received by his son, also named Max, vice president of the Fiedler-Sellers Corporation, subsidiary of William Sellers & Co., machine tool manufacturers, 1600 Hamilton st.

The elder Fiedler, who would have been 81 in January, conducted the Boston Symphony Orchestra from 1908 to 1912. He was on the podium when the orchestra made a guest appearance here at the Academy of Music on November 8, 1909, with Sergei Rachmaninoff, pianist, as soloist.

The conductor was born in Zittau, Saxony, and first gained attention as a pianist at the age of ten. After being graduated from the Conservatory of Leipzig in 1880, he went to Hamburg, later to Boston, returning to Germany in 1916.

His son, Max, lives in Media, and is a former son-in-law of the late Hugo Stinnes, German industrial magnate. Surviving also are another son, William, musical director of Antioch College, Yellow Springs, O., and a daughter, May, of Copenhagen.

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE

DEC 9 - 1939

MISCELLANEOUS items:

Speaking of Hollywood singers: Michael Barllett, the tenor, was christened "Edwin Alonzo" but his pals at Hotchkiss school, called him plain "Mike." Later, when he was at Princeton, he became "Michael," the name by which he is known to radio and movie fans.

In Rochester Monday night the Boston Symphony will present "Symphony No. 3," by Howard Hanson, director of the Eastman School. As a novelty Serge Koussevitzky will introduce Prokofieff's "Peter and the Wolf," a children's orchestra fairy tale which we heard for the first time in Cleveland this fall.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

DEC 9 - 1939

SERGE Koussevitzky, who makes his third Chicago appearance conducting the Boston Symphony next Wednesday, was born in a small provincial town in Russia and at 14 ran away from home to study in the Philharmonic school in Moscow, where no position was open to him save as contrabassist. His first attempts at conducting were made at Berlin, whence he transferred them to Moscow and St. Petersburg. Eventually he chartered a steamer to take his orchestra on tour through the Volga basin.

After the revolution Koussevitzky conducted for a while under government subsidy, but soon left Russia for Paris, where his concerts became famous. He was appointed to Boston in 1924.

Globe—Dec [illegible]

WHET THEIR TEETH

"Youth," says a French proverb, "has the imagination to know when a thing is great." Those who make the programs of the Youth Concerts at Symphony Hall might have adopted that for their motto and they could hardly have done better: Mozart, Dvorak, Wagner, Sibelius: classic, romantic and classic modern, the children devour them. Not asked to swallow the whole ration at one gulp, previous instruction is given by radio and brief talks are interspersed during the concerts.

Talking down, writing down, thinking down to the supposed level of an audience is the first infirmity of mediocre minds. It is an insult to maturity, but to childhood it is an outrage. For it is in childhood that we are best able—in the language of the adage "pour saisir toutes les grandes choses"—to seize upon forms of greatness.

The Abbe Dimnet in his life of "The Bronte Sisters" drives home this spike with the hammer of a veteran teacher: that the child of nine has a capacity of mind and imagination which he may never have again, a capacity akin to genius, since genius is keeping the wonder of childhood with the intellect of maturity. If we were as bright, his point is, at thirty as we are at ten, we would be a race of world-beaters. Remember the omnivorous voracity with which you devoured books, good, bad, indifferent, in your adolescence: what wouldn't you give to be able to read with such gusto now?

Old Patrick Bronte (or, as some called him "Prunty") allowed no children's books, no pap, no chalk-and-water, no tripe to come into that grim stone parsonage above Haworth Church on the moor's edge. The imaginations of his four eaglets were nourished on the classics, on Dante, Milton, the Bible. Charlotte at the age of eleven could discuss Parliamentary affairs with him and, in their twenties, his three daughters were scaling the ramparts of the position they now occupy in English letters.

This illustration is in italic. But to verify the principle no one need go outside the lower case type of his own experience. Ask yourself: Have you not, between the ages of nine and nineteen, not once only but many times, in reading, in a theatre, in hearing music, in listening to the talk of elders, or in the presence of some vivid personality —have you not been brought up standing by a sudden perception that struck like a pang to the heart, and you thought: "Here is greatness! This is what it is to be a man. Now I know why I am living." In fact, all who reach intellectual adulthood know that it was in some such moment, or moments, that the growth began. You suddenly, without effort, almost without thought, on a flash of divination identified some form of excellence outside yourself with an answering quality inside yourself. Then if children are fed nothing but easy textbooks (as the present fad is) when, where, how shall they make these assignations with greatness?

Such encounter goes deeper than intellect. It comes to the unschooled, to the underprivileged. It is an affair of the spirit. Like October's foliage color it touches alike the mountain oaks and the maple in a slum alley. So let us mind our manners in the presence of this manifestation of the divinity in common clay. Let us not water down the wine and mash the food into a pulp for children. Let them whet their teeth and their appetites on tough chewing. "It does not matter so much whether children understand—understanding will come later—if the intelligence is excited." The genuine article given, and given pure, may in many, and in some it will germinate and be a live force. One cannot tell how a young imagination will work; only, that work it will. When the wine is good there is no need to preach over the liquor.

UNCLE DUDLEY.

THIS CLIPPING FROM
BLOOMFIELD, N. J.
Weekly
Independent Press
DEC 8 - 1939

THIS CLIPPING FROM
GLEN RIDGE, N. J.
WEEKLY PAPER

DEC 8 - 1939

Boston Symphony In 59th Season, To Play in Montclair

DR. SERGE KOUSSEVITZKY IS IN 16TH YEAR AS CONDUCTOR OF OUTSTANDING ORCHESTRA.

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra when it appears at the Monday High School on Wednesday evening, January 10th, as the special event in the Unity Concert Course in Montclair, opened this autumn the 59th season of the Boston Symphony Orchestra. The great orchestra this year retains its illustrious peronnel without notable change. This season will be the 16th of Koussevitzky in America—the longest uninterrupted tenure of any conductor.

Koussevitzky's seasons have been a continuous quest for current scores of importance in Europe and America, and that beauty and vitality in the presentation of classics which may be obtained only by a leader to whom the past is at every instant a living art.

In the New York Times, Olin Downes recently summed up this great conducotr's ability in this fushion: "Koussevitzky's originality, enterprise in program making, his rare gifts as an interpreter, the quality of the wonderful orchestra, which he has not only developed technically to a fine edge of virtuosity, but endowed with a sensibility and tone quality, has set this famous organization apart from any other, whenever and wherever it plays."

Tickets for the Boston Symphony Orchestra concert are on sale at the Unity Institute office, 67 Church street, Montclair. Telephone Montclair 2-6770.

Herald

MUSIC

Dec 9, 1939

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The eighth regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mozart......Symphony in C major K. 338
Mahler
Finale, adagio, from Symphony No. 9
Schubert......Symphony No. 7 in C major

We had heard not much more than a month ago this delightful Mozart symphony at the hands of the New York Philharmonic, and for the gratification of local pride it can be said that yesterday's was considerably the better performance. Dr. Koussevitzky's marvelous ear for sonorities in orchestral tone is the answer, for Mozart's music does not admit of much liberty with tempo and phrasing. Sentimental phrasing and uneven tempi stand out with distressing effect in both Mozart and Haydn. Therefore, of two good prformancs the one to be preferred is that where the tone seems just right, not too refined on the one hand and not too coarse on the other.

This symphony has a decided whiff of the opera about it, except for the delicate, purely instrumental andante. Possibly Mozart was subconsciously boiling the pot from which "Don Giovanni" was to emerge. The finale, for example, sparkles and bubbles as irresistibly as the Don's champagne song. If Mr. Mould, the undertaker in "Martin Chuzzlewit," had ever need of mutes for his funeral processions, he could have found no richer field for them than a Boston Symphony audience during the performance of a comic masterpiece. Perhaps yesterday they were rehearsing for Mahler on the subject of death.

We do not mean to be flippant about the finale of Mahler's ninth Symphony, for it contains some of the noblest pages he ever wrote. It provides, aside from its emotional gloom, the most curious contrast between lushness and austerity. At one time you feel that romanticism can go no further; at another that Mahler is seeking the sparse quality of, say, Debussy's "St. Sebastian" music or Stravinsky's "Persephone."

While admiring the sincerity and eloquence of much of this movement, it is fair to criticize the ending. On paper it is a reasonable use of the principle of augmentation. The theme, which we have heard all along, is stretched out over greater and greater lengths until it disappears. Listening to it in the concert hall it is interminable. At the end of the whole symphony, in fact, it is scarcely to be endured. Is it unjust to say that this is just as pretentious writing as when another composer will pound out a peroration at the top of the orchestra's lungs?

The performances were admirable yesterday. The strings sounded superbly in the Mahler, where they have no simple task to do. Dr. Koussevitzky's interpretation of Schubert's familiar and lovable symphony was beautifully carried out. The concert as a whole was intended to commemorate the greatness of Vienna's musical past. Ernst Krenek, in his recent book, "Music Here and Now," asserts that real symphonies have only been written in Vienna and under Hapsburg domination! He could have pointed to this program as convincing proof of his theory.

The concert will be repeated tonight. Next week the orchestra travels to the west. The concerts of Dec. 22 and 23 offer Handel's Concerto Grosso No. 12, Lopatnikoff's Symphony No. 2 (for the first time) and Beethoven's Piano Concerto in G major No. 4 (Rudolf Serkin, soloist).

Globe

MUSIC

Dec 9, 1939

SYMPHONY HALL

Boston Symphony Orchestra

Music having associations of Vienna was chosen by Dr. Serge Koussevitzky for the Boston Symphony concerts this week—the C major Symphony, No. 34 (K. 338), by Mozart; the adagio finale from Gustav Mahler's Ninth Symphony, and the C major Symphony "of heavenly length" by Schubert.

Actually but the last of these three was born in Vienna—an edition of Grove's dictionary refers to Schubert as "the one great composer native to Vienna." Schubert spent all of his pitifully few years in the once fabulous center of art; Mozart and Mahler made part of their careers there, and both died at Vienna.

In pre-Hitler days, all good musicians wanted to go to Vienna, just as all good Americans aspired to visit Paris. Vienna was a shining star in the artist's firmament. One remembers, still with considerable heat, of what some English novelist said in a radio broadcast, about Vienna and the Viennese. Incidentally the name of the novelist has gone from memory, but his argument was that the Viennese deliberately cashed in upon their world-wide reputation as a haven of cordial feeling.

That is a wicked thought, not to be believed even if it was true. Now that a barbaric twilight has settled over Europe, Vienna is only a City of Memories. Thus we can afford to cherish whatever illusions we may have concerning the former stronghold of the Hapsburgs and the waltz.

The Mozart Symphony heard at Symphony Hall this week is not so familiar to most concert-goers as the G minor, the E-flat and the "Jupiter," the great trinity Mozart created later in his life. It is, however, one of his best, cheerful, typically elegant and distinctive in all three of its movements. At the risk of heresy, this reviewer admits he prefers the work to the Jupiter. Dr. Koussevitzky performed it superbly, with a reduced orchestra.

There are two sides to the question of performing isolated movements from symphonies; as a general practice it is not to be recommended. Few would pass by the pleasure of listening to the great Schubert Symphony, yet could not that masterpiece, presented at the Symphony concerts only last April, have been postponed so that all of Mahler's Ninth might be played?

Mahler's music cannot be discussed logically or calmly. Either you are emotionally stirred or you are bored. Though divorced from its context, the sublime finale made its effect yesterday. A spiritual affinity exists between the Ninth Symphony and Mahler's later, perhaps greatest, composition, "The Song of the Earth." Each is "other-worldly," the voiced emotion of a tired man who welcomed an end of life, music of a transcendental radiance akin in more respects than that of mood to the last quartets and piano sonatas of Beethoven.

Dr. Koussevitzky's mettlesome presentation of the Schubert Symphony, a score that in the past has not always brought out his genius as interpreter, was the best one ever heard from him. A few obscured or mannered details were noted in passing, but the whole had admirable style and an overwhelming sweep of energy. C. W. D.

THIS CLIPPING FROM
CHARLOTTE, N. C.
OBSERVER
DEC 10 1939

DOROTHY MAYNOR, young negro soprano, is the newest sensation in the realm of vocal art. Born in Norfolk, Virginia, the daughter of a Methodist minister, this talented artist received her first training in the choir of her father's church. At 14 she entered Hampton institute, where she received her first vocal lessons, and a few years later toured Europe with the institute's famous negro chorus. Since that time, she has continued her vocal study, first with Wilfred Klamroth, then with John Alan Haughton, her present teacher.

In August, Miss Maynor made a surprise appearance at a private picnic given by Serge Koussevitzky for his orchestra and a few critics and musicians. Koussevitzky threw up his hands and cried: "A native Flagstad!" while New York Times critic Noel Straus referred to the singer as "a new songstress of startling powers . . . the mature and fully equipped artist of prime rank."

Dorothy Maynor's first appearance in Boston and New York have created such a sensation that we believe readers will be particularly interested in hearing about this recording.

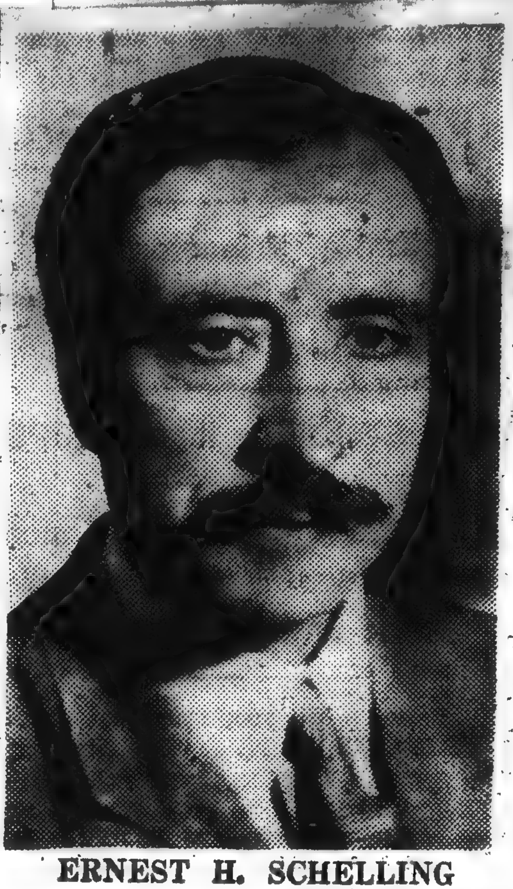
THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
DEC 9 - 1939

ERNEST SCHELLING, FAMED PIANIST, DIES

Composer Who Led Children's Concerts of the Philharmonic Since 1924 Was 63

A PUPIL OF PADEREWSKI

Conquered Neuritis in Hands and Gained Brilliant Career —Captain in World War



ERNEST H. SCHELLING
Times Studio, 1932

Ernest Henry Schelling, pianist, composer and since 1924 conductor of the famous children's concerts of the New York Philharmonic-Symphony Orchestra, died suddenly yesterday at 7 A. M. at his home, 863 Park Avenue. Death was caused by a cerebral embolism. Mr. Schelling was 63 years old.

The noted musician was stricken Thursday, but his condition was not considered serious. His bride of four months, the former Miss Peggy Marshall, and her aunt, Mrs. Vincent Astor, were at his bedside. Mr. and Mrs. Schelling were married in Berne, Switzerland, in August.

At yesterday afternoon's regular concert of the New York Philharmonic-Symphony Orchestra, John Barbirolli, the conductor, led his men in Edward MacDowell's "Dirge" in tribute to Mr. Schelling.

A memorial program of Mr. Schelling's own compositions was broadcast last night by Radio Station WQXR to take the place of a half-hour program which Mr. Schelling had been scheduled to conduct.

Played in Public When 4

Mr. Schelling began his career as a pianist with his first public appearance at the age of 4. He had also composed many well known works, including "The Victory Ball," based on Alfred Noyes's bitter Armistice Day poem, and he had conducted the leading orchestras of this country and Europe.

Born on July 26, 1876, at Belvedere, N. J., of Swiss parentage, he was the son of Felix and Rose White Schelling. His father had long been a familiar figure in the social centers of Europe and this gave his boy Ernest access to the salons drawing rooms at an early age.

Something of a prodigy, Mr. Schelling learned to play the piano when an infant. Much of his youth was spent abroad, where he studied at the Paris Conservatoire before he was 8 years old. At that age he took lessons under Mathias, who had been a pupil of Chopin; met and played before the great Rubinstein and was a guest of Mrs. John Mackay in Paris, playing before her guests, and making friends with youthful Clarence Mackay, later to be chairman of the group which made Mr. Schelling's years of conducting for children possible.

Brahms Advises His Father

When he was 10 years old Ernest Schelling was placed in the hands of the teacher Leschetizky, under whom Paderewski, Gabrilowitsch and Fanny Bloomfield Zeisler had studied. While studying with Leschetizky the boy met Brahms, who heard him play, and then took him in his arms and kissed him. Turning to his father the great composer said:

"What this boy needs is more oatmeal, more fresh air!"

But he wrote to young Schelling's father, saying nice things about the lad's playing.

While Leschetizky's pupil he often played for the crowned heads of European States, making many appearances and working hard. His other teachers in his early years were Moszkowski, Huber and Barth. His youthful prodigiousness, however, took its toll. When 16 he returned to the United States crippled with neuritis of the hands.

Momentarily he gave up music and entered the University of Pennsylvania, but he stayed only a brief time. The next four years he spent meagerly supporting himself by giving piano lessons and playing the organ. By the time he was 20 he had regained his health. A concert in Philadelphia by Ignace Paderewski stirred the old fire. He had met the great pianist when he was 12 at Basle and now he arranged to play for him in New York.

"You have little technique, not much flexibility," said Paderewski, "but I see a spark still in you. Come to Switzerland and I will take you under my wing as my only disciple."

Some time passed before young Schelling was able to go to Europe. He located Paderewski, then living incognito at Morges, Switzerland. The next four years he worked eight hours a day under his instruction. His first concert won him scant praise from the master. Discouraged, he sought solace in a monastery, but he soon returned and began his brilliant career as a concert pianist, the field in which he always excelled.

Toured Europe in 1903

In 1903 he toured Europe and South America, developing a repertory that was soon extended to twenty-four concertos. In 1904 he returned to the United States and appeared with the Boston Symphony Orchestra. In the next eighteen months he gave 186 concerts.

Shortly after his marriage in 1905 to Miss Lucy How Draper of New York he was once again crippled with neuritis and he had to cease work for several years. With the outbreak of the first World War he came to New York and threw himself wholeheartedly into the work of Polish relief.

In 1917 he entered the United States Army, attended the war college, and after training at Fort Myer, Va., went to France, with the rank of Captain of Cavalry. From October, 1917, to April, 1920, he served with the army abroad. He received the decoration of the Legion of Honor in 1919, the Distinguished Service Medal in 1923. He was mustered out a major, and retained that rank in the Military Intelligence Reserve until his death.

In 1922, when the Philharmonic was reorganized, with Clarence Mackay as chairman of the board, Mrs. E. Roland Harriman, Mrs. Charles E. Mitchell and others conceived the idea of having an annual series of concerts for children, where they would learn to love great music and its history. The first, with Mr. Schelling conducting, was given on Jan. 26, 1924. Most critics agreed that Mr. Schelling was a far better pianist than conductor, but it was, however, lately as children's conductor that he was best known. Hundreds of New York children went to his concerts, where he presented a combination lecture, picture, and orchestral concert. They hailed him as "Uncle Ernest," and each year presented him with a gift. He conducted similar concerts in Boston, Philadelphia, and other American cities and at Utrecht and Rotterdam. The war prevented him doing so this season in London. From 1936 through 1938 he was regular conductor of the Baltimore Symphony Orchestra.

Author of Many Works

As a composer Mr. Schelling was author of many works. His "Impressions From an Artist's Life" was first given by the Boston Symphony Orchestra in 1916. His "The Victory Ball" was first played by the Philadelphia Orchestra in 1923. Others of his works are "Legendes Symphoniques," "Concerto for Violin and Piano," "Morocco," and "Symphony in C Minor" for orchestra; "Divertissement for Strings and Piano," "Sonata for Violin and Piano"; "Fatalisme," "Gavotte," "Two Morceaux," "Romance," "Theme et Variations" and "Valse Gracieuse" for the piano.

Mr. Schelling's first wife died in February, 1938. Surviving besides his widow are a brother, Felix E. Schelling, retired Professor of English at the University of Pennsylvania, and a sister, Miss Julia E. Schelling of Washington, D. C.

TRIBUTES TO SCHELLING

Leaders in Music Praise His Work for Youth of Country

Leaders in music expressed yesterday shock over the death of Ernest Schelling. Some of the tributes to Mr. Schelling follow:

SERGE KOUSSEVITZKY, Boston Symphony Orchestra — Deeply shocked to learn of the sudden death of Ernest Schelling, whose friendship I have enjoyed for many years.

YEHUDI MENUHIN, violinist—I am heartbroken to learn of the sudden death of this beloved man Ernest Schelling.

ALBERT SPALDING, violinist—I am deeply shocked and grieved to hear of the sudden death of Ernest Schelling, a grief that will be shared by all music lovers.

FREDERICK STOCK, Chicago Symphony Orchestra—In the departure of Ernest Schelling the world of music loses one of its most brilliant exponents, a remarkable pianist and composer of unquestionably high achievements.

Sir ROBERT MAYER of London, Fellow of the Royal College of Music, now in New York—On behalf of the youth of musical England may I be permitted to join in paying tribute to one who has done so much for musical education in his country?

HOWARD BARLOW—It was my privilege to be associated for a number of years with Ernest Schelling in the young people's concerts of the Philharmonic-Symphony Society. The seeds he sowed in awakening a love and understanding of great music in the minds and hearts of thousands of our younger generation will in time yield a rich harvest.

PIERRE MONTEUX, Conductor San Francisco Symphony Orchestra—It is with a feeling of deep regret that I say au revoir to my dear friend Schelling, a great artist, a sincere friend and a comrade of the last war.

JOHN BARBIROLLI, Philharmonic-Symphony Orchestra — The shock of hearing the news of the passing of my friend, Ernest Schelling, is still with me as I try to think of a word to say. It is hard to realize he is no more.

Mrs. VINCENT ASTOR—The auxiliary board of the Philharmonic-Symphony Society mourns the loss of a great artist and a good friend in Ernest Schelling.

MISS LUCREZIA BORI—The death of Ernest Schelling is a serious loss for the musical world. To me he was not only an artist-colleague but for many years a very dear friend whose loss I feel profoundly.

FRITZ KREISLER—I am terribly shocked. Ernest Schelling was not only a fine musician, conductor and pianist, but a great American composer. His Violin Concerto is a lovely work and certainly his "Victory Ball" will live.

DR. WALTER DAMROSCH—All musicians who have known Ernest Schelling deeply regret his loss, not only as a fine musician but as a gentleman through and through.

THEODORE E. STEINWAY—In the death of Ernest Schelling the New York music world loses one of its most colorful figures. His loss will be deeply mourned by his friends and all who have to do with music and musicians in New York.

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 9 - 1939

MUSIC

Sin
Rin

BY ELMORE BACON

THE Cleveland Orchestra Twilight Concert, the Singers Club winter program and the Boston Symphony Orchestra feature the coming music week. And there's the Cleveland Orchestra's Public Hall concert with Martinelli at its close.

Tonight another opportunity is given to hear Jascha Heifetz and the Cleveland Orchestra under Dr. Artur Rodzinski's direction present the new William Walton concerto at Severance Hall, repeating the program of last Thursday which aroused so much interest.

Choral programs tomorrow and midweek light opera offerings by student and other groups, with the usual recitals complete the week's musical offerings.

Twilight

Rudolph Ringwall directs the Cleveland Orchestra in another interesting Twilight Concert program at Severance Hall, tomorrow at 5. His program is nicely varied and he will make his usual enlightening comments on some of the music items presented.

The program follows:

Overture "Sakuntala"	Goldmark
Symphonic Suite "Scheherazade"	Rimsky-Korsakoff
The Sea and Sinbad's Ship	
Festival At Bagdad—The Sea—Shipwreck	
Conclusion	
Slavonic Dance No. 1	Dvorak
Entre'Acte from "Khovantschina	Moussorgsky
Rhapsody Espana	Chabrier

Symphony

Dr. Serge Koussevitzky brings the celebrated Boston Symphony Orchestra here for a program at Music Hall Friday evening, December 15, as a feature of the Cleveland Concert Course, under direction of Mrs. Emil Brudno.

KOUSSEVITSKY

Dr. Koussevitzky eschews the Three B's in making up his program this time. He opens with the Mozart Symphony in C Major No. 338. The familiar "Afternoon of a Faun" by Debussy, is followed by the Ravel Orchestral Fragments from "Daphnis and Chloe" Second Suite, and the program closes with Tschaikowsky's Fourth Symphony, in F Minor.

This famous orchestra of 110 men is in its fifty-ninth season.

Singers Club

Boris Goldovsky directs the Singers Club in its winter concert at Severance Hall, Tuesday evening, in a program of wide variety and with John Brownlee, Australian baritone, as guest star.

Brownlee, now on the Metropolitan Opera roster, replaced Lawrence Tibbett here at the last grand opera festival at Public Hall and scored a great personal success. In the concert Tuesday he sings a group of French songs, three Mozart arias and joins the club in performances of excerpts from the Berlioz "Damnation of Faust" and the Williams "Fantasia on Christmas Carols."

The program in full:

Creation's Hymn	Beethoven
Plorate, Filii Israel	Carissimi
Dainty, Fine Sweet Nymph	Morley
In These Delightful Pleasant Groves	Purcell
The Club	
Le Manoir De Rosamonde	Duparc
Carmen	Clergue
Chanson Des Noisettes	Dupont
Chanson a Boire	Ravel
Mr. Brownlee	
Damnation of Faust	Berlioz
Chorus of Drinkers	
Amen; Fugue on the theme of Brender's Song	
Song of the Flea	
Mr. Brownlee and Club	
Tarantella	Thompson
The Club	
Fantasia On Christmas Carols	Williams
Mr. Brownlee and Club	
Non Piu Andrai (Marriage of Figaro)	Mozart
Deh Vieni Alla Finestra (Don Giovanni)	Mozart
Finch 'Han Dal Vino "Don Giovanni"	Mozart
Mr. Brownlee	
The Galway Piper	Irish Folk Song
Sweet and Low	Barnby
Viking Song	Coleridge-Taylor
The Club	

Templeton

Alec Templeton amazed and delighted an audience of more than 2,000 at Severance Hall last night with his piano virtuosity. The stage was nearly filled with the audience overflow.

EVENING TRANSCRIPT, WEDNESDAY, DECEMBER 8, 1937

'The Second Mozart'

JOSEF HOFMANN
As he appeared when he first played in the old Boston Music Hall on Dec. 23, 1887. The quoted caption above the lithograph is from the headline in the Transcript of the following day. The pianist makes his jubilee appearance here next Sunday at a recital in Symphony Hall.

THIS CLIPPING FROM
CHARLESTON, W. VA.
GAZETTE

DEC 9 - 1939

THIS CLIPPING FROM
BIRMINGHAM, ALA.
NEWS

DEC 9 - 1939

THIS CLIPPING FROM
JACKSONVILLE, FLA.
TIMES-UNION

DEC 9 - 1939

THIS CLIPPING FROM
LOUISVILLE, KY.
COURIER-JOURNAL

DEC 9 - 1939

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

DEC 9 - 1939

THIS CLIPPING FROM
ATLANTA, GA.
CONSTITUTION

DEC 9 - 1939

THIS CLIPPING FROM
TOLEDO, O.
BLADE

DEC 9 - 1939

THIS CLIPPING FROM
ELKHART, IND.
TRUTH

DEC 9 - 1939

THIS CLIPPING FROM
RICHMOND, VA.
NEWS LEADER

DEC 9 - 1939

THIS CLIPPING FROM
LOS ANGELES, CALIF.
TIMES

DEC 9 - 1939

THIS CLIPPING FROM
TAMPA, FLA.
TRIBUNE

DEC 9 - 1939

THIS CLIPPING FROM
SHREVEPORT, LA.
TIMES

DEC 9 - 1939

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

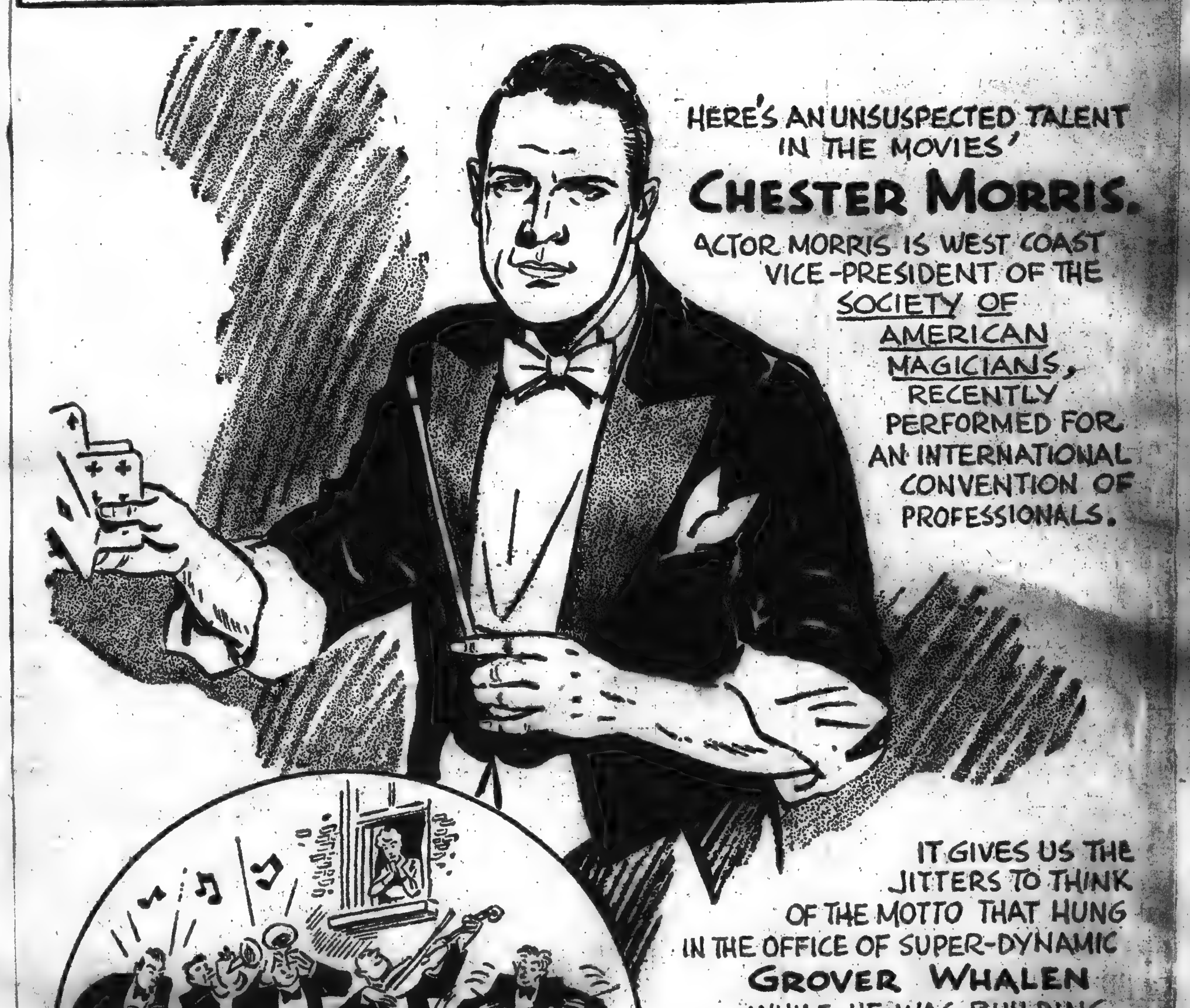
DEC 9 - 1939

THIS CLIPPING FROM
CHICAGO, ILL.
TIMES

DEC 10 1939

Private Lives

By Edwin Cox


HERE'S AN UNSUSPECTED TALENT IN THE MOVIES'
CHESTER MORRIS.
ACTOR MORRIS IS WEST COAST VICE-PRESIDENT OF THE SOCIETY OF AMERICAN MAGICIANS, RECENTLY PERFORMED FOR AN INTERNATIONAL CONVENTION OF PROFESSIONALS.
IT GIVES US THE JITTERS TO THINK OF THE MOTTO THAT HUNG IN THE OFFICE OF SUPER-DYNAMIC GROVER WHALEN WHILE HE WAS BUILDING THE NEW YORK WORLD'S FAIR:
TIME TEARS ON!
ONE NICE THING ABOUT BEING A SYMPHONY CONDUCTOR IS THAT YOU CAN SEND THE ORCHESTRA OUT TO SERENADE YOUR WIFE, AS SERGEI KOUSSEVITZKY OF THE BOSTON SYMPHONY DID ON MME. KOUSSEVITZKY'S SIXTIETH BIRTHDAY.
12-9 Bliss

"FINLANDIA"

By Finland's Famous Composer, Sibelius

Soul of the Brave Little Nation Expressed in Beautiful Music Which Has Inspired World's Most Famous and Appreciative Audiences

The Boston Sunday Post presents exclusively the words and music of the patriotic song which can give courage to the hearts of Finnish people everywhere in New England today, "Dear Land of Home," from the tone poem "Finlandia," by the great Finnish composer, Jean Sibelius.

As you play it or sing the lines you will not only be deeply moved by the matchless music but you will be impressed by the words—once so beautiful—now so tragic.

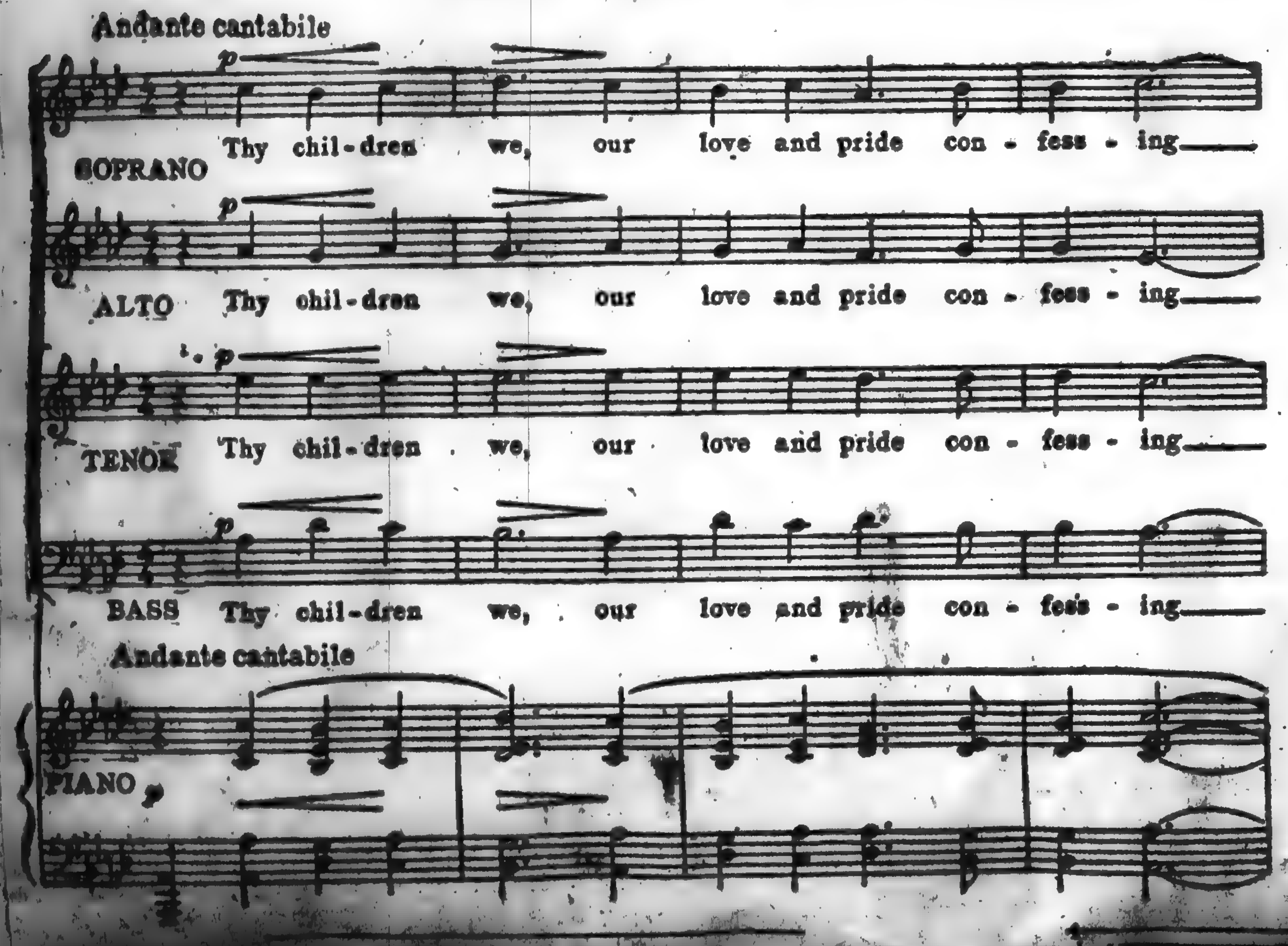
"This fair land" is now a land torn by air-bombs and shells. "This pleasant place of home" is now a country of homeless refugees fleeing from the cruel Soviets.

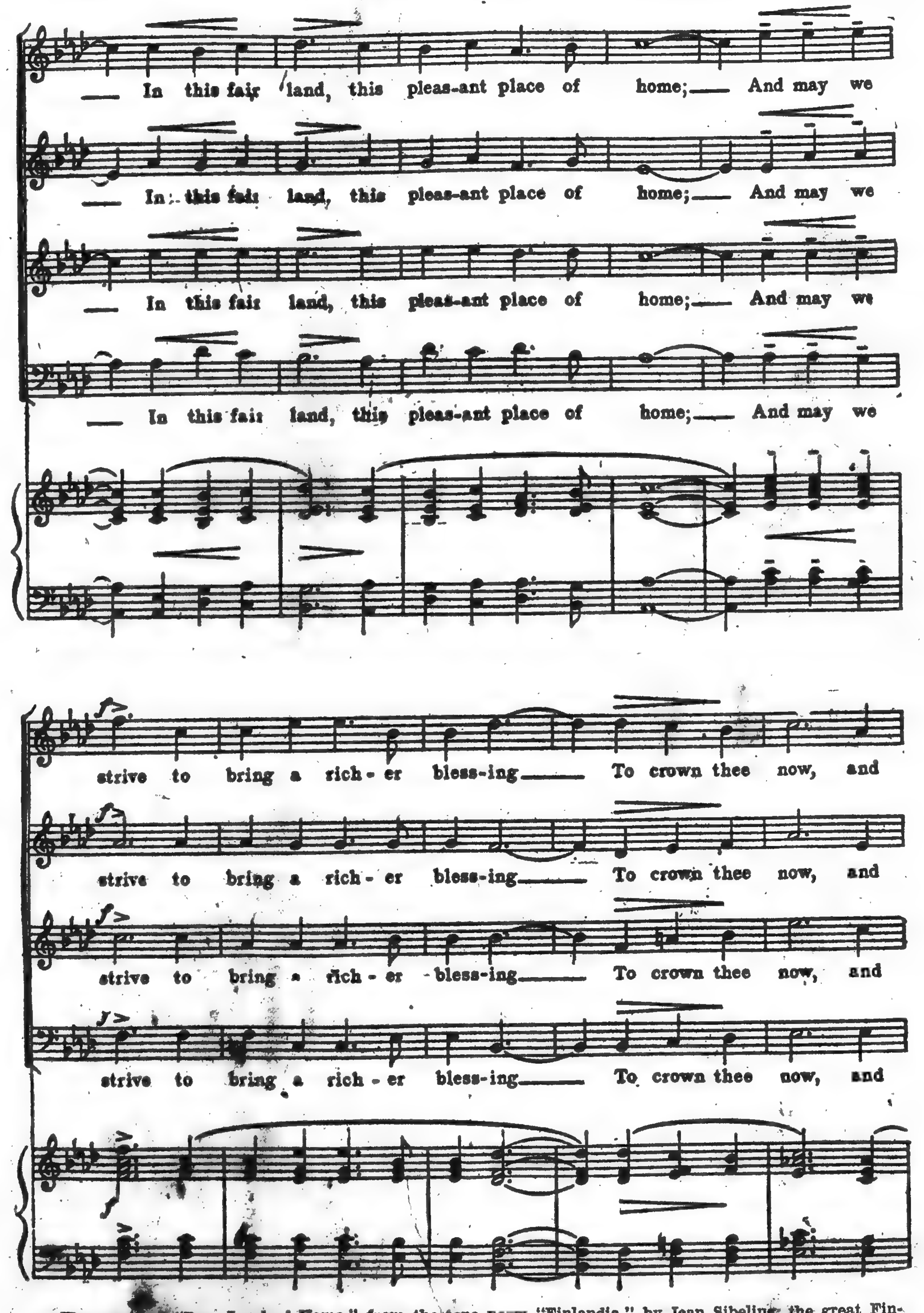
As you join the countless chorus which sings the poem today, you sing the song of a free and independent nation, whose art and skill made it great in peace and whose loyalty and courage makes it is great in war.

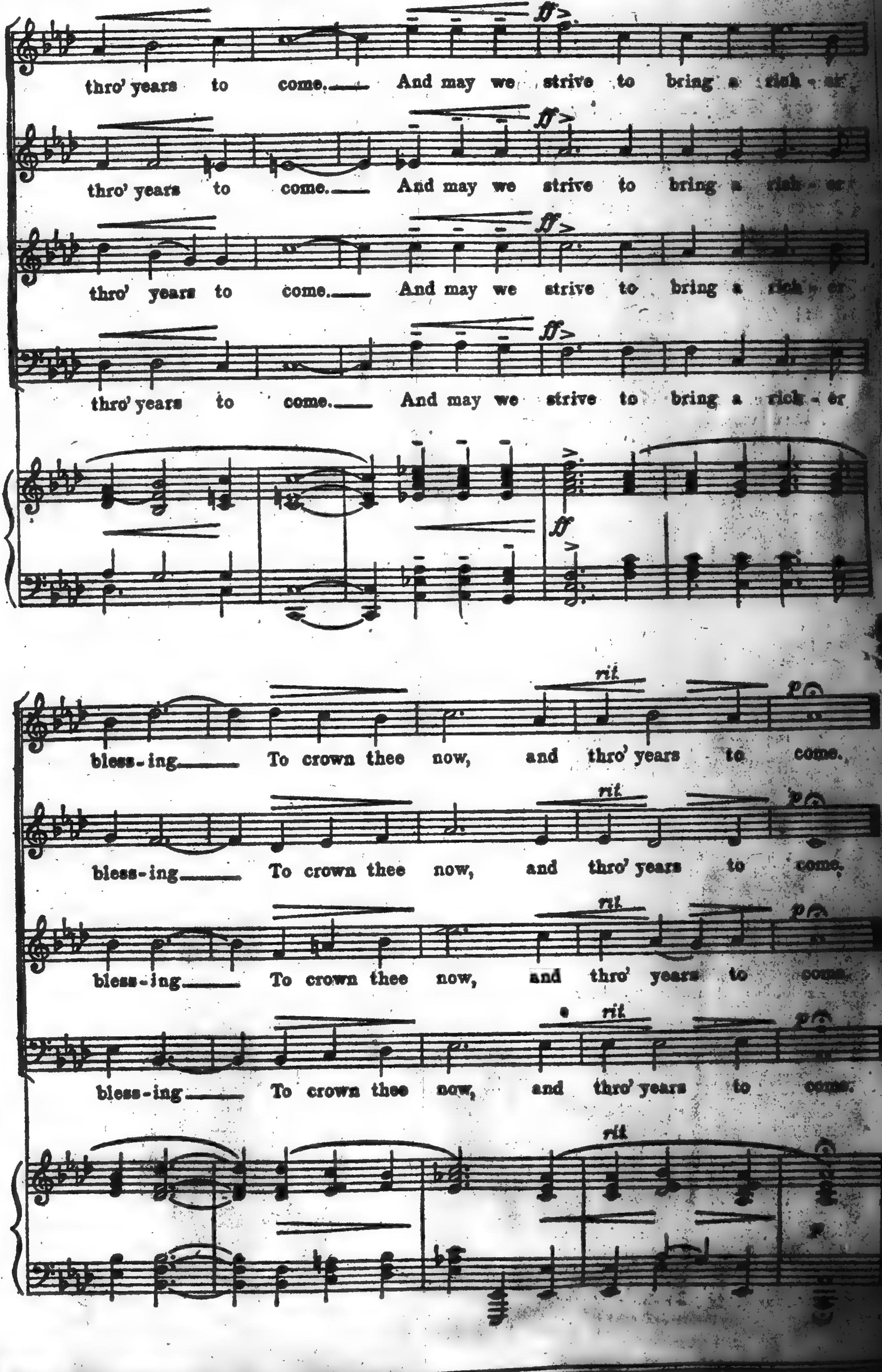
FIRST VERSE (same music for both verses)

Dear land of home, our hearts to thee are holden
By loyal love for each familiar scene;
Thy mountains guard the fields of grain all golden,
Thy rivers flow thro' meadows of green.
Thy mountains guard the fields of grain all golden,
Thy rivers flow thro' meadows of green.

SECOND VERSE


Andante cantabile
p
SOPRANO
Thy chil-dren we, our love and pride con - fess - ing
ALTO
TENOR
BASS
PIANO


In this fair land, this pleas-ant place of home; And may we
strive to bring a rich-er bless-ing To crown thee now, and
f


thro' years to come. And may we strive to bring a rich-er
ff
bless-ing To crown thee now, and thro' years to come.
rit.

The music of "Dear Land of Home," from the tone poem "Finlandia," by Jean Sibelius, the great Finnish composer. These are the words of the second verse. The music for both verses is the same. It is from the Wood Octavo Series, copyrighted by the B. F. Wood Music Co., 88 St. Stephen street, Boston, and used here by special permission. Words by C. F. M. Music by Sibelius arranged by Charles F. Manney, former Boston poet and composer.

[illegible] are facts that may surprise you about Finland's most [illegible] Sibelius.

About his overwhelmingly popular tone-poem, "Finlandia," sung by choruses as "Dear Land of Home."—

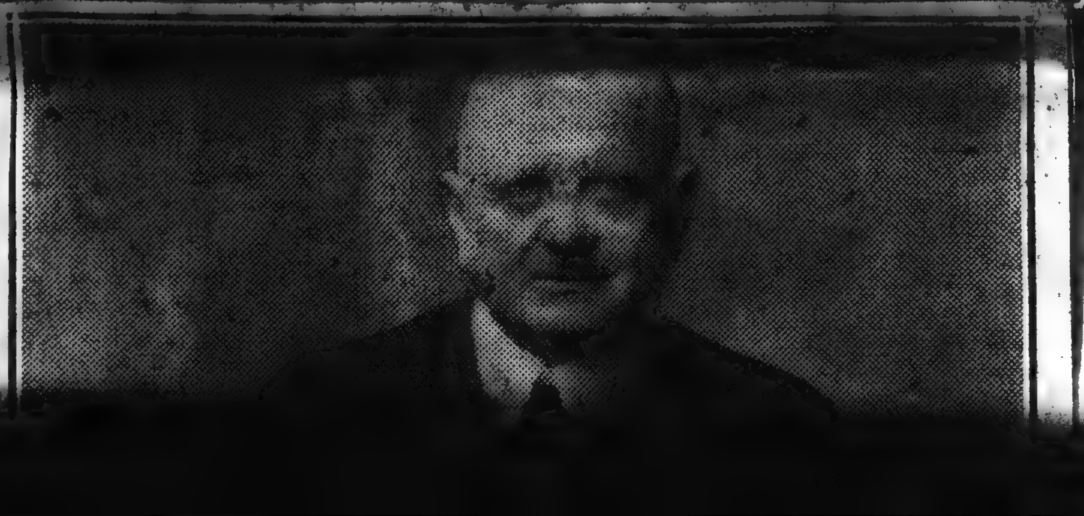
About Russia's effort to suppress it.—

About the tribute paid to it by officers in Russian service.—

With something about Boston and New England connections with Sibelius.

BY LANING HUMPHREY

of their feet as they clear the land for homes in the wilds, or drive back in-



Harmoni
Boston

If the Americas
the culture of the
of a war-torn Euro
at "Tanglewood" i
ments for so doing
The sessions, co
Festival, though o
run from July 8 to
mer will be the fi
dinarily distinguis
ductors, performe
name them in the
Institute is for adv
music their career
who, as that wor
own sake. There
quirements: if you
and no degrees, d
awarded: if you c
and don't lean on
Musicians, mus
idyllic landscape
quarters comfort
and women in a
with the finest a
great art. Where
poisons of an ag
than here, is an A
coming-of-age?
of discord.

118

Harmonious Songsmiths

Boston Globe, Dec.11,1939

If the Americas are, indeed, to carry forward the culture of the Western world independently of a war-torn Europe, the Berkshire Music Center at "Tanglewood" is assuredly one of the instruments for so doing.

The sessions, concurrent with the Symphonic Festival, though overlapping on the hither side, run from July 8 to August 18. This coming Summer will be the first convocation of an extraordinarily distinguished faculty: composers, conductors, performers, professors and critics—to name them in the order of their importance. The Institute is for advanced study, for those making music their career; the Academy is for amateurs who, as that word denotes, love the art for its own sake. There are no formal entrance requirements: if you can do the work, come along; and no degrees, diplomas or academic credits are awarded: if you can practice the art, practice it, and don't lean on a sheepskin.

Musicians, music lovers and public, this is it: idyllic landscape at the summit of Summer, living quarters comfortable, companionship with men and women in a shared enthusiasm, association with the finest artists, daily communion with a great art. Where, if not here, is antidote to the poisons of an age of hate? And where, better than here, is an American assertion of its cultural coming-of-age? A space of harmony in a world of discord.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 12 1939

Dorothy Maynor to Sing In Philharmonic Benefit

Negro Soprano to Aid Pension Fund Concert Jan. 16

Dorothy Maynor, Negro soprano, who made her New York recital debut at Town Hall Nov. 19, will be the soloist with the Philharmonic-Symphony Orchestra in its annual special concert for the benefit of its Pension Fund on Tuesday night, Jan. 16, in Carnegie Hall, according to an announcement yesterday from Mrs. Henry Martyn Alexander, chairman of the Philharmonic-Symphony Society's Pension Fund Committee. Miss Maynor will sing "Depuis le jour" from Charpentier's "Louise"; "L'amero, saro costante," from Mozart's "Il Re Pastore" and "Leise, leise," from Weber's "Der Freischutz."

Her singing made a notable impression last August at a picnic given by Serge Koussevitzky for the Boston Symphony Orchestra's members ~~at Lenox~~, Mass., and in her Town Hall debut. She also sang one of the brief vocal solo roles in Carpenter's "Skyscrapers" with the Boston Symphony at Carnegie Hall on Nov. 25.

The pension fund committee has been actively functioning for the last thirteen years. Eighteen musicians who had played with the orchestra for long periods, including seven with more than thirty years' service each, are now receiving annual pensions. Six other retired members of the orchestra were on the pension list until the time of their deaths.

In addition to the proceeds of the annual special concerts, the pension fund is sustained by income from investments, private contributions, and by the dues of members of the Philharmonic - Symphony Society. These annual dues of $10 each are applied entirely to the fund, and each member is entitled to two tickets for the benefit concert. Tickets not reserved by members will be placed upon public sale at Carnegie Hall and at the society's office, 113 West Fifty-seventh Street, where applications for membership can be made.

NEW YORK, N. Y.
POST

DEC 12 1939

I'd Rather Be Right

By Samuel Grafton

On the afternoon of Saturday, March 16, 1918, seven blind children and five elderly blind ladies stood on the pavement before the main entrance to Carnegie Hall. It was a clear but windy day, quite cold. The little group, in charge of several severely official persons, huddled until, at a signal from the lobby, it marched into the concert hall.

* * *

There, in the main aisle, the twelve blind persons removed their overcoats. Pinned on the breast of each was disclosed an American flag, twelve inches by nine. Members of the audience craned their necks, wondering; only a few knew what was going on. If the tall, straight man on the platform saw the tableau, he gave no sign. He was Dr. Karl Muck and he was conducting the Boston Symphony Orchestra. As the twelve blind persons filed into their orchestra seats, making a row of flags, Dr. Muck began the Mozart E-flat major symphony. By all accounts, he gave one of the typically good, classical, if rather dry performances.

Mrs. William Jay, social leader and patriot, had rounded up the blind and arranged for them to attend the concert. It was her notion that America at war should not tolerate a German, Dr. Muck, as head of a symphony orchestra. The blind children and the blind old ladies were "symbolic of the blindness of America to German autocracy." It was her belief that only the blind "who could not see the face of the Kaiser's friend" could properly listen to the orchestra's "beautiful music."

* * *

Dr. Muck had begun his concert with "The Star-Spangled Banner," but the twelve blind had waited outside until the number was finished. It was not Mrs. Jay's wish that they should hear the national anthem conducted by a German. "I consider myself an American," Dr. Muck had said, but that didn't go with Mrs. Jay. Her war against Dr. Muck was the chief item in her newspaper biographies when she died on January 29, 1931.

Eleven days after the concert Dr. Muck was forcibly seized on the podium in Boston while conducting a rehearsal. He was lodged in the East Cambridge jail, in a cage with a bootlegger. He was denied the right to smoke, a serious blow, because his normal quota was 100 cigarettes daily. For one awful moment a deputy stood before Dr. Muck with a pair of handcuffs, wondering whether to put them on the hands that had become famous for their evocation of Wagner and Mozart.

* * *

Dr. Muck, it happened, was a Swiss citizen. The Swiss Legation certified that when Dr. Muck was eight years old his family had moved to Switzerland and become naturalized. On reaching his majority, in 1880, the young Muck had taken out his own Swiss papers. But Mrs. Jay and the Federal investigators could not forget that he had been born in Wuerzburg, Germany, on October 22, 1859. He was officially interned and sent to Fort Oglethorpe, Georgia, where he remained on unspecified charges until late August, 1919, nine months after the Armistice.

Since he was not a German citizen, he was interned as a German "denizen." Probably this was correct. He had been a "denizen" of Germany for years—as conductor of the Berlin Royal Opera. "I am not a German," he said as he sailed for Europe on August 21, 1919. "I considered myself an American." But now it was in the past tense.

* * *

It remained in the past tense. The other day Dr. Muck quietly celebrated his eightieth birthday in Stuttgart, Germany, where he lives in retirement. He gets along well with the Nazi authorities. Perhaps he ought to be told that this is shameful, that he should fight for the American way with its civil liberties for all. I would not care to have the job of explaining this to him.

* * *

This is the color and taste of war. Memory shies from it, as it shies from the recollection of old fevers.

Here are facts that may surprise you about Finland's most famous genius, Sibelius:

About his overwhelmingly popular tone-poem, "Finlandia," sung by choruses as "Dear Land of Home."—

About Russia's effort to suppress it.—

About the tribute paid to it by officers in Russian service.—

With something about Boston and New England connections with Sibelius.

BY LANING HUMPHREY

When Russian aviators bombed the Finnish capital, Helsinki, Americans who had never been there, and living at the farthest points from Finland, winced with as much pain and resentment as if they were intimately acquainted with the little far northern republic and its people.

Didn't that happen to you, reader?

And why?

Because of a piece of music, of course—"Finlandia."

In reading of the havoc wrought by the Soviet bombings of Finnish civilian territory, weren't you disturbed by the unverified report of the killing of one particular Finnish citizen? Then weren't you greatly relieved by the news of his safety? That man would have been Jean Sibelius. Of course—the composer of "Finlandia."

No orchestra or band ever has played anything with such a power to give the foreign listener an electrifying sense of acquaintanceship with a distant people, and above all, their land. Boston audiences at the Pops and the Esplanade concerts clamor year after year for Conductor Arthur Fiedler to add to the repetitions of "Finlandia."

Sibelius explained the composition with no published plot, no words. He sent it forth as a "symphonic poem" for orchestral performance. But when his music issues from the orchestra, the instruments seem to speak and to paint pictures.

The Music Speaks

The music seems to say:

"This is the voice of a bold and liberty-loving people. Hear the mighty beat of their hearts, the resolute march of their feet as they clear the land for homes in the wilds, or drive back invaders. Behold this rugged, this challenging, this inspiring land!

"Can you not hear the ocean-like surge of the wind through the limitless forests? Can you not feel the bite of the cold that bids men be men? Do you not glimpse the glitter of 60,000 lakes twining their lashings of silver this way and that among 80,000 islands? Can you not hear the banter of rapids, the exultation of mighty falls?"

This comes from the music. How did the music come to Sibelius?

Russia took Finland under its "protection" in 1809. For seven centuries it had lived its own life under the kings of Sweden, willing to fight in their name and giving valiant service in all of Sweden's wars. Russia claimed that after 1809, Finland should be an autonomous grand duchy.

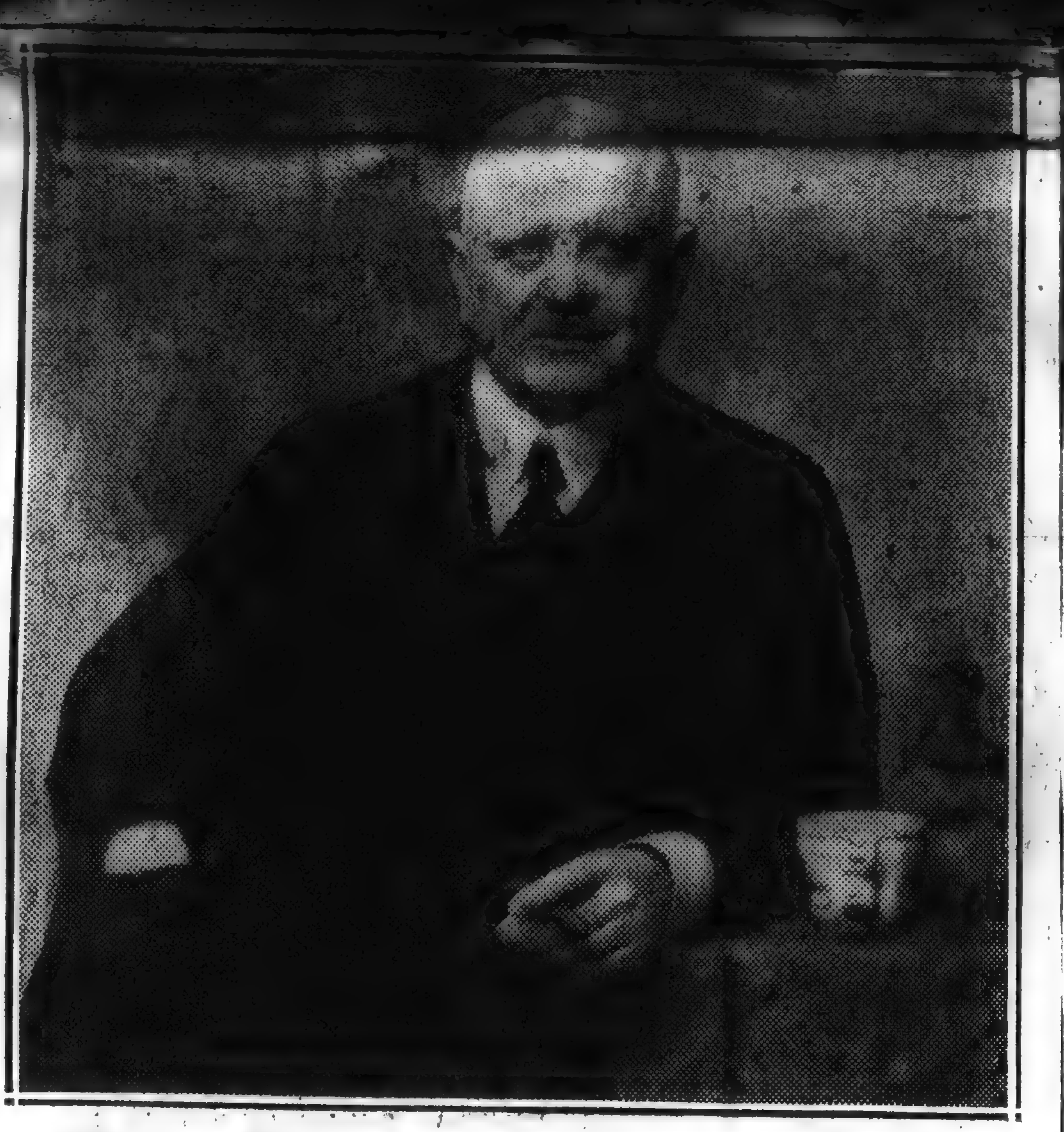
But as the century rolled on the Russians began to bear down increasingly. "Autonomy" was becoming a mockery. The Finns fought back—through their poets and their press. There came the presentation of a pageant of Finnish history, at Viborg University, in 1898. To the Russians this did not seem dangerous.

But pointed allusions hidden in the poetic text were driven home by music written especially for the occasion by a young Finnish composer, named Sibelius.

Fighting the Russians

The Russian overlords abolished the Finnish newspapers. Promptly the whole country broke out with "Press Benefits." Money poured in to take care of the dismissed journalists and their families—and, also, to show the burning resentment of the people at loss of their freedom of expression.

There were benefit concerts, an historic pageant in Helsinki. Again, there was special pageant music by Sibelius—seven compositions. Apparently, this occasion, added to the former pageant, had affected the composer deeply.



Sibelius, in the later years of his career. He now is 74. This remarkably vivid portrait was inscribed by the composer for Richard Burgin, concert master of the Boston Symphony Orchestra, who often has played the difficult Violin Concerto of the Finnish master. Sibelius wrote: "To my dear friend, the great violinist, Richard Burgin."

He set his seventh number before him and wrote things into it that gave it new power.

A World's Fair was to be given in Paris. The so-called autonomous government of Finland refused to supply any money to enable the Finns to show their attainments alongside delegations to Paris from the rest of the world. The people raised a fund. They decreed that it should finance a presentation of Finnish musical genius in song, choral and orchestral composition. Sibelius was invited to contribute music and also himself as a conductor. He accepted both offers, and in his music included the rewritten version of his seventh number from "Historic Scenes." Now he gave it the title, "Suomi," which, as every stamp collector will tell you, is Finnish for Finland.

In Paris, it appeared on programmes as "La Patrie," later, in Germany, as "Der Vaterland." The result was startling. Finland had seemed until then a distant land, small in extent, smaller in consequence.

Now the French and the Germans were filled by this music with feelings of a country of grandeur, a people of strength and nobility—and a young man from this country, and this people, who already deserved a place with the masters of composition in more southerly and, until now, supposedly more advanced musical development.

Sibelius up to now has completed seven great symphonies, all given magnificent performances by the Boston Symphony Orchestra at home and on tour, under the conductorship of Serge Koussevitzky. He excels in their presentation, and has won acceptance for some of the symphonies which once were considered difficult to understand.

Inspiration to the People

Back in Finland, the tone-poem, "Suomi," renamed "Finlandia," exerted an intensifying spell over the people. Hearing this music, they were confirmed in their feeling as a great people in a great land, instead of vassals in a Russian province.

The Russian overlords forbade performances of "Finlandia." But the Russian respect for the musical art led to the inviting of Sibelius to conduct in Russia. Among the tentative programme selections, the title "Finlandia" was observed.

Officials had no objection to performance of the admirable music . . . but there was a difficulty about the title. Please, any title except "Finlandia." Sibelius has always been known as obliging to a degree. The piece was listed as "Impromptu."

But at the end of the programme, several dozen military and naval officers called on Sibelius to express appreciation for the concert. They left their cards. Sibelius observed that the names were unmistakably Finnish for the most part—and the rest could be.

No matter how faithfully Sibelius has presented his own land and people, however, he has infused his music with qualities which appeal especially to American listeners.

It seems imposible for them to refrain from humming when the instruments of the orchestra sing out in robust melody.

Hence, it was the most natural thing in the world for a Boston composer, arranger and poet Charles Fonteyn Manney to fit words to the tune and arrange it for mixed voices, so that it could be sung by American school children and their elders.

Throughout the country, from Portland, Me., to Portland, Ore., this arrangement is sung with the fervor of an American patriotic anthem, under the title, "Dear Land of Home."

It may be a surprise to many to learn that Sibelius once was in New England. In 1914 he was guest conductor in music of his own at the Norwalk, Conn., music festival. Yale University conferred on him the honorary degree of doctor of music.

"Finlandia" was played as all the candidates for honorary degrees advanced in procession at the Yale ceremonial.

In the period between the end of the Norfolk Festival and the receiving of the degree at Yale, Sibelius was feted in Boston at a banquet. There many of America's leading composers were introduced to him—notably George W. Chadwick, Henry Hadley and Charles M. Loeffler.

Doing His Big Little Bit

Lolli Kalvere, 7-year-old lad of Finnish extraction has donated his lollypop money to aid Finland. (Acme.)

ROCKLAND, ME.
COURIER
12/12/39

119

REALM OF MUSIC

by Gladys St. Clair Heistad

For the first time in its history, the Boston Symphony Orchestra gave two concerts immediately preceding the formal opening of the season, dedicated to the works of American composers. Works by ranking Americans were played in as nearly perfect form as one might hope to hear them. The two concerts were offered to the public free of charge, the only stipulation being that application be made for tickets. The response was instantaneous, and more than 5,000 applications had to be refused, some of which came from Maine, New Hampshire and Vermont. It was obvious that many listeners were having their first experience at a symphony concert and liking it tremendously.

The program notes revealed an imposing list of 46 American composers, and 123 of their compositions in 156 performances, given by the Boston Symphony. Almost 50 percent of these were first performances. This record gives evidence of Dr. Koussevitzky's deep interest in the American composer. Composers represented in the two concerts aforementioned included Arthur Foote (Suite in E, for String Orchestra, Op. 63); Henry Hadley ('Angelus' from the Symphony No. 3 in B. minor); Deems Taylor (excerpts from 'Through the Looking-Glass'); John Alden Carpenter ('Skyscrapers'); Howard Hanson (Symphony No. 2); William Schuman (American Festival); George Gershwin (Concerto in F) for piano and orchestra—Abram Chasins as soloist); Roy Harris (Symphony No. 3, in one movement); Randall Thompson (Symphony No. 2 in E minor).

Randall Thompson, I might add, is the new director of The Curtis Institute of Music, succeeding Josef Hofman. He is a composer of marked ability, and a testimony to this was the enthusiasm which greeted the performance of his Symphony in this Boston Symphony concert—the work eliciting cheers from the audience. The reviewer remarked—"The reason, musically speaking, is not difficult to discover, for Mr. Thompson looks about him and finds that America is not altogether typified by 'the big city' noise and confusion."

THIS CLIPPING FROM
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

DEC 12 1939

Conductor for Unity Concert Next Month

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will appear on the auditorium platform in Montclair High School on Wednesday night, Jan. 10, for the concert to be given as the extra event of the Unity Concert Course. Tickets are still available at Unity Institute office, 67 Church Street, telephone Montclair 2-6770.

THIS CLIPPING FROM
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

DEC 12 1939

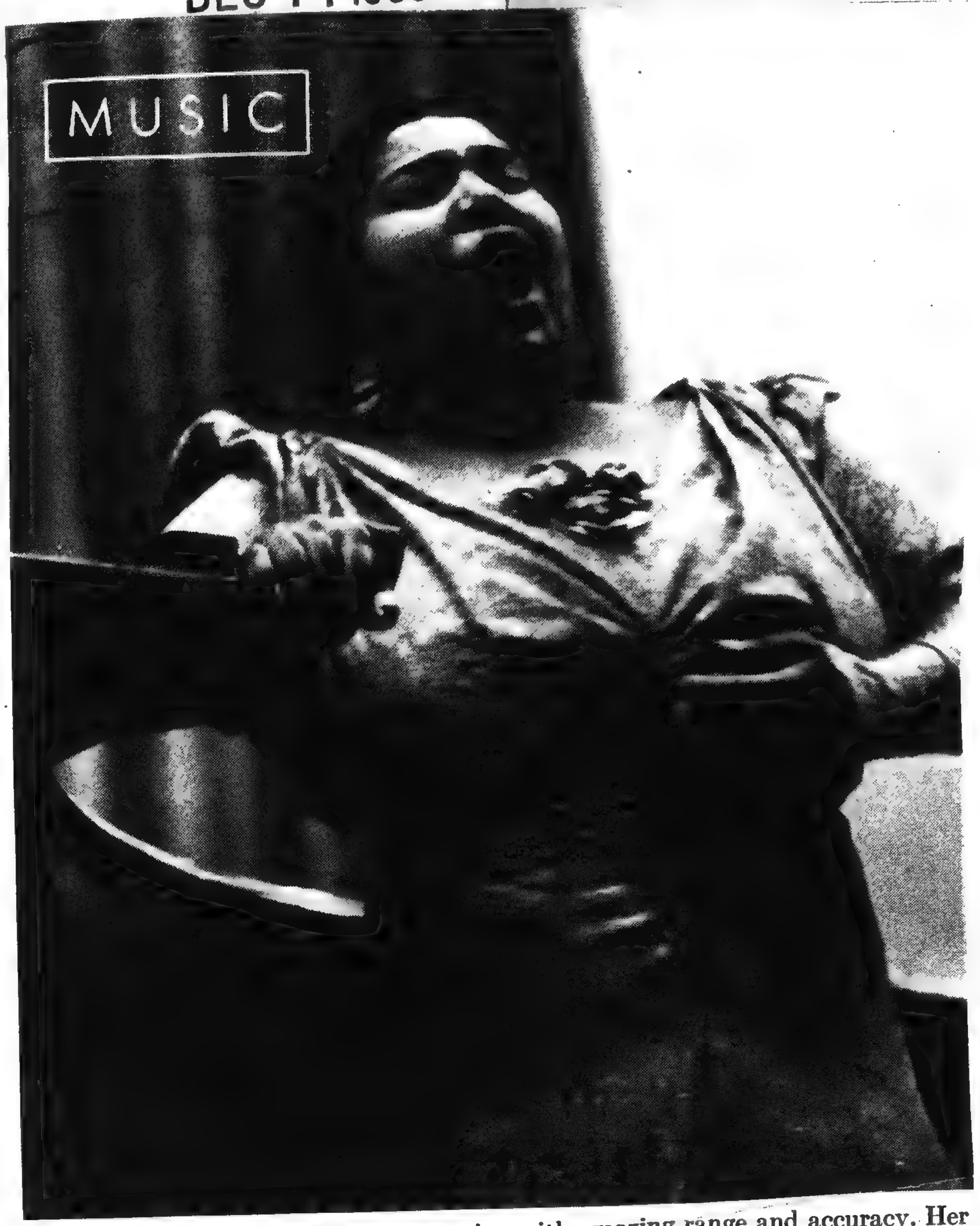
Koussevitzky Praises American Orchestras

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, coming to Montclair High School, Jan. 10 as the extra event in connection with Unity Concert Course, recently said: "Today the concert public has awakened to the fact that a symphony orchestra is the most perfect, the most complete and satisfying of all existing means serving to convey tonal wealth and beauty.

"To this country goes the honor of founding and maintaining great symphony orchestras, the virtuosity and perfection of which have never been attained in the past. America may be justly proud of this achievement, for the highest standard of orchestral performance has stimulated interest for symphony music and has revealed its significance in the artistic and cultural life of a nation." Tickets to the Boston Symphony Orchestra concert are on sale at the Unity Institute office, 67 Church Street, telephone Montclair 2-6770.

THIS CLIPPING FROM
LIFE
CHICAGO, ILL.

DEC 11 1939



Maynor sings in a powerful soprano voice, with amazing range and accuracy. Her pianissimo notes are lovely. Her face shows that she has Indian blood in her veins.

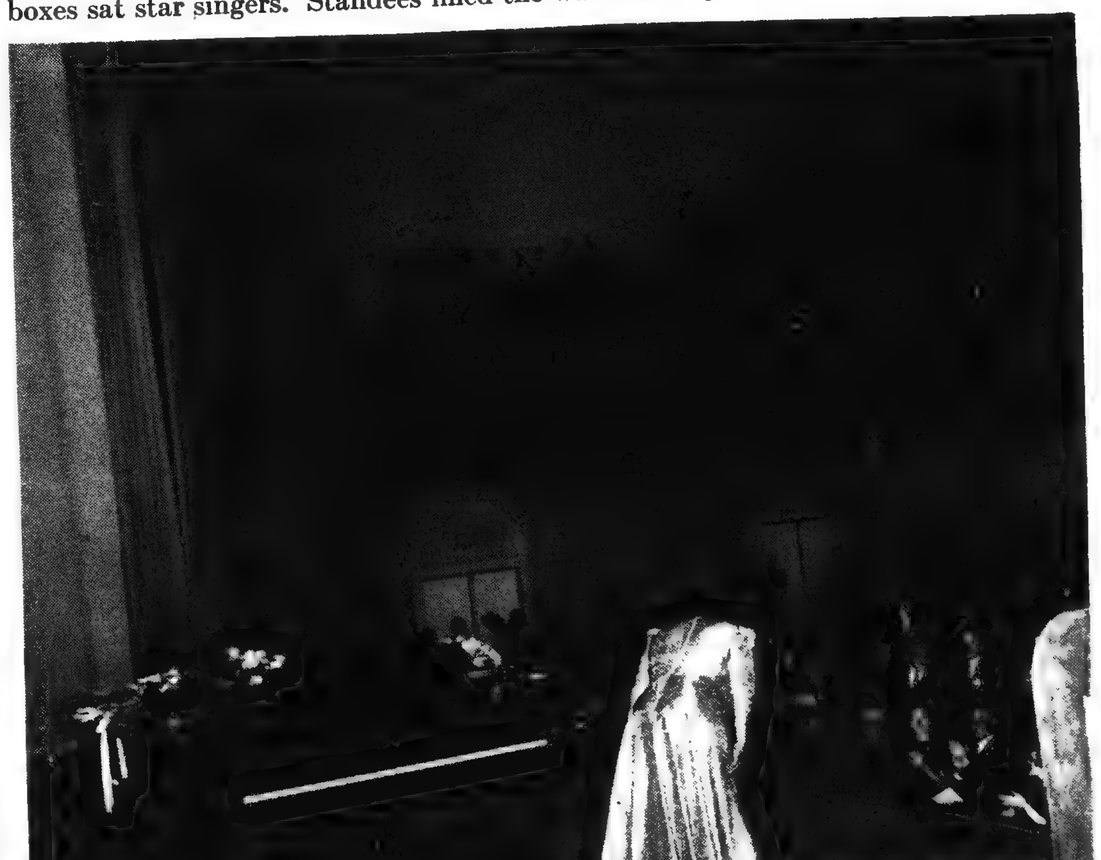
A NEGRO SINGER FROM VIRGINIA MAKES EXCITING CONCERT DEBUT

When Dorothy Maynor came out for her first appearance at Town Hall in New York, Nov. 19, the house was packed with music professionals. Their grapevine had advised them the debut of this Negro soprano was going to be something to hear. Serge Koussevitzky had called Maynor "a native Flagstad."

Dorothy Maynor was so nervous that her knees shook and tears were in her eyes. But there was no nervousness in her sweet, clear voice. The audience, at the end of an exacting program, stood up and yelled excited approval. The *Times* critic next day said: "She has virtually everything needed by a great artist. . . . Her voice [is] one of the finest the public can hear today." No Marian Anderson, she showed that she might some day rival that great Negro singer's artistry.

Only 29 years old, Dorothy Maynor is the daughter of a Norfolk, Va., Methodist preacher. She studied at Hampton Institute, toured Europe in its choir. She is 4 ft. 10 in. tall, weighs 145 lb. In operatic arias, she stands in conventional fashion, hands folded in front. But when she comes to spirituals, she leans elbow on piano, jounces her chunky body up and down as she sings.

An ovation greeted Maynor as she came out to bow at the end of the concert. In the boxes sat star singers. Standees lined the walls. Everybody wanted more encores.



TINUED ON NEXT PAGE

119

REALM OF MUSIC

by Gladys St. Clair Heistad

For the first time in its history, the Boston Symphony Orchestra gave two concerts immediately preceding the formal opening of the season, dedicated to the works of American composers. Works by ranking Americans were played in as nearly perfect form as one might hope to hear them. The two concerts were offered to the public free of charge, the only stipulation being that application be made for tickets. The response was instantaneous, and more than 5,000 applications had to be refused, some of which came from Maine, New Hampshire and Vermont. It was obvious that many listeners were having their first experience at a symphony concert and liking it tremendously.

The program notes revealed an imposing list of 48 American composers, and 129 of their compositions in 156 performances, given by the Boston Symphony. Almost 60 per cent of these were first performances. This record gives evidence of Dr. Koussevitzky's deep interest in the American composer. Composers represented in the two concerts aforementioned included Arthur Foote (Suite in E, for String Orchestra, Op. 63); Henry Hadley ('Angelus' from the Symphony No. 3 in B minor); Deems Taylor (excerpts from 'Through the Looking-Glass'); John Alden Carpenter ('Skyscrapers'); Howard Hanson (Symphony No. 2); William Schuman (American Festival); George Gershwin (Concerto in F) for piano and orchestra—Abram Chasins as soloist); Roy Harris (Symphony No. 3, in one movement); Randall Thompson (Symphony No. 2 in E minor).

Randall Thompson, I might add, is the new director of The Curtis Institute of Music, succeeding Josef Hofman. He is a composer of marked ability, and a testimony to this was the enthusiasm which greeted the performance of his Symphony in this Boston Symphony concert—the work eliciting cheers from the audience. The reviewer remarked—"The reason, musically speaking, is not difficult to discover, for Mr. Thompson looks about him and finds that America is not altogether typified by 'the big city' noise and confusion."

THIS CLIPPING FROM
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES
DEC 12 1939

Conductor for Unity Concert Next Month

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will appear on the auditorium platform in Montclair High School on Wednesday night, Jan. 10, for the concert to be given as the extra event of the Unity Concert Course. Tickets are still available at Unity Institute office, 67 Church Street, telephone Montclair 2-6770.

THIS CLIPPING FROM
MONTCLAIR, N. J.
SEMI-WEEKLY TIME
DEC 12 1939

Koussevitzky Praises American Orchestras

Dr. Serge Koussevitzky, conduc
of the Boston Symphony Orchest
coming to Montclair High Scho
Jan. 10 as the extra event in conne
tion with Unity Concert Course,
cently said: "Today the concert pu
lic has awakened to the fact tha
symphony orchestra is the most p
fect, the most complete and satisfy
of all existing means serving to c
vey tonal wealth and beauty.
"To this country goes the honor
founding and maintaining great sy
phony orchestras, the virtuosity
perfection of which have never b
attained in the past. America ma
justly proud of this achievement,
the highest standard of orches
performance has stimulated inte
for symphony music and has reve
its significance in the artistic and
tural life of a nation." Tickets
the Boston Symphony Orchestra con
cert are on sale at the Unity Insti
tute office, 67 Church Street, tele
phone Montclair 2-6770.

THIS CLIPPING FROM
LIFE
CHICAGO, ILL.
DEC 11 1939

MUSIC

Maynor sings in a powerful soprano voice, with amazing range and accuracy. Her pianissimo notes are lovely. Her face shows that she has Indian blood in her veins.

A NEGRO SINGER FROM VIRGINIA MAKES EXCITING CONCERT DEBUT

When Dorothy Maynor came out for her first appearance at Town Hall in New York, Nov. 19, the house was packed with music professionals. Their grapevine had advised them the debut of this Negro soprano was going to be something to hear. Serge Koussevitzky had called Maynor "a native Flagstad."

Dorothy Maynor was so nervous that her knees shook and tears were in her eyes. But there was no nervousness in her sweet, clear voice. The audience, at the end of an exacting program, stood up and yelled excited approval. The *Times* critic next day said: "She has virtually everything needed by a great artist. . . . Her voice [is] one of the finest the public can hear today." No Marian Anderson, she showed that she might some day rival that great Negro singer's artistry.

Only 29 years old, Dorothy Maynor is the daughter of a Norfolk, Va., Methodist preacher. She studied at Hampton Institute, toured Europe in its choir. She is 4 ft. 10 in. tall, weighs 145 lb. In operatic arias, she stands in conventional fashion, hands folded in front. But when she comes to spirituals, she leans elbow on piano, jounces her chunky body up and down as she sings.

An ovation greeted Maynor as she came out to bow at the end of the concert. In the boxes sat star singers. Standees lined the walls. Everybody wanted more encores.

CONTINUED ON NEXT PAGE

Day after the concert, Maynor relaxed with her crocheting. An untiring worker, she practices three hours a day, would practice longer if her teacher would let her.

Paul Robeson, baritone, heard Dorothy Maynor. So did Roland Hayes, tenor. Marian Anderson sent a wire. These Negro singers would make an unsurpassed quartet.

REALM OF MUSIC

by Gladys St. Clair Heistad

For the first time in its history, the Boston Symphony Orchestra gave two concerts immediately preceding the formal opening of the season, dedicated to the works of American composers. Works by leading Americans were played in as nearly perfect form as one might hope to hear them. The two concerts were offered to the public free of charge, the only stipulation being that application be made for tickets. The response was instantaneous, and more than 5,000 applications had to be refused, some of which came from Maine, New Hampshire and Vermont. It was obvious that many listeners were having their first experience at a symphony concert and liking it tremendously.

The program notes revealed an imposing list of 46 American composers, and 128 of their compositions in 156 performances, given by the Boston Symphony. Almost 30 per cent of these were first performances. This record gives evidence of Dr. Koussevitzky's deep interest in the American composer. Composers represented in the two concerts aforementioned included Arthur Foote (Suite in E, for String Orchestra, Op. 63); Henry Hadley ('Angelus' from the Symphony No. 3 in B. minor); Deems Taylor (excerpts from 'Through the Looking-Glass'); John Alden Carpenter ('Skyscrapers'); Howard Hanson (Symphony No. 2); William Schuman (American Festival); George Gershwin (Concerto in F) for piano and orchestra—Abram Chasins as soloist); Roy Harris (Symphony No. 3, in one movement); Randall Thompson (Symphony No. 2 in E minor).

Randall Thompson, I might add, is the new director of The Curtis

120

THIS CLIPPING FROM
CHICAGO, ILL.
Journal of Commerce

DEC 14 1939

ON THE AISLE

Serge Koussevitzky and Boston Symphony Play Magnificent Debussy at Auditorium

By Claudia Cassidy

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra returned to the Auditorium last night after about eight seasons' absence and won the cordial acclaim of a capacity audience furnished in part by the Northwestern Series. The Boston orchestra is a marvelous instrument—like a cast of superb actors it could make any text interesting by sheer wealth of tone, beauty of phrasing and range of dynamics. Yet there was some disappointment, which I shared, about the program. Of the three composers represented, only Debussy was what we (the dissenters) wanted to hear the orchestra tackle, because the score was "La Mer," and it is music content with nothing less than magnificent playing.

It got just that, and it got something I for one never before heard in Debussy—a touch of the Russian, to be explicit, a touch of "Petrouchka" in the glitter of the distant brass and a kind of Slavic implication in the strings. Not that Mr. Koussevitzky distorted Debussy, rather that, being Russian, he can be olympian one instant and frenzied the next without in the least seeming inconsistent. His music is a constant interplay of moods and his orchestra is so rare an instrument the moods are mirrored as in crystal, if crystal had a heart. Debussy like that made you long for Ravel's "Daphnis and Chloe," some Stravinsky, or some Prokofieff with his scoffing tongue in his witty cheek.

But the program opened with Haydn, the Symphony in B Flat numbered 102, and to be entirely frank, I did not like Mr. Koussevitzky's Haydn. It was filled with orchestral beauty, of course, but the largo was so slow as to threaten disintegration, and while the vivacity of the menuetto was virtuosity in performance, the robust quality of Haydn simply did not emerge.

The Tschaikowsky Fouth, which closed the program, was played here by Mr. Koussevitzky on his last visit. It is an orchestral stunt, to be sure, particularly the pizzicato scherzo, and it was beautifully played. But when we (still the dissenters) remembered the marvelous Debussy and the intense beauty of the cellos in the first movement, we were disconsolate. It was, if the Tschaikowsky Fourth fans will forgive me, like using a superb instrument for something a well trained hack orchestra can play. After all, we only get Mr. Koussevitzky once in eight years. More music like the Debussy please.

• • •

TWO soloists have canceled their engagements to appear with the Chicago Symphony Orchestra this season. Georges Enesco is ill and Myra Hess is too busy with war work in England to make an American tour. Rudolph Ganz will delay his Chicago recital because he has been called to New York to conduct the Concerts for Young People Jan. 20 and 22, replacing the late Ernest Schelling.

• • • •

THIS CLIPPING FROM
CALDWELL, N.J.
PROGRESS
12/15 '39

Symphony Orchestra In Montclair Jan. 10

Dr. Serge Koussevitzky, the distinguished leader, will conduct the Boston Symphony Orchestra at its appearance on Wednesday evening, January 10, at the Montclair High School, where this great orchestra will give the extra concert in connection with the celebration of the twentieth anniversary of the Unity Concert Course.

At the opening of the New York season of the Boston Symphony Orchestra on the evening of November 23 and the afternoon of November 25 at Carnegie Hall Dr. Koussevitzky presented programs made up entirely of American symphonic works. Because of Dr. Koussevitzky's eminent service to the cause of American music, through the conductor's programming of many works of American composers now and earlier, the Lotus Club of New York tendered him a dinner on December 2, at which Chancellor Chase, president of the Lotus Club, presided. Walter Damrosch, Olin Downes, Charles O'Connell and Dr. Louis Anspacher spoke.

The program in Montclair will, however, be made up of other than American works.

Tickets for this concert are on sale at the Unity Institute office, 67 Church street, Montclair. Telephone Montclair 2-6770.

THIS CLIPPING FROM
BLOOMFIELD, N. J.
Weekly
Independent Press

DEC 15 1939

THIS CLIPPING FROM
GLEN RIDGE, N. J.
WEEKLY PAPER

DEC 15 1939

KOUSSEVITZKY CONDUCTS ALL-AMERICAN CONCERT

Dr. Serge Koussevitzky, the distinguished leader, will conduct the Boston Symphony Orchestra at its appearance on Wednesday evening, January 10th, at the Montclair High School, where this great orchestra will give the extra concert in connection with the celebration of the 20th anniversary of the Unity Concert Course.

At the opening of the New York season of the Boston Symphony Orchestra on the evening of November 23rd and the afternoon of November 25th at Carnegie Hall, Dr. Koussevitzky presented programs made up entirely of American symphonic works. Because of Dr. Koussevitzky's eminent service to the cause of American music, through the conductor's programing of many works of American composers now and earlier, the Lotus Club of New York tendered a dinner to him on December 2nd, at which Chancellor Chase, president of the Lotus Club, presided. Walter Damrosch, Charles O'Connell, Olin Downes and Dr. Louis Anspacher spoke.

The program in Montclair will, however, be made up of other than American works. Tickets for this concert are on sale at the Unity Institute office, 67 Church street, Montclair. Telephone Montclair 2-6770.

THIS CLIPPING FROM
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

DEC 15 1939

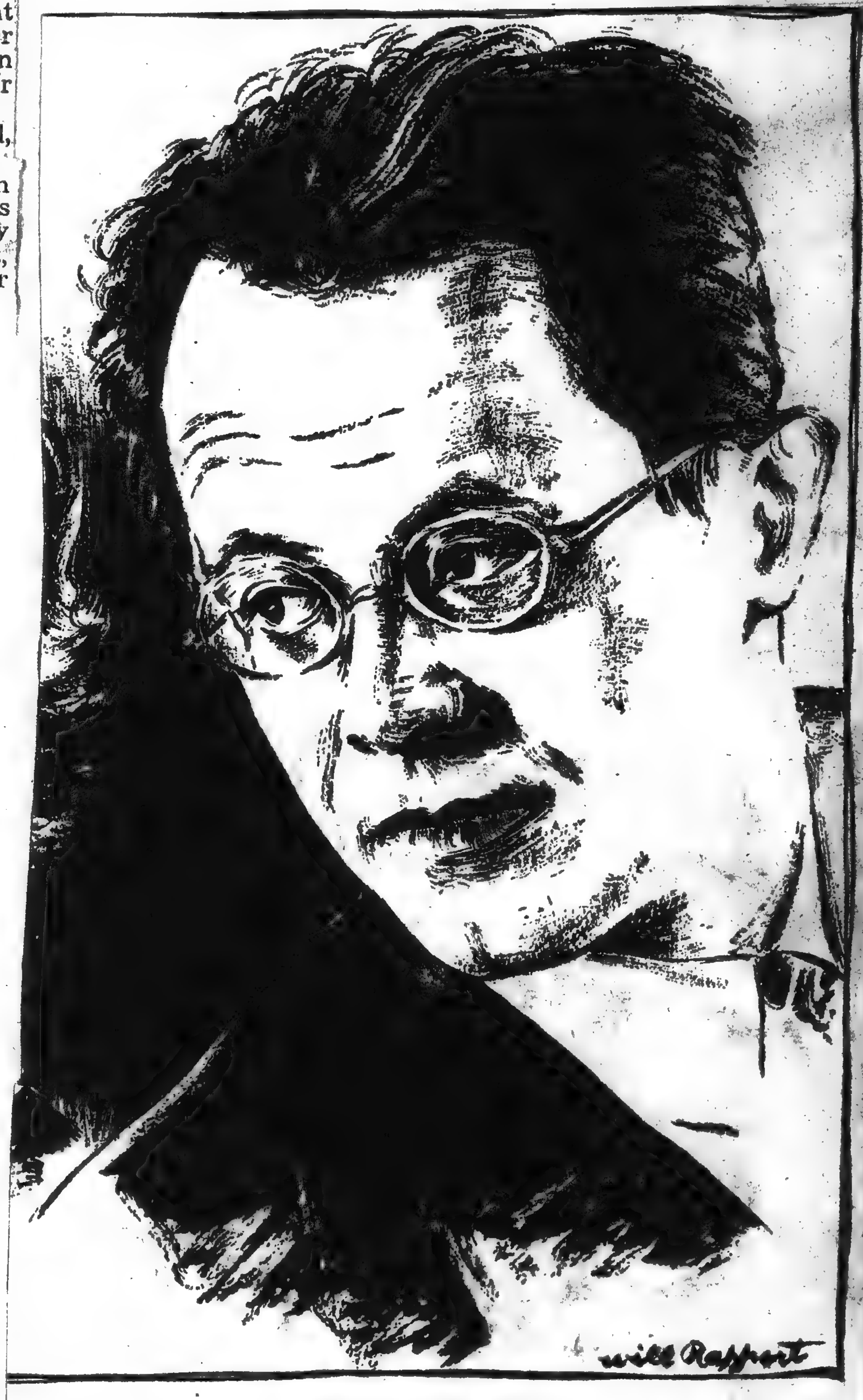
Out-of-Town Followers To Attend Concert Here

Boston Symphony Will Appear at High School Jan. 10.

When Dr. Serge Koussevitzky lifts his baton on Jan. 10 at Montclair High School as conductor of the Boston Symphony he will be greeted by followers from other parts of the metropolitan area as well as Montclair. From 1923 to 1929, inclusive, this orchestra appeared in Montclair and came to have friends galore.

During the depression years the orchestra appeared in large cities, but was persuaded to return to Montclair in 1938 and now again. In one of his last reviews, the late Lawrence Gilman, music critic, commented: "What an orchestra this is, with is triumphant discipline, its precision and suppleness and clarity, its tonal splendor and exquisiteness."

Tickets are on sale at Unity Institute office, 67 Church Street, telephone Montclair 2-6770.



RUDOLF SERKIN

Distinguished pianist who will play Beethoven's Fourth Piano Concerto in G major with the Boston Symphony next week.

THIS CLIPPING FROM
MAPLEWOOD, N. J.
WEEKLY RECORD
DEC 15 1939

THIS CLIPPING FROM
SOUTH ORANGE, N. J.
WEEKLY RECORD

DEC 15 1939

THIS CLIPPING FROM
SOUTH ORANGE, N. J.
WEEKLY RECORD

DEC 15 1939

Old Boston Orchestra Coming to New Jersey

Now in its fifty-seventh season, the Boston Symphony Orchestra, founded by Major Henry Lee Higginson, which had its first concert in the autumn of 1881, will appear Wednesday evening, January 10, at Montclair High School as an extra event in connection with the celebration of the twentieth anniversary season of the Unity Concert Series of Montclair.

Dr. Serge Kouseevitzky has been at the helm of this orchestra fifteen years and has enjoyed a regime longer than any of his predecessors. He will conduct the orchestra when it comes to Montclair.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

DEC 16 1939

Comment

DOROTHY MAYNOR'S DEBUT
(Boston Herald)

To be described as "a native Kirsten Flagstad" by Serge Koussevitzky and then, without previous experience as a solo performer, to be required to justify that appellation before a critical New York audience is an arduous ordeal. That was the lot of Dorothy Maynor, a 28-year-soprano from Norfolk, Va., and graduate of the Hampton Institute's famous choir, when she walked on the stage of New York's Town Hall recently. To say that she achieved an unequivocal triumph would not be truthful, because the critics agreed that she needs further training, especially in the control of her high notes. But they are also unanimous in their opinion that she possesses phenomenal natural talents and a fine musical intelligence.

Miss Maynor bravely made no concessions to her inexperience. She chose a most difficult program from Bach, Handel, Mozart, Schubert and Strauss. Jerome D. Bohm of the Herald Tribune noted that she "gave evidence of nervousness in her opening Bach air," but "in the ensuing 'O, Sleep, Why Dost Thou Leave Me' of Handel, the warm, transparent texture of the soprano's voice and the beautifully proportioned phrasing in mezza voce which was to characterize so much of her later efforts were already observable." Olin Downes of the Times concluded that "with her astonishing gifts she should be wary of too much singing and too little deliberate study at this time. She should be able to reach almost any height as one of the leading concert singers of her generation."

Thus it seems that with expert guidance Miss Maynor will join that eminent group of Negro singers which now includes Roland Hayes, Marian Anderson and Paul Robeson. Endowned with superb natural talents and trained in the musical lore of the world, they need yield to no other artists of whatever race. Prof. Earnest A. Hooton, the Harvard anthropologist, believes we should recognize—rather than overlook—distinguishing racial traits, and when they are beneficial, as in the case of the Negro's affinity for music, encourage them. The public's support of Miss Maynor's career is a step in this direction. As fellow-Americans, we may all be proud of her.

Only in a few strong professions, notably medicine and law and the older branches of engineering, can it be said that the possession of a degree today necessarily means anything.—Dr. Frederick P. Keppel, president, Carnegie Corporation of New York.

Japan would find it costly to go deeper into China, and it looks now as though it would settle down and try to hold what it has.—Rear Admiral Harry E. Yarnell, former commander of U. S. Asiatic fleet.

I am satisfied from all that I have seen that the British soldier today at least is the equal of his predecessor both in efficiency and spirit.—King George VI of England.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
DEC 17 1939

AMERICAN COMPOSER

Question Raised Once More of Whether He Has Support of Press

By OLIN DOWNES

CORRESPONDENTS complain that the American composer and American music in general are not properly supported by the American press. Certain of these letters, two of which are published elsewhere on this page, make statements which invite comment.

Did the critics "throw such cold water on the all-American programs given by the Boston Symphony in New York?" THE TIMES, in a special Sunday article, praised Dr. Koussevitzky for his enterprise in giving such prominence and encouragement to native American music. Long reviews were written of both programs; their general conclusions were flattering to the composers represented as also to the leader and orchestra who interpreted them. Nor was THE TIMES alone in its commendation.

As for Mr. Hanson's "Romantic" Symphony, when played here on another occasion, it gave evidence of a gifted composer who was finding himself. As remembered, it had not as much depth and richness as the Third Symphony, which Dr. Koussevitzky directed at his recent New York concert. We doubt if many people consider the "Romantic" Symphony the equal of Franck's or believe it necessary to make such a claim in order to value fully the score of a talented American.

* * *

THE argument about nationalism in music is waged afresh every few years. We believe that all great music confesses to its national origin. We do not think that Tchaikovsky created Russian music, and we do think that Russian music and Russian spirit had a great deal to do with the shaping of Tchaikovsky's expression. It seems rather obvious that all the great Russian composers whose works live in the repertory today are quite unmistakably Russian in idiom and in racial consciousness, even though, as individual composers, they stood as far apart as were Tchaikovsky from Rimsky-Korsakoff and Rimsky-Korsakoff from Mussorgsky, etc.

To give more space to American composers is exactly what would be done if a sufficient amount of significant American music, comparing creditably with the products of European masters, should materialize. As the matter stands American creative effort in music receives constantly more encouragement, because the quality of national composition is steadily improving, while the music that comes from Europe is showing unmistakable signs of disintegration. But, with the best will in the world, a newspaper reviewer cannot create composers of towering genius to write about. In composition the Yanks are coming, always faster, and in increasing numbers, and we wait, with high anticipation, for their arrival.

Are the efforts of American composers unjustly minimized? From the standpoint of the newspaper desk it seems that a great deal of attention is given the American composer, and quick recognition of the fact when he makes the grade. But this is not to say that any writer or any American newspaper would be so provincial as to claim for the native composer a rank equal to that of representative men of genius whose music the public quite logically prefers to hear in greater quantity than the native product.

* * *

WHEN an American's music is not praised he doubtless is hurt, and his fortunes are not furthered by adverse estimates. But that is not neglect or gratuitous "caning." What reason in the world would any newspaper have to disparage its home product? America, its public and its press want very much to discover an American creative musician who will stand as a representative of his people and a world figure in his art. The country will fall prostrate at his feet when he comes.

There is certainly disparity in the space expended upon American and foreign music, if "disparity" means giving equal attention to production which, on the one hand, is formative and seldom of the highest quality, and, on the other hand, music which in quantity and quality furnishes us with the major part of our performing material. Have all the American composers together produced the equivalent and the value to the repertory of the works of a Chopin or a Brahms? Have we yet a Stravinsky in our midst? A Hindemith? A Sibelius? Should a newspaper load its columns with news of the activities of a national group which is only now finding its feet and which, neither in this nor any preceding generation, has produced a score certain to outlive its period?

* * *

DO our composers trouble to read what is said of most musical importations from overseas? Do they recall the savagely critical comment that very frequently has followed the American première of a foreign composition? What was said when young Sonzogno came over and his piece was played under Mr. Toscanini at a Philharmonic-Symphony concert? It is one of many examples of forthright condemnation which could readily be brought to mind.

This is not to say that every one of our composers has received his due, or that every score of any merit existing in America has been performed. Or that, due to the preponderance of conductors of foreign birth and tradition in our midst, the native composer has always been regarded by them with the wholly exceptional interest shown by Dr. Koussevitzky. There is much to be done to remedy disparities in the situation.

But before Koussevitzky the Boston Symphony played frequently the works of leading New England composers.

Frederick Stock in Chicago performed a similar service for native composers, especially those of the Middle West and farther afield, in addition to the works of the Eastern group. Few of these compositions remained in the repertory, but John Alden Carpenter emerged from the list, as did a certain few others, and Mr. Carpenter is well known over America, and he has had European performances. Mr. Stokowski in lesser degree has cultivated the music of certain Americans. Mr. Toscanini has done little in the field and has on occasions shown a predelection for Italian and other music of little importance. But in the sum, the best American orchestral scores seem to have had hearings and to have been given much attention in the newspapers. Of course, there have been wide divergences between the critical reactions of the composers themselves, their friends and the critics.

* * *

OUTSIDE these particular fields we find many more performances of American music, as, for examples, the hundreds of performances of American works, by composers living and dead, which the WPA orchestras have played through the country; the many opportunities that were given young composers here and in some other centers to try their wings out of sight of the great public at the Composers Forum concerts; the immense impetus given American chamber music by the society which publishes chamber compositions by Americans and encourages their performance; the commissions Mrs. Coolidge has given native composers, in numbers, to produce music for which she provides wide opportunities of hearing. Then there are the radio organizations, the special prizes they and many other institutions have offered. There is Mr. Hanson's very important series of orchestral concerts of manuscript works by Americans which also offers opportunity for the publication of the best scores that he discovers. This list could be greatly extended.

Conditions are not so unpropitious for the native composer. Isn't it time for him to buckle to, with all the energy and unsparing self-criticism he can muster, and concentrate on producing the music?

COMPARISON OF LOCAL CONCERTS

Post Dec 17, 39

Showing How Those Symphony Tastes Change

BY WARREN STOREY SMITH

TO AVOID any misunderstanding, let it be said at the outset that Dr. Koussevitzky is a conductor of unusually catholic tastes, probably the most broadminded of all the conductors of the Boston Symphony Orchestra. We may well remind ourselves, however, that for many years the orchestra was led by men of Teutonic birth or affiliation: Henschel, Gericke, Nikisch, Paur, Fiedler and Muck. Then came the Frenchmen, Rabaud and Monteux, followed in the autumn of 1924 by the present incumbent, whose reign has been the longest and in many respects the most brilliant of all.

The other day Max Fiedler died, leaving only Muck, Monteux and Rabaud, of the pre-Koussevitzkian conductors, among the living. It so happens that the Post's music critic acquired his first season ticket to the Symphony Concerts in the first of Mr. Fiedler's four consecutive seasons, that of 1908-09. In those years German music still dominated the tonal scene. Even the ephemeral imported novelties, pieces played for the first and last times, were largely German or Austrian as afterwards they were to be chiefly French and then French and Russian.

Impelled by both sentiment and curiosity, your correspondent compared the programmes of Mr. Fiedler's four seasons with those of the last four complete seasons under Dr. Koussevitzky. Before stating the sometimes surprising figures, it should be suggested that in Mr. Fiedler's day no assistant conductor or guest-conductors took over from three to five of the 24 pairs of concerts.

Of the greater Germanic composers the only ones who have made a gain are Bach, Handel, Haydn and Mahler (by birth a Bohemian Jew.) Stating the Fiedler performances first, here are the scores: Bach, 3-11; Handel, 2-3; Haydn, 3-9; Mozart, 17-11; Beethoven, 37-25; Schubert, 12-2; Weber, 12-2; Schumann, 13-8; Mendelssohn, 7-6; Liszt, 10-3; Wagner, 40-16; Bruckner, 4-3; Brahms, 19-19; Mahler, 0-5; Strauss, 24-14.

To what extent a conductor's programmes exemplify his own predilections and to what degree they reflect the tastes of the public cannot definitely be said, but certain of the above comparisons are significant. For example, Bach is more highly thought of than he was at one time, and the popularity of Beethoven has undoubtedly waned. That Mahler, after years of neglect, is on the up-and-up cannot be denied, even if he squeezes into the repertory through single movements of his symphonies. This afternoon the New York Philharmonic-Symphony is playing and broadcasting the Adagietto of the Fifth, as Dr. Koussevitzky recently played the Adagio of the Ninth. Some day, no doubt, this kind of pussy-footing will end.

To return to Mr. Fiedler's programmes as compared with Dr. Koussevitzky's over the above four-year period, here are two astonishing ratios: Debussy, 10-7; Tchaikovsky, 21-9. . . . Who said we were getting an overdose of Russian music? Although the later symphonies of Sibelius were not then available, Mr. Fiedler introduced to Boston many of the tone poems and suites, and his Sibelius score was 11 to Dr. Koussevitzky's 19.

The English composers had rather the better of it then. Mr. Fiedler played here for the first time, and also the last, Elgar's First Symphony and, had it not been for the repetition under Sir Adrian Boult, the same might be said of his performance of Elgar's Second. Delius was also heard from and the almost forgotten Bantock.

We have heard a lot about the neglect of the American composer, but that individual never had reason to complain of a raw deal at Symphony Hall. In Mr. Fiedler's time the native composers were those of another generation, but during his four years he offered, generally as novelties, compositions by MacDowell, Chadwick, Hadley, Converse, Gilbert and Foote.

Only the other day, at a luncheon in New York, President Gene Buck, of the American Society of Composers, Authors and Publishers, was berating the conductors of symphony orchestras for their "snobbishness" toward the American composer. This makes a good point for the musical jingoist, and it always gets a hand from the unthinking, patriotically-minded listener. But when we get down to cases, it is mostly hooey.

* * * *

Two American compositions will be heard in Boston this week, although not at Symphony Hall. On Wednesday evening at Jordan Hall Quincy Porter, Dean of the New England Conservatory, will conduct the season's second concert of the Conservatory Orchestra. On his programme are Walter Piston's Prelude and Fugue, already played here by the State Symphony Orchestra, under Alexander Thiede, and "Work No. 22," by Robert Delaney. Born in Baltimore, Mr. Delaney was once connected with the Concord School of Music and his wife is a granddaughter of Ralph Waldo Emerson. Mr. Porter's other numbers are Beethoven's Overture to "Coriolanus," Rimsky-Korsakov's "Scheherazade" and Bach's D-minor Concerto for Harpsichord, to be played by Margaret Mason of the faculty.

At the Symphony Concerts of this week Dr. Koussevitzky will bring to its first performances the Second Symphony of Nicolai Lopatnikov, who has recently made America his home. Rudolf Serkin will appear as soloist in the Fourth Piano Concerto of Beethoven, and the programme will open with Handel's Concerto Grosso in B minor, No. 12 of the set composed in London 200 years ago last September.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
DEC 17 1939

MUSIC and MUSICIANS

BY JOHN W. TEBBEL

FRESH from a tour of six mid-western cities, the Boston Symphony opens up shop ~~at home~~ again this week. The regular concerts Friday afternoon and Saturday night offer something old, something new and a piece of piano virtuosity thrown in.

The old is Handel's Concerto Grosso for strings in B minor, which opens the program. The new is a world premiere of Nicolai Lopatnikov's Second Symphony, a work by a Russian who now lives in this country. Rudolf Serkin provides the virtuoso touch with Beethoven's fourth piano concerto in G major.

On Thursday night, the orchestra jaunts out to Sanders Theatre in Cambridge for its third concert there, the program to include Gluck's overture to "Iphigenia In Aulis," Schumann's First Symphony, Prokofieff's Classical Symphony, Debussy's "Afternoon of a Faun," and the second "Daphnis and Chloe" suite of Ravel.

◆ ◆ ◆

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
DEC 17 1939

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
DEC 17 1939

More Consideration For American Music

Music Editor, New York Herald Tribune:

Why did your critics throw such cold water on the all-American programs by the Boston Symphony Orchestra in ~~New York?~~ I am not an advocate for American music per se—I am an advocate for good American music, and we have many composers in America today who are writing good music. For example, the Romantic Symphony of Howard Hanson's is just as worthy a work, in my opinion, as the Cesar Franck Symphony.

Your critics are always talking about expressing Americanism in music, always saying that American composers are merely imitators of European composers. They want nationalism in music! What is nationalism in music? I wish these good critics could explain it to us. Music is music no matter where it is written. It is absurd to put the stamp of nationalism on such composers as Bach, Beethoven, Brahms or even Sibelius and Tchaikovsky. These composers have something to say which is individual to them, irrespective of the countries in which they were reared. What they express is universal in its appeal, not national.

You should give more space to the worthy composers of American compositions and less space to mediocre compositions of comparatively unknown European composers. I think your critics in general have a snobbish attitude toward music. Certainly the American musician is entitled to more consideration than is given him by the metropolitan press.

EDWARD KURTZ,
Head, Department of Music,
Iowa State Teachers College.
Cedar Falls, Iowa, Dec. 11, 1939.

122

THIS CLIPPING FROM
PUEBLO, COLO.
STAR JOURNAL

DEC 17 1939

MUSICAL MUSINGS

By MAX KAPLAN
Director of Music Department,
Pueblo Junior College

America is proud of calling itself the haven of the oppressed, the land of tolerance and of independent thot. We point to the great musicians who have come to our shores — Schoenberg, Hindemuth, Semlinsky, Jaromir Weinberger—men not wanted by their native country. Lest we be carried away by our own grandeur and magnanimity, I shall relate a story.

Come back with me to 1915, to Boston, the proud and provincial seat of American culture. We are in a concert hall, listening to the Boston Symphony orchestra, which was then (and some say, is now) the greatest of all orchestras. Who is that ghost-like spirit on the conductor's podium, with a face of "tense muscles, eyes of penetrating sharpness, lips with hard corners, and an assertive chin that speaks power?" It is Dr. Karl Muck, one of the world's great masters. His doctorate came from study at Heidelburg and Leipzig. He has won his artistic spurs with the Philharmonic in Vienna, at the Covent Garden in London, with the Boston orchestra in 1915. He is world-famous. Boston is proud to have and honor him.

The other day, Dr. Muck was met at the pier by a reporter. Anything Muck says is front-page stuff. He is asked his opinion of Germans cutting off children's ears in Belgium. Muck should have refused to answer such cheap journalisms, but he is intellectually honest. "I cannot believe these stories about my countrymen." The reporter got his story.

We are at the concert, Muck's first of the season. One hears rumblings. Our neighbor remarks something sotto voce about "damn German music". A few bald-heads cough even more than usual to attract attention to themselves as they wiggle in their seats like overfat worms. But it is still 1915. We Americans are neutrals, and music is universal, international.

Some months later. America has entered the fray. We must be patriots! Be on the lookout for "alien enemies"! Watch for foreign propaganda! This Karl Muck, why does he play German music? Didn't the professors at the University of Wisconsin just issue their great volume proving conclusively that the German culture has always been inferior? This Muck must be an enemy agent! The newspapers must be right!

CONCERT IS CANCELED TO PREVENT RIOT

So goes the public mind in 1917. Muck answers that he is a naturalized Swiss; that, as every one knows, he has for some time been at odds with the kaiser. But public feeling boils on. It is Oct. 30, 1917. Providence, R. I. The Boston orchestra plays here tonight. Citizens write to the papers. Women's clubs sign petitions. They demand that Muck open with The Star Spangled Banner. He refuses. It is a poor piece of music, he says.

Four days pass. Dr. Muck announces that he will play our national anthem—his own arrangement. It is in his arrangement combined with very Germanic figures from Wagner's Tannhauser. But the distinguished conductor fails to turn to the audience to acknowledge the applause. The Americans sulk. More headlines.

Another four days pass. In Baltimore, the Boston orchestra's concert has been cancelled by the police to avoid a riot. A great mass meeting is held to denounce this enemy Muck. The governor of Maryland speaks, and recommends mobbing this musical propagandist. One of the town's refined ladies cries from the balcony, "Let's kill him!" The meeting is a success.

Headlines continue. Boston orchestra concerts are boycotted by women's clubs. It is now March of 1918. The announcement goes out that Dr. Muck will resign at the end of the season. The public is not satisfied. Twenty-five days of hunting German witches have gone by in March. It is 9 p. m. That dirty Hun Muck is in his home. He is tired from rehearsing Bach's St. Mathew Passion. A knock at the door. Policemen enter with a warrant. The enemy is captured in his lair! He goes to prison.

Ten days of waiting. Then, the sentence comes from Washington, the fount of American liberty—Dr. Karl Muck is an obvious enemy of the American nation. He must be locked up in a Georgia cell until the war is over. Prisoner No. 1337. The public is relieved. As one leading music magazine writes editorially, "good ridance—".

Fourteen months go by. Quietly, for this man is dangerous, the government deports Dr. Muck.

The story is ended. In December of 1939, Dr. Muck is still alive, but apparently incorrigible. For he still conducts the operas of Wagner. But I wonder what are his thots this season of "brotherhood and good-will toward all men" as he looks westward across the seas to the land that is a strange compound of liberty and neutrality and tolerance and Boston culture?

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

DEC 18 1939

THIS CLIPPING FROM
TORONTO, CANADA
STAR

DEC 20 1939

RUSSIAN PLAYS FINLANDIA

Boston, Dec. 20. —(UP)— As a gesture of good will and sympathy toward Finland, the Boston Symphony orchestra's Russian-born conductor, Serge Koussevitzky, said today that the orchestra's programs this week-end will be augmented by Jan Sibelius' "Finlandia."

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

DEC 20 1939

Thus on the calendar for this week there are no formal concerts listed except those in the regular series by the Boston Symphony Orchestra on Friday afternoon and Saturday evening. At these Rudolf Serkin, pianist, will be assisting artist, playing the Beethoven Concerto No. 4 in G major. Lopatnikoff's Second Symphony will be given its first performance anywhere. Rounding out the program will be the Handel Concerto Grosso No. 12 in B minor for String Orchestra.

Nikolai Lopatnikoff was born in Russia, March 16, 1903. After the revolution of 1917 with his family he fled from Russia and settled in Helsinki, Finland, although subsequently he studied in Heidelberg with Toch and Rehberg. Virtually, however, he is a man without a country. He has written a symphony in addition to the one to be presented in Boston, an opera, a good deal of chamber music and numerous pieces for the piano. His suite "Toccata, Canzonetta and Burlesca" was played for the first time in America by Helen Teschner in February of last year.

In the advertising columns of this newspaper the management of the Boston Symphony Orchestra has suggested the pleasure one may afford to musical friends by the Christmas gift of tickets for one of the two series of concerts by the orchestra, some of which are available for the remainder of the season, which has still some months to run. From Chicago comes word that tickets for concerts are having quite a vogue there as Christmas gifts. Some of these gifts, for example, will enable the recipients to hear Flagstad in her only recital of the season in Chicago on Jan. 17. And friends of the Chicago Symphony are advocating similar expression of Christmas goodwill.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 18 1939

The Bohemians Fete Steinway At Club Dinner

Musicians Express Their Gratitude; Artists Offer Entertainment Program

By Francis D. Perkins

With Theodore Steinway, president of the long-established piano firm of Steinway & Sons, as guest of honor, the New York musicians' club known as The Bohemians gave its annual benefit dinner last night in the grand ballroom of the Waldorf-Astoria Hotel. The club, it was noted in the dinner programs, thus expressed its grateful recognition of the many courtesies which have been extended to it by Mr. Steinway and his firm, and this was also one of the keynotes in the address of Ernest Hutcheson, president of The Bohemians.

Mr. Steinway, saying that to be a guest of honor of this club was one of the ambitions to which he had aspired from the early days of his career, spoke of various notable personalities whom he had met in the course of his early musical experiences, and, in particular, Ignace Jan Paderewski, whose association with the house of Steinway had begun with the eminent pianist's first American tour in 1891. Mr. Steinway warmly expressed the wish that "all of us may once more gaze on that grave and beautiful face."

Rudolf Serkin, pianist, who had volunteered at short notice to replace the indisposed Carl Friedberg, began the musical program with Schumann's Abegg Variations. Marjorie Lawrence, Metropolitan Opera soprano, sang the Immolation Scene from Wagner's "Gotterdammerung." Jascha Heifetz, violinist, played Saint-Saens's "Havanaise" and a waltz by Tchaikovsky, and Vitya Vronsky and Victor Babin played two-piano music by Busoni, Rachmaninoff and Rimsky-Korsakoff. Felix Wolfes and Emanuel Bay accompanied for Miss Lawrence and Mr. Heifetz. All the artists answered an eager demand for encores. Mr. Serkin added a scherzo and a Song Without Words by Mendelssohn to the scheduled list, and Miss Lawrence also sang a Scottish folksong and Richard Strauss's "Zueignung."

Mr. Hutcheson, who praised the piano as the most complete of all musical instruments, except for the organ, called for a special toast for Mrs. Steinway. He read a telegram from Mr. Friedberg regretting his inability to make his scheduled appearance, owing to a severe cold, and messages from Josef Hofmann, Albert Spalding, and Dr. and Mrs. Serge Koussevitzky, regretting their inability to be present.

The entertainment committee which made the arrangements for the dinner consisted of Albert von Doenhoff, chairman; Carl Deis and James Friskin. The club holds a large-scale dinner each year for a prominent personality in the musical world—Kirsten Flagstad was the guest of honor last year and Josef Hofmann in 1937—and devotes the net proceeds to the Musicians' Foundation, Inc., an affiliate of the club which, with Carl Deis as treasurer, aids musicians in need. This is The Bohemians' thirty-third season.

Those listed at the guest table, in addition to the speakers and artists, included Mr. and Mrs. John Barbirolli, Mr. and Mrs. Georges Barrere, Mr. and Mrs. Alexander Brailowsky, Mr. and Mrs. Walter Damrosch, Jacques Danielson, Olin Downes, Mr. and Mrs. Mischa Elman, Mr. and Mrs. George Engles, John Erskine, Mr. and Mrs. Fraser Gange, Emilio de Gogorza, Mrs. Heifetz, Fannie Hurst, Mr. and Mrs. Hermann Irion, Mr. and Mrs. Frederick Jagel, Edward Johnson, Mr. and Mrs. Josef Lhevinne, Leonard Liebling, Mr. and Mrs. Emanuel List, Mr. and Mrs. Sergei Rachmaninoff, Mr. and Mrs. Moriz Rosenthal, Mr. and Mrs. Arthur Rubinstein, Olga Samaroff Stokowski, Mr. and Mrs. David Sarnoff, Mr. and Mrs. Friedrich Schorr, Mrs. Frederick T. Steinway, Mrs. Theodore E. Steinway, Mr. and Mrs. William R. Steinway, Mr. and Mrs. Albert Stoessel, Deems Taylor, Oscar Thompson, Oscar Wagner, Mrs. Herbert Witherspoon, Princess Irina Wolkonsky, Helen Worden and Edward Ziegler.

THIS CLIPPING FROM
DALLAS, TEXAS
[illegible]-JOURNAL

DEC 21 1939

THIS CLIPPING FROM
HERKIMER, N. Y.
TELEGRAM

DEC 21 1939

THIS CLIPPING FROM
HOUSTON, TEX.
PRESS

DEC 21 1939

THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
OKLAHOMAN

DEC 21 1939

THIS CLIPPING FROM
CINCINNATI, OHIO
POST

DEC 21 1939

THIS CLIPPING FROM
KINGSTON, N. Y.
LEADER

DEC 21 1939

'FINLANDIA' PUT ON PROGRAM BY RUSSIAN-BORN CONDUCTOR

Boston, Dec. 20, (UP)—As a gesture of good will and sympathy toward Finland, the Boston Symphony Orchestra's Russian-born conductor Serge Koussevitzky said today that the orchestra's programs this weekend will be augmented by Jan Sibelius' "Finlandia."

MUSIC

Trans. Dec. 22 '39

Racine Memorial By Koussevitzky

In honor of Jean Baptiste Racine, who was born 300 years ago yesterday, Dr. Koussevitzky opened the Boston Symphony Orchestra's program last night in Sanders Theater with the Overture to Gluck's "Iphigenie en Aulide" which is based on Racine's tragedy of the same name. It was a vigorous and impressive interpretation which included Wagner's concert ending of the overture.

Schumann's "Spring" Symphony, which followed, has been played several times by the orchestra this season. If details of this performance were not as meticulous as on former occasions, Dr. Koussevitzky conducted with more sweep and intensity than he had given the symphony yet this season, and the audience gave both leader and orchestra a resounding ovation.

Prokofieff and Ravel

The second half of the program consisted of Prokofieff's "Classical" Symphony, Debussy's "Prelude to the Afternoon of a Faun" and the Second Suite from Ravel's "Daphnis et Chloe." Written long before "neo-classicism" as a program existed, the Prokofieff Symphony is yet one of the best works in that idiom for it is light and witty without eschewing emotional content. Its spare orchestration fared exceedingly well under the expert baton of Koussevitzky and with the polished execution of his instrumentalists.

"Daphnis et Chloe" is a work which has become particularly identified with Koussevitzky and the Boston Symphony. Doubtless the acoustics of Sanders Theater had something to do with it, but last night there seemed to be more brilliancy and intensity of tone than we had eved heard in the Ravel masterpiece before. There was considerable subtlety of nuance and delicate dynamics as well. Dr. Kousevitzky again outdid himself and he found his audience more than appreciative.

THIS CLIPPING FROM
CAMDEN, N. J.
POST

DEC 21 1939

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 21 1939

KOUSSEVITZKY FOR FINNS

Boston, Dec. 20.—(UP) — Russian-born Conductor Serge Koussevitzky of the Boston Symphony Orchestra will show his sympathy for invaded Finland by augmenting the orchestra's week-end program with Jan Sibelius's "Finlandia."

MONITOR, BOSTON, THURSDAY, DECEMBER 21, 1939

123

—Koussevitzky to Offer New Work

Herald Dec. 23 '39

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The ninth regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Rudolf Serkin, pianist, was the soloist. The program was as follows.

Handel
Concerto Grosso for strings in B minor No. 12
Lopatnikoff Symphony No. 2 Op. 24
Beethoven
Piano Concerto No. 4 in G major Op. 58
Sibelius "Finlandia," Tone Poem, Op. 26

Nikolai Lopatnikoff's Second Symphony, which was heard yesterday for the first time anywhere, is a work that is chiefly interesting on the rhythmical side and in the writing for wind instruments. The rhythms are energetic and uncomplicated. In fact the Symphony is a kind of ballet suite and has little either of emotional impulse or intellectual problems for us to fall back upon.

When the music gets away from the dance-like beat, it quickly fades. In the slow movement, for example, the vitality which sustained us in the first movement and the allegretto is drained out. Nor does the finale, with its reference to the first movement, revive our attention. The symphony, then, is remarkable for the adroit and beguiling scherzo. This is highly agreeable music and would be ideal for the ballet stage.

We suspect that the vigor of the first movement would not wear well. Heard once it is effective enough, though naturally such conjecture would have to wait a second hearing for confirmation. The second movement offered a splendid chance for the wind instruments of the orchestra, and they took full advantage of it. The new symphony was certainly very eloquently set forth under Mr. Koussevitzky's guidance. Mr. Lopatnikoff came forward to acknowledge the applause.

So superb was Mr. Serkin's playing in the Beethoven G major Concerto and so admirable the accompaniment by Mr. Koussevitzky and the orchestra that we shall be forced to grub around for a few of those superlatives so dear to the press. Mr. Serkin's fluent, clearly articulated technique, his firm touch that was never brutal, his thoroughly musical interpretation must have been the envy of every pianist in the hall. Both orchestra and conductor perfectly united their talents to his, so that the performance was in every way memorable.

Hardly less memorable, under the shadow of present conditions in Finland, was the performance of Sibelius' "Finlandia." Here is a tone poem that is correctly considered among the master's lesser works. Yet its political implications bring an extra emotional meaning to it in the sympathies of all save the friends of Stalin. The effect of the reading yesterday afternoon was positively shattering.

The concert opened with a Handel Concerto Grosso, with the two fast movements transposed from their usual order. Aside from the over-long allargando at the end, the performance was one of great dignity. If it did nothing else, it served to remind us of the excellence of the Boston Symphony's strings.

The concert will be repeated tonight. Next week Mr. Koussevitzky will lead Debussy's music from "The Martyrdom of St. Sebastian," with the assistance of the Cecilia Society, trained by Arthur Fiedler, and [illegible]ra Wood, soprano. The opening numbers will be Faure's "Pelleas and Melisande" Suite and Dukas' "The Sorcerer's Apprentice."

THIS CLIPPING FROM
WILMINGTON, DEL.
STAR
DEC 24 1939

DOROTHY MAYNOR, the sensational Negro soprano who was discovered only last summer by Serge Koussevitzky at the Berkshire music festival, will be soloist with the New York Philharmonic-Symphony at a special concert on January 16 for the benefit of the orchestra pension fund.

Miss Maynor made her New York concert debut last month. Almost unheralded except by word of mouth, she was an instant success. Since then, she has been acclaimed in Boston, Toronto, Montreal and a few other cities.

She plans to limit her concert engagements during the coming year, devoting her time to study and enlargement of her repertoire.

Lopatnikoff's New Symphony

By Alfred H. Meyer

To the concerts of the Boston Symphony Orchestra returns Nikolai Lopatnikoff with a new symphony, his second, completed this year in New York City. His music has heretofore been known to Bostonians principally through his Scherzo, which Dr. Koussevitzky played with the Boston Symphony Orchestra in 1928.

Mr. Lopatnikoff, a Russian by birth, studied music in Russia, in Finland and in Germany. In this latter country he was for a time under the guidance of Ernst Toch. His interest, however, has not been entirely in music, for in 1927 he was graduated from the Technical High School at Kalsruhe with an engineer's diploma. Shortly afterward he returned to music.

The breadth of his interests is further exemplified by his ability in games and sports. For he is said to be not only an excellent chess and bridge player, but also to have played tennis with most of the world champions in that sport. After residence in Russia, Finland, Germany, again Finland, then England, he came to America in April of the present year, with the intention of making his permanent home in this country.

* * *

Mr. Lopatnikoff's musical ancestry stems through Bach, Borodin and Moussorgsky, Hindemith and Stravinsky. He has written mostly in atonal or near-atonal idioms. At Symphony Hall yesterday morning he gave information to the effect that the present symphony is his first major orchestral work in which he departs definitely from the atonal manner and which he has cast into a definite tonal scheme. It is distinctly Russian in mood and spirit, but uses no Russian folk material. It avoids both the pessimism of Tchaikovsky and the barbaric brilliance of some of the nationalist "Five." Yet it is nearer to the occasional mild Orientalism of some of the "Five" than to Tchaikovsky.

The Symphony begins with an introduction, "Allegro moderato," in F minor. The theme presented here is of importance in that it is used again in the final coda at the end of the fourth movement—now in altered form in the key of F major.

The main body of the first movement of the symphony, "Allegro molto," though not in the conventional sonata form, nevertheless presents the two basic contrasted ideas always found in such a form. The first is objective, aggressive, well rhythmed, mounts to its own considerable, agitated climax. The second is more introspective and lyrical. Out of the interplay of these two groups of thematic material grows the form of the movement. For Mr. Lopatnikoff believes that the material of a composition should always dictate its form. At the supreme climax of the movement there is a return to the introductory material and eventually a short coda.

* * *

The second and third movements are more relaxed in character. The second corresponds somewhat to the character of the scherzo in the conventional symphony. But the mood is that of a wistful allegretto rather than of a true scherzo. In this movement the strings play pizzicato throughout. There is but a single thematic idea, and that is developed entirely in wind instruments.

The third or slow movement is rhapsodic in character and form. Again the wind instruments are prominent. Mr. Lopatnikoff's information is that he had in thought the telling of a tale or a legend. Probably a romanticist might have labelled it "Ballade" or "Legende."

The finale is again a more fully developed movement. There is a short introduction which ascends to a turbulent "Allegro con fuoco." After it has worked out its own material it ends with the repetition, in F major, of the introduction to the symphony, thus rounding out finally the unity of the symphony as a whole.

Hartley Art at Symphony Hall

By Dorothy Adlow

The first Boston exhibition of Marsden Hartley is to be shown in the first balcony gallery of Boston Symphony Hall during the concerts through Jan. 6. In Boston art life this exhibition is an event, for Mr. Hartley is a native New Englander to whom fame and recognition have come, despite native indifference. Born in Lewiston, Maine, in 1877, he now lives in Bangor, where he paints local themes. For many years he has been associated with the vanguard of Americans who introduced French modern pictures and ideas to America in the Armory Show of 1913. He was first recognized by Alfred Stieglitz, who showed his pictures in 1909 at the renowned "291" Gallery. A great deal has happened in the unfolding of American art since those days, and if Mr. Hartley was looked upon as an untamable revolutionary then, American painters of the younger generation are catching up with him.

The pictures on view at Symphony Hall were made in the last half dozen years. We may, consequently, see Mr. Hartley in his most mature style, painting with the benefit of years of experience, revolt, and mellowing. It is a most interesting record of achievement, reflecting as it does the convictions of a man in his sixties who is still looked upon as an unpredictable enfant terrible. Were he younger, it might be said by a critical observer that he displays youthful ebullience, and boundless energies which will be tempered with the passage of time. But, no. Such is not the case. Some of the most propulsive, the most fearless and forceful artists of today are in their sixties, and they seem to show no signs of subdual with advancing years.

* * *

Mr. Hartley by returning to the native scene shows one trait in common with a fellow artist of Maine, Winslow Homer. In fact, he provides us with a sort of twentieth-century version of the material which Homer painted with comparable vigor and independence. Some of the most compelling pictures at Symphony Hall are views of Maine, dense emerald-green fir trees darkening to gleaming black in shadows. At one stage in a career strongly marked by new and radical influences, Mr. Hartley was devoted to Courbet. And despite other sources of derivation in the post-Cézanne and Post-Impressionist manner, he seems to adhere most to the earthly realism of Courbet. Hartley heightens that realism by employing a more opulently loaded brush, by applying it with a powerful swing to the canvas. Waterfalls, surf, clouds, looming ledges are all emphatically visualized as they are perceived by a romantic artist. The textures are thickened, the colors deepened and enriched. But a fundamental orderliness is basic in all his pictures, an underlying structure.

Mr. Hartley was receptive. First it was Courbet, the realist, then Maillol, the master of the plastic; later he was won over by the nihilistic protestations of Dadaism. He wrote in the cynical and lawless manner of this German-bred group, abandoning for the time accepted rules of syntax and logic. But that is all in the distant past, for today Mr. Hartley is devoted to logic and order, even protestingly when he composes with deliberate symmetry, and drafts forms such as gulls in conventionalized manner.

* * *

There are portraits which favor a provincial simplicity, and which look back to spare, simplified Byzantine imagery. There are some depictions of Nova Scotian fishermen around whose tragic lives Mr. Hartley has spun a legend. It was not uncommon in times past for the artist and poet to be one. It is one of the features of modern life to specialize. In Mr. Hartley there is a blend of the literary and the plastic, the decorative and philosophic. What makes him important is the fact that he possesses the varied talents in balanced measure, and he makes no effort to subordinate one art to the other.

For us the most handsome pictures are the small portrayals of that extraordinary stretch of landscape which lies somewhat secluded on Cape Ann. We mean the historic Dogtown. Few artists have been able to translate the peculiar distinction of its terrain to canvas—the rocky land, the cedars, the shrubs, and above all, the prevailing silence. Mr. Hartley is one of the successful few. For him nature seems to liquefy, the trees are like molten gems, the rocks, like those of El Greco, become fluid.

Mr. Hartley loves white—warm, shimmering white, cool, chill white, gray, flowing white. He has discovered that white is a favorable tone for promoting an emotional effect. He uses it for contrast, for accents, and, in the case of a charming Chinese Sea Horse, as the dominant hue.

The exhibition is enlarged by the addition of many drawings and three lithographs, and by the writings of Mr. Hartley.

French Program For Next Symphony

Debussy's music for "The Martyrdom of St. Sebastian," the mystery play of d'Annunzio, will be performed under the direction of Serge Koussevitzky at the tenth pair of Friday afternoon and Saturday evening concerts by the Boston Symphony Orchestra, to be given in Symphony Hall, Dec. 29 and 30. The Suite from the incidental music, one of Debussy's later scores, includes: "The Court of Lilies," "The Magic Chamber," "The Council of the False Gods," "The Broken Laurel," and "Paradise." The Cecilia Society Chorus, prepared by its conductor, Arthur Fiedler, and Cleora Wood, soprano, will assist.

Two other French composers, Gabriel Fauré and Paul Dukas, will be represented in the program. Three numbers will be played from the incidental music which Fauré wrote for Maeterlinck's "Pelléas et Melisande." Dukas' Scherzo "The Sorcerer's Apprentice," is the remaining number. The Scherzo has not been played at these series of concerts since 1925.

Sanromá for Soloist

Jesús María Sanromá will appear at the third pair of concerts of the Monday evening and Tuesday afternoon series to be given in Symphony Hall, Jan. 1 and 2. The noted pianist will appear with the orchestra in the Capriccio of Igon Stravinsky. Dr. Serge Koussevitzky will open the program with the First Symphony of Beethoven, in C major, and close it with the Symphony in D minor by César

---

Globe Dec 23

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony concert yesterday afternoon was an emotional crescendo that reached its peak in Rudolf Serkin's glorious playing of the Beethoven Fourth Piano Concerto, and a hair-raising performance of Sibelius' "Finlandia." The afternoon began with the lovely, if longish, B minor Concerto, No. 12, by Handel. Dr. Serge Koussevitzky also conducted the first performance of the new Second Symphony by Nikolai Lopatnikoff.

Since the Sibelius tone poem was added to the program originally announced, it seems logical to assume that events in Finland prompted its inclusion. A quick look around the hall failed to show any signs of sympathetic demonstration such as were reported from New York a few days ago when some people stood during a performance at Carnegie Hall. At any rate, Dr. Koussevitzky drew from the Boston Symphony, playing about as fiery as one is likely to hear. When it was over there were cheers.

Glorious is just the word to convey some idea of how Rudolf Serkin re-created the G major Concerto of Beethoven. Here was a performance that seemingly could not be improved: of sculptured beauty in its outlines, fastidious as to style yet neither dry nor over-refined, and so perfectly done that the matter of piano technic was not even thought about. The orchestral accompaniment was in the same vein, moreover, and soloist and conductor were completely agreed in their interpretation.

The G major Concerto, more than its fellows, the fanciful, almost prophetic side of Beethoven's art. Some places in the brief slow movement look ahead to the end of the 19th Century. A correct performance of this work, therefore, would not be nearly so effective as in the case of the "Emperor" or C minor concertos; what is wanted is a great deal of musical imagination. Mr. Serkin was fully equal to that demand. The Friday audience, forgetting its usual reserve, applauded, stamped and cheered.

Nikolai Lopatnikoff is not a familiar name to Boston Symphony subscribers, although his orchestral Scherzo was performed here in 1928. His Second Symphony, designated as in F minor, was finished this year in New York, where he has permanently settled. It requires a large, virtuoso orchestra, and runs in the customary four movements.

Mr. Lopatnikoff's music is pleasant enough; it is also lively and to a degree absorbing. But if it were half so long, what he has to say would be in better proportion to length. The harmony is not too dissonant for the enjoyment even of a casual listener, and there is nothing austere about the Symphony. But he is inclined to dwell on rhythmic or melodic patterns to the point of sheer monotony. His orchestral colors are piquant, recalling Russian masters of the 19th century, though he uses them sparingly. Mr. Lopatnikoff bowed from the stage after the performance.

The strings made the most of the opportunity furnished them in Handel's Concerto Grosso to show off their dazzling beauty of tone.

C. W. D.

Gala Symphony

Trans- Dec. 23, 1939

Serkin Wins Ovation in Beethoven; Koussevitzky Does Brilliant Handel

A program of symphonic music as varied as it was brilliantly executed was presented by Serge Koussevitzky and the Boston Symphony yesterday afternoon in Symphony Hall. Rudolf Serkin was the soloist of the day in Beethoven's Fourth Piano Concerto in G major. The occasion was further distinguished by the first performance anywhere of an interesting symphony by young Nikolai Lopatnikoff, who is now living in New York. Sibelius' "Finlandia" was played as a gesture of friendship to Finland and the program opened with Handel's 12th Concerto Grosso for string orchestra in B minor.

This Handel Concerto, a type of work we do not hear enough of, was one of the most distinguished interpretations Dr. Koussevitzky and his orchestra have given us this season. Our excellent strings were at their best, the tone was firm and clear and their execution well-nigh flawless. Dr. Koussevitzky achieved that rare balance between form and content, between strong emotion and the conscious architectural ordering of compositional line, which entitle a style or a performance to the adjective "classical."

The Larghetto was to this reporter a truly great piece of interpretation. This music is of the utmost simplicity, there is nothing daring or new about it, in fact it abounds in the harmonic and melodic cliches of the 18th century. But it has a compelling masculine lyricism such as only Handel ever achieved. The performance was aristocratic without ever becoming precious. It was sturdy, but never lost its refinement. It was charged with emotion but never became sentimental.

In a performance that came so near to the ideal, one was the more disappointed that Dr. Koussevitzky had not seen fit to include a harpsichord in his orchestra as Handel intended. There was a day when asking for a harpsichord at a concert was like asking for nightingale's tongues on toast. But today they are easily available.

It is hard to feel that the harpsichord in this work or others like it is optional. Not only does the usage of Handel's day demand it, Handel himself was perfectly explicit on the point. His orchestral voices include the "basso continuo" which mean 'celli and harpsichord, and the harmonies of the harpsichord part are clearly indicated. There are many places in the concerto where the harmony, without harpsichord sounds thin. This is particularly so in the Larghetto which is written in three voices and where there can be no question of the necessity of the harpsichord.

There is one argument more: the blending of the tones of the harpsichord with the strings of an orchestra has a particular charm. It produces a timbre which is peculiar to this period of music and without which the character of the work is, to a certain degree, falsified. We have been promised programs with a special emphasis on 18th century masters this winter. Let us hope we shall not be without harpsichord for all of them.

Lopatnikoff Premiere

Mr. Lopatnikoff's Second Symphony, the work of a man who is turning away from atonalism, turned out to be a rather uneven work with some eytremely entertaining qualities. The energetic and persistent dotted rhythms of his first movement had individual color. There was considerable humor in the development of Mr. Lopatnikoff's orchestra and there is a suave and dexterous coda. The second movement, an allegretto, was of an exotic mood with solo wood-wind chanting in semi-oriental or near-eastern fashion, while pizzicato strings supplied the accompaniment.

The slow movement which is so often the bane of modern composers, did not flow convincingly from Mr. Lopatnikoff's pen. It was the least distinctive of all four sections. Nor was the finale memorable. It was long, and diffuse, with echoes of Sibelius and other great men, episodic in character rather than architectural and perhaps for that reason not very effective as the cap to a symphonic structure.

The audience received the new work cordially and Mr. Lopatnikoff was on hand to acknowledge the applause.

Rudolf Serkin's performance of the Beethoven Fourth Concerto was a model of self-effacing, sound musicianship and quick pianistic charm. Mr. Serkin and Dr. Koussevitzky made music together with a unanimity of impulse and an understanding of each other's beat and phrasing that were phenomenal. Never did one noticeably wait or slow down for the other and yet there never was anything but harmony of rhythm and dynamics.

Mr. Serkin is no colossus at the piano and fortunately he did not try to make up for it by pounding. His tone was always limpid, his control of volume sensitive, his phrasing deeply felt and skillfully executed. One of his most beautifully conceived and effectively projected passages was the soft close of the Andante, leading into the vivacious rondo of the last movement. It was the kind of performance, ensemble as well as solo, that one wishes might have been preserved on records. The audience had sensed the unusual quality of the performance, unusual even for two such artists as Koussevitzky and Serkin, and it responded with an enthusiastic ovation for both men.

The crashing applause that followed the performance of "Finlandia" was as much a demonstration of friendship for doughty Finland as it was for the distinguished playing of orchestra and conductor. All in all, it was a concert of rare beauty, interest and excitement.

E. D.

Symphony Programs For Holiday Week-End

Debussy's music for "The Martyrdom of St. Sebastian," the mystery play of d'Annunzio, will be performed under the direction of Serge Koussevitzky at the tenth pair of Friday afternoon and Saturday evening concerts by the Boston Symphony Orchestra, to be given in Symphony Hall, Dec. 29 and 30. The Suite from the incidental music, one of Debussy's later scores, includes: The Court of Lilies, The Magic Chamber, The Council of the False Gods, The Broken Laurel, and Paradise. Cleora Wood, soprano, and the Cecilia Society Chorus, prepared by its conductor, Arthur Fiedler, will assist the orchestra in this performance.

Two other French composers, Gabriel Faure and Paul Dukas, will be represented in the first portion of the program. Three numbers will be played from the incidental music which Faure wrote for Maeterlinck's "Pelleas and Melisande." Dukas' Scherzo, "The Sorcerer's Apprentice," is the remaining number. The Scherzo has not been played at this series of concerts since 1925.

Jesus Maria Sanroma will appear at the third pair of concerts of the Monday Evening and Tuesday afternoon series to be given in Symphony Hall, Jan. 1 and 2, in the Capriccio of Igor Stravinsky. Dr. Serge Koussevitzky will open the program with the First Symphony of Beethoven, in C major, and close it with the Symphony in D minor by Cesar Franck.

For the concerts of Friday and Saturday, Jan. 5 and 6, Joseph Szigetti will be the soloist in Block's Violin Concerto.

NEW SYMPHONY BY ORCHESTRA

Post- —— Dec 23 '3

Lopatnikoff's Second Is Given First Performance

BY WARREN STOREY SMITH

What may well have been the most dramatic reading of Sibelius' "Finlandia" in that tone poem's history ended, as a sort of afterthought, yesterday afternoon's Symphony concert. Into it there seemingly went not only Dr. Koussevitzky's admiration for the heroic Finns, but also his opinion of their oppressors. So seldom does he play blood and thunder music nowadays that one had almost forgotten his capacities in that direction. They are considerable.

This concert, rich enough in incident for two, offered other thrills, if of a milder sort. At the beginning there was a performance of the 12th and last of the Concerti Grossi for strings that Handel wrote in London, in the space of 30 days, in the fall of 1739. This important anniversary was fitly commemorated, both in the music itself and in its presentation. It is to Dr. Koussevitzky's credit that he added this particular concerto to the orchestra's repertory, and it well deserves such place if only by reason of its broadly songful Larghetto.

Next in order was a new symphony, the Second of Nicolai Lopatnikoff, who has recently come to New York to live and who was on hand to hear his music and acknowledge from the stage the cordial plaudits of the audience. And a third commemorative performance, though probably not so intended, was that of Beethoven's Fourth Piano Concerto, with Rudolf Serkin as soloist, 131 years to a day after its first public hearing in Vienna.

Mr. Serkin, who plays the piano as though his 10 fingers were as many pianists, accomplished the expected miracles in the matter of pellucid runs, widely ranging and always beautiful tonal effects and brilliant bravoura. If any criticism could be made of playing so rich in perfections, it would be that Mr. Serkin's Beethoven savored a little of Mozart. But, after all, this Concerto represents the more gracious and feminine side of Beethoven's genius, thus making it a fitting mate for its imperial successor. To say that the audience liked Mr. Serkin is to resort to the emphasis of understatement.

And so, back to Mr. Lopatnikoff, whose Symphony was well nigh crowded out of the memory by the excitements which followed it. Energetic, straightforward, decidedly Russian, harking back to Tchaikovsky and Borodin, this Second Symphony (save for a tedious and ineffective slow movement), is agreeable but undistinguished. Its performance may be set down as a graceful gesture by the conductor to a former compatriot and now a brother in exile; but to it, as is his wont, he gave the best that he had. Fortunate is the composer who hears his music for the first time at Symphony Hall.

Serkin Symphony Soloist

C.E.M. Dec. 23 '39

The Arts in Boston

Nikolai Lopatnikoff's Second Symphony, in F minor, having its first performance anywhere, was the novelty of yesterday's Boston Symphony concert, the first of the ninth pair of the season in Symphony Hall.

Mr. Lopatnikoff is a young Russian who, as already noted in these columns, has with this symphony deserted the atonalists for more conventional procedures. He was represented at these concerts more than 11 years ago by his Scherzo for Orchestra, which Dr Koussevitzky gave its first performance. Since then he has written much, but none of his other works has been played here. Now he has come to the United States, and Dr. Koussevitzky has looked with favor on his latest composition. And so, apparently, did yesterday's audience, which applauded cordially.

The word "symphony" is not very accurately used as a title for the new work, which is not in symphonic form, and hardly can be said to have a content of symphonic proportions. Its chief quality is a strong rhythmic vitality. Its thematic material is not salient and the use of this material does hold the interest.

Listening to it, one felt that it must have been written for the dance. It has the barbaric tang and the variety of rhythms characteristic of its composer's compatriots in the field of the lyric theater. What a pity that Massine could not have come upon this piece for one of his dance compositions, instead of meddling with symphonic masterpieces that have their own artistic integrity.

The concert opened with a splendid performance of Handel's Concerto Grosso in B minor, No. 12, which served to display the superb tonal quality and musical expressiveness of the orchestra's strings. It served also, one suspected, as a salute to the holiday season; if it was so intended, it was a gracious and appropriate gesture, because this music has a devotional quality.

Musically, the high point of the afternoon was the performance of Beethoven's Pianoforte Concerto No. 4, in G major, with Rudolf Serkin as soloist. Mr. Serkin's liquid tones, exquisite lyricism, and musical sensibility, were paralleled by like qualities in conductor and orchestra, and the result was a performance of rare eloquence and moving power. There was an ovation for everybody concerned.

The expected tribute to Finland came, not through a program made up of the works of Sibelius, but through his "Finlandia," set at the end of the concert. The symphonic poem was played with a brilliance of tone and an emotional fervor that roused a lingering audience to renewed manifestations of enthusiasm.

L. A. S.

AS OTHERS SEE US

Trans- Dec 23 '39

Last week, in the course of their annual western trip, the Boston Symphony Orchestra gave a series of concerts in Rochester, Buffalo, Chicago, Ann Arbor, Cleveland and Pittsburgh. Some of the critical, but cordial voices that received them are recorded here.

IN CLEVELAND

The appearance of Dr. Serge Koussevitzky and his Boston Symphony Orchestra in the Cleveland Concert Course was one of those rare events so electrically charged with emotional dynamite that words are feeble things to convey its overwhelming effect. And whatever is written about it can only be an extension of that audience tribute which made Public Music Hall resound last night with a mighty, heartfelt thank you.

Starting with the Mozart C Major Symphony, the famed Bostonians reached from the crystal purity of 18th century classicism through coloristic explorations of Debussy and Ravel, and found potent material for the conclusion of a perfectly built program in the breathless surge of Tschaikowsky's Fourth.

But if any one thing is more striking than another it is his (Koussevitzky's) uncanny ability to make one feel an accent without hearing it, to articulate every detail of design and preserve the singing line which achieves the highest kind of expressiveness in beauty of proportion. This was particularly notable in the Mozart which attained an almost incredible simplicity and graciousness, with reeds sounding through the silken texture of strings in a way that seemed to diffuse light in all directions. (Herbert Elwell in the Cleveland Plain Dealer).

IN ANN ARBOR

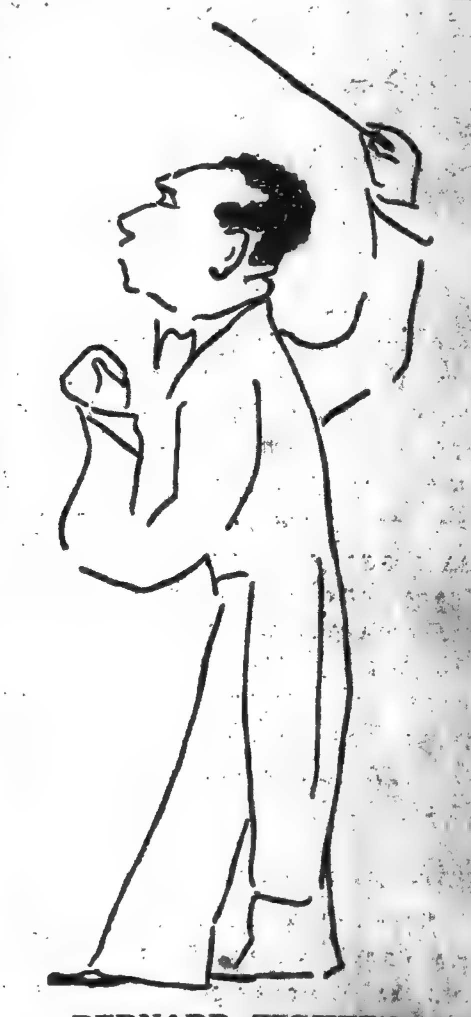
The Mozart C Major Symphony was played as though a philosopher had inscribed the score between the lines of the "Critique of the Pure Reason." Who is to say that this is not all to the good? For is there anyone who will deny that the amazing Austrian wrote a deeper music than most of his interpreters give him credit for having done. Dr. Koussevitzky's rendition was unquestionably scholarly and imbued with a conscious endeavor to maintain that severe concentration upon the pure musical thought which is accomplished by the select few. (Richard Bennett in the Michigan Daily).

IN CHICAGO

"Serge Koussevitzky, peer of all symphony conductors, who has molded the Boston Symphony Orchestra into an instrument that brooks no rival, gave us a concert at the Auditorium Theater last night that will live in memory as the musical event of the past decade.

"For the past thirty years this department annually has been harassed by music lovers desirous of obtaining our opinion on the status of symphony orchestras in America. The past few weeks have brought us beside our own, three other orchestras: the Philadelphia, New York Philharmonic and the Boston Symphony, four orchestras to conjure with. I, therefore, without further ado, proclaim the Boston Symphony to be the winner, followed closely by the Chicago Symphony and a dead heat between the New York and the Philadelphia in this year's symphonic tournament. . . .

"Debussy's 'La Mer,' three symphonic sketches that we have heard repeatedly these past twenty years or more, was a novelty for us last evening, for never did we feel the surge of the waves lashed by the wind more strikingly expressed in tone color, nor the gambols of the waves so playfully and pictorially portrayed than by this perfect orchestra (Herman Devries in the Chicago Herald-American).



BERNARD ZIGHERA
Who conducts his own Chamber Orchestra at Jordan Hall on Jan. 8, Feb. 5, March 11.

C.E.M. Nov 24 '39

Bliss With Symphony

Arthur Bliss will conduct the Boston Symphony orchestra in the Finale of his "Color" Symphony at the concerts of Monday evening, Dec. 4 and Tuesday afternoon, Dec. 5. This work will replace the Bliss Suite for String Orchestra, which was to have had its first presentation in America at these concerts, under Dr. Koussevitzky. The other numbers of the program will be Rachmanioff's Second Piano Concerto, with Simon Barer as soloist making his first Boston appearance, and Schumann's B flat Symphony. Dr. Koussevitzky will conduct these two works.

Globe- Dec 24 '39

Symphony Soloist

CLEORA WOOD
Boston soprano, who will be soloist in "The Martyrdom of St. Sebastian," at the Boston Symphony concerts, Friday and Saturday.

125

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

DEC 23 1939

An Issue of Musical Snobbery

Again, the Complaint That American Music Is Sniffed At by the Reviewers.

By OSCAR THOMPSON.

"Why did your critics throw cold water on the all-American programs by the Boston Symphony Orchestra in New York?" writes Edward Kurtz, head of the department of music of the Iowa State Teachers College at Cedar Falls.

Re-examination of the reviews which appeared in The Sun after the concerts of November 23 and 25—the all-American programs to which Mr. Kurtz refers—has failed to disclose anything resembling cold water. Perhaps in the time that has elapsed since they were written, these reviews have become dehydrated. Criticisms usually seem pretty dry a month after the events with which they deal.

So far as this commentator can discover in rereading the articles in question, they argue neither for nor against American music. The name of any other nationality might be written in wherever the word "American" appears; the names of composers of that nationality, hypothetical or otherwise, might then be substituted for the names of the Americans. The reviews, thus altered, could scarcely be construed as casting cold water on any one. They would conform to the jog-trot of day-to-day criticism. They would be deficient in puffery and innocent of propaganda. The music under discussion would appear to stand or fall on its merits, precisely as any other music does.

Presumably that is what the most active champions of the native composer believe should be the case. If American music has come of age—and surely American composers, American critics and American audiences are one in trusting that it has—there is no more reason for coddling the home product than for sniffing at it. The big boost, for boosting's sake, is as out of place as any conscious heaving of cold water. If criticism is to ring true, it must be the same for American as for imported music.

Opinions Still May Differ.

All this admitted, there remain inevitable differences of opinion about the merits of the works performed. Mr. Kurtz contends, and with a certain finality, that "the Romantic Symphony of Howard Hanson is just as worthy a work as the Cesar Franck Symphony."

But what if the reviewer doesn't think so? Supposing he has reasons for believing that there is a very appreciable gulf between the two works? Whose opinion is he to express? Surely, his own. And is he throwing cold water, or otherwise being unfair to the American's symphony, if he writes about it precisely as he would write concerning an imported work toward which his reactions are identical? It so happens that The Sun's reviewer dealt mostly in terms of praise in speaking of Mr. Hanson's latest symphony. But was his failure to wax more lyrical and to bring in a comparison with the Franck symphony—which it only faintly suggests—to be construed as a case of "praising with faint damns"?

In further contending that "your critics in general have a snobbish attitude toward music," Mr. Kurtz asks of the metropolitan press that it "give more space to the worthy composers of American compositions and less to mediocre compositions of comparatively unknown European composers." It would be interesting and instructive to sit down with a ruler and measure the space given to "comparatively unknown European composers." The perennial and probably justifiable complaint of the new music advocates is that only the well-worn, time-tried music of the universal masters—the Bachs, Mozarts, Beethovens, Brahmses, Wagners, &c.—is played, year in, year out. These are not the names of "comparatively unknown European composers."

Novelties from Abroad.

It also would be interesting and instructive to note what happens when an occasional novelty by some European nobody—or even a fairly well known somebody—comes along. Is it exalted and rhapsodized over? Or does the English language come in for some blunt usage? Even men like Sibelius, Strauss, Stravinsky, Prokofieff and Hindemith have given us music that was not accepted as of their best. Then the bucket brigades really got busy. The water was sometimes hot, sometimes tepid, sometimes icy cold. If the ordinarily painstaking reviewer can be trusted to write what he thinks about a Hindemith or a Stravinsky work that he considers something less than a manifestation of genius, is a similar expression of opinion concerning a Hanson or a Harris opus the proof positive of his snobbishness?

This season has presented at least two instances in which highly ingenious examples of contemporary European craftsmanship were dealt with much more sharply by the critics than any work on either of Mr. Koussevitzky's all-American programs.

The simple truth is that most metropolitan critics feel that they err a little on the side of giving the American composer the "break." They would like nothing better than to be able to greet as really outstanding some new work by an American. There was nothing of snobbishness in the remark which one reviewer addressed to another in the aisle at one of the recent Rachmaninoff concerts after a performance of "The Bells," which is a Russian's setting of a translation of Poe's celebrated American poem. What he said was: "Why couldn't that score have been written by an American?"

If it had been, is it reasonable to believe that a dash of cold water would have been the reward? There may be differences of opinion about this, as about other works, native or foreign. Masterpieces are few and far between, whatever their origin. One fault in America's musical life may well be that we have little appetite for anything else.

But can good come of altering the perspective for particular works for particular reasons? This writer is reluctant to believe that any true friend of the American composer would prefer to see American criticism take on the chauvinistic spirit that at times has influenced criticism in some European nations. If that is to be ruled out as something essentially un-American, the issue that remains is principally one of just how good is the music that the disagreement is all about. Surely the critic, quite as much as the musician or the layman, is entitled to his opinion.

THIS CLIPPING FROM
DALLAS, TEXAS
[redacted]-JOURNAL

DEC 27 1939

Dorothy Maynor With Philharmonic

New York, Dec. 27.—(UP)—Dorothy Maynor, the sensational Negro soprano who was discovered only last summer by Serge Koussevitzky at the Berkshire music festival, will be soloist with the New York Philharmonic-Symphony at a special concert on Jan. 16 for the benefit of the orchestra pension fund.

The singer made her New York concert debut last month. Almost unheralded except by word of mouth, she was an instant success. Since then, she has been acclaimed in Boston, Toronto, Montreal and a few other cities.

She plans to limit her concert engagements during the coming year, devoting her time to study and enlargement of her repertoire.

CONSIDERING SYMPHONY MUSIC

Post
Dec 24 '39

Composer Krenek's Book on Subject Stimulating

BY WARREN STOREY SMITH

WHAT is a symphony? Until about 1750 it meant no more than instruments, playing together, at the beginning of or in the midst of an oratorio or opera. The so-called Pastoral Symphony, from Handel's "Messiah," as opposed to the Pastoral Symphony of Beethoven is a case in point. However, in the hands of Haydn and his immediate precursors it became a sonata for orchestra, the independent instrumental form cultivated by Mozart and Beethoven and by hundreds of composers since.

Of late years that form has undergone radical changes. Following the example of Beethoven in his Ninth, Mahler in four of his symphonies made use of voices: choral, solo or both, and the number of his movements ranged from two to seven. Sibelius wrote his Seventh Symphony in one movement, having no relation to the traditional structure, and we have recently heard at Symphony Hall one-movement symphonies, by the Americans Roy Harris and William Schuman.

Why this pedagogical dissertation? Well, because of a statement, challenging in its arbitrariness, made by Ernest Krenek in his thoughtful and stimulating book, "Music Here and Now," published by W. W. Norton and Company, Inc. Says composer-author Krenek, "So far as I know, little attention has yet been paid to the fact that the short history of the symphonic form is inescapably bound up with the Hapsburg empire and its centre, Vienna. Real symphonies have been composed in no other city; the names of Haydn, Mozart, Beethoven, Schubert, Brahms, Bruckner and Mahler are proof of this contention. Schumann, Mendelssohn, Tchaikovsky and Franck can scarcely be called real symphonic composers; they merely employed the patterns of the Viennese classics with more or less luck or originality. Music produced under the title of 'symphony' since Mahler is either imitative or carries the title without justification. Soon after Mahler was called away from his unfinished task, the empire of the Hapsburgs, misunderstood as no other political entity in the entire history of mankind had ever been, met with its undeserved downfall; and this event also marked the end of the symphonic form."

In view of the fact that Cecil Gray holds his idol Sibelius to be the one true symphonist since Beethoven and dismisses all the others as incompetents and impostors, the layman is apt to ask with Shakespeare: "What's in a name?" And who can blame him?

In case you don't recognize Mr. Krenek, he is the composer of the first jazz opera, "Jonny Spielt Auf," which set Europe agog and found its way to New York's Metropolitan. A disciple of Arnold Schoenberg, he is now—after a few falls from grace—both a practitioner of and a propagandist for the kind of writing known at atonality. His much debated piano concerto, which he played at the symphony concerts last season, embodies his faiths, as does the book here under discussion. Officially damned by the Third Reich, he is one of the many European musicians who has decided that America is a pretty good place in which to live, and he is now teaching at Vassar.

Mr. Krenek mentions Strauss, Sibelius and Stravinsky as virtually the only living composers who have "successfully invaded" the orchestral repertory and Strauss as about the only opera composer "who has one or two works permanently included in the repertory programmes." He might have remembered poor Mascagni, who will conduct at Venice this year the 50th anniversary performance of "Cavalleria Rusticana." What Mr. Krenek does not admit is that the fault here may lie not with the public but with the composers themselves. Only a few years ago there were a great many more living composers who had invaded one repertory or both.

Three of these last will be represented at the Symphony Concerts of this week: Faure, by his Incidental Music to "Pelleas Melisande"; Dukas, by his "Sorcerer's Apprentice," and Debussy, by his "Martyrdom St. Sebastian," in the performance of which the Cecilia Society and Cleora Wood, soprano, will assist.

Globe **MUSIC** Dec 30 '39

SYMPHONY HALL

Boston Symphony Orchestra

That curious choral work of Claude Debussy's later life, "The Martyrdom of St. Sebastian," was heard at the Boston Symphony concert at Symphony Hall yesterday afternoon. Dr. Serge Koussevitzky conducted. The soprano soloist was Cleora Wood, of Boston, and the chorus was the Cecilia Society, trained by Arthur Fiedler.

Hardly a piece for observance either of Christmas or New Year's, the Debussy music formed, with the "Pelleas and Melisande" Suite of Faure, and "The Sorcerer's Apprentice" by Dukas, a French program.

Dr. Koussevitzky first presented "The Martyrdom of St. Sebastian" complete to Boston in 1930, and repeated it three years ago. If only because it is one of Debussy's least known scores, the conductor may be thanked for providing local concert-goers opportunity to become more or less familiar with it. A great master such as Debussy ought to be known "in the round": by his minor works as well as by his masterpieces. Apart from such considerations, however, "The Martyrdom of St. Sebastian" is a good deal less than enjoyable.

Debussy composed his incidental music for the mystery play by Gabrielle d'Annunzio upon the request of the Italian poet, in 1911. Debussy was then about 49, the genius who had created the opera "Pelleas and Melisande," the orchestral Nocturnes, the "Afternoon of a Faun" and "The Sea."

Since he wrote "The Martyrdom of St. Sebastian" on commission, some have professed to find it negligible just because it was bought and paid for. That opinion is probably wrong, as may be another to the effect that "The Martyrdom of St. Sebastian" is Debussy's "Parsifal"—the effusion in late years of a sensualist become pre-occupied with religious faith.

At any rate, this music is about as far removed from the warmth, vitality and richly decorative beauty of earlier Debussy scores as could be possible. Debussy's orchestra has lost its evocative power; the instruments are treated dryly, the choral writing is of unrelieved bleakness.

It is not a question of austerity; after all the B minor Mass, the "Missa Solemnis" and the "German Requiem" are austere, but they are full of spiritual intensity. "The Martyrdom of St. Sebastian," to put it bluntly, is merely dull, almost unbearably long, fabricated by one whose creative forces had vanished.

In fairness, it must be pointed out that most in yesterday's audience listened attentively—though some walked out—to a performance that Dr. Koussevitzky conducted with loving care. Mme. Wood, an admirable musician, made the most of her solos. While the choral tone was inclined to be thin, the singers of the Cecilia Society had been carefully prepared, and they enunciated the French text clearly.

Faure's incidental music to the play "Pelleas and Melisande," by Maeterlinck, is like that which Sibelius wrote on the same subject, nice rather than great. Faure's delicate talents were well suited to so evanescent a literary basis. He labored, unfortunately, under the shadow of Debussy's great and spacious opera, whom none could hope to equal. It was as if he had attempted to capture a dramatic seascape in water colors.

"The Sorcerer's Apprentice" is a masterpiece in miniature, fastidiously composed, which can make its full effect only at the hands of a virtuoso orchestra like the Boston Symphony. Dr. Koussevitzky and his colleagues cutdid themselves in a performance the like of which one had never heard before—superlative in every respect.—C. W. D.

FRENCH MUSIC BY SYMPHONY

Post
Dec 30 '39

Cecilia Society Heard in Debussy's "Saint Sebastian"

BY WARREN STOREY SMITH

Three pieces by French composers, having little but that fact in common, made the programme of yesterday afternoon's Symphony Concert. They were the Suite from Faure's incidental music to "Pelleas and Melisande," Dukas' "The Sorcerer's Apprentice" and Debussy's music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." In the performance of the last-named the Cecilia Society and Cleora Wood, sopràno, assisted.

FAURE'S SUITE PLEASANT

Faure's suite, revived by Dr. Koussevitzky last April, after a silence of 16 years, is dedicedly pleasant to hear and might be both suggestive and significant, as well, had not Debussy later set Maeterlinck's play to music a thousand times more appropriate. Dukas' witty and brilliant scherzo had not been heard at Symphony Hall since 1925, and it deserved a comeback. There have, of course, been plenty of chances to hear it in the interim, via the ether waves. Naturally, the performance, together with that of Faure's suite, was a fine one.

Reminded by Mr. Burk's notes that both of these compositions were products of that period known both as the Mauve Decade and the Gay Nineties, one got to thinking of how much these derided years did for music.

Some of the Best

To mention only a few high spots, they gave us Strauss' "Till Eulenspiegel," "Zarathustra," "Don Quixote" and "Ein Heldenleben;" Debussy's "Afternoon of a Faun," and the Nocturnes, Tchaikovsky's "Pathetic" Symphony, the Second and Third Symphonies of Mahler and Bruckner's Ninth; d'Indy's "Istar" and Elgar's "Enigma" Variations; the First Symphony of Sibelius and "Finlandia;" Rimsky-Korsakov's "Sadko" and "The Tsar's Bride;" Verdi's "Falstaff" and Puccini's "La Boheme;" those operatic twins, "Cavalleria" and "Pagliacci" and the "New World" Symphony of Dvorak. The 1930's, so soon to be gone, had better look to their laurels.

Seems Decrepit

Evidently Dr. Koussevitzky has a particular fondness for Debussy's "Saint Sebastian." Yesterday's performance was the third here in 10 years and the second in three. For some reason, it seemed more tedius yesterday than ever before, the only engrossing music being that descriptive of the martyrdom (which derives straight from "Parsifal") and the final ecstatic measures for chorus. Fitted to a play that is hopelessly decadent in its mingling of Greek mythology and Christian mysticism, the music is also decadent and at times even decrepit.

There are those who say that the Symphonies of Bruckner and Mahler are long and dull! As George S. Kaufman has put it: "One man's Mede is another man's Persian," and nowhere is this question of taste so vexing as in the opera house and concert hall. Again, a superlative performance, with credit going to the chorus and to Miss Wood for their handling of none too grateful tasks. There was considerable applause at the end, but in the pause between parts III and IV many surfeited listeners left the hall, thus missing the only pages worth hearing.

THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL

DEC 29 1939

THIS CLIPPING FROM
GALVESTON, TEX.
TRIBUNE

DEC 29 1939

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

DEC 31 1939

Russian Guest Conductor For Boston Symphony

NEW YORK, Dec. 30 (UP).—Nicolai Malko, Russian conductor, will make his American debut as guest conductor of the Boston Symphony Orchestra for the series from Jan. 15 to 22. Malko is well known in Europe, where he is permanent conductor of the Copenhagen symphony.

DECEMBER 31, 1939.

THE DISCUSSION OF AMERICAN MUSIC CONTINUES

Correspondents Take Up Question of the Composer and the Press

Composers and Critics

To the Music Editor:

There is a popular belief that music critics can "either make or break" contemporary music. This belief has been expressed by Victor Bennett in the English monthly Music and Letters. "The principal forces in the politics of music are the composer, the critic and the public, and the maintenance of good relations between these three is a matter of life and death to the art."

The purpose in fact of the second named is diplomatic—to reconcile those unruly forces he finds—one on either hand. When he loses control of the situation and there is no accord between contemporary composition and the public, tradition itself is threatened with breakdown.

Actually no such condition ever existed in the history of the art, and certainly does not exist now. If a real style of music grows in the midst of a people, succinctly expressing a time and place, it must, perforce, have new qualities which mark its authenticity. These qualities may or may not have been striven for by the composers who fixed them forever into translatable forms serviceable to their fellowmen. Those new qualities may have been the result of revolt against old idioms worn thin by repetition; they may have been the flowering of tendencies long evolving. But the unique qualities must be there. No skillful pastiche has ever reconstituted an art or added a new room to the archives of tradition.

Those new qualities must have sprung forth with a prodigal fecundity which feels only that life is there with a pulsing vitality ever to spare. They must have come as the naive offerings of one bearing gifts to an eager, waiting world. It matters little if the people who wait are not yet born. They shall be born to herald the event. From such lyric belief—such new wine in the blood—has music been reborn to live again, passing among peoples and centuries. And against such rebirths kings, potentates, prejudices and dictums have been quite powerless. They could only aid and abet, never discourage, such high curves in the graph of music's course.

So with the power of the press. Our music critics can only hail the event of an American music as it begins to arrive in our midst. They can do little to forestall it. Those who attempt will soon be exhausted with the effort to swim against a current too strong for any man in any position.

Such a rebirth of music has not yet happened in America. But the evidences of the coming event are legion, and the evidences are in themselves so exciting that they ferment the whole changing scene of our musical world. They are both social and economic. The social and economic acclaim of the ASCAP Festival, the Boston Festival, and Dr. Koussevitzky's Western tour are accepted and established proofs that American music is already good enough to stand up in our concert halls with the best of Europe's past and present.

But our music is not yet what it must be if it is to be worthy of other American achievements. Even our very "popular" music has a whole world in which to grow, both technically and expressively. The time is at hand when "slick" arrangements will not suffice. That everybody can do it is part of our growth. If we are to reconstitute a music which justifies a separate existence independent of theatre, dance and radio script, it must indeed be an exciting and vital experience. It might have a swift organic form continuity and yet be so clearly unified that redundance is avoided without the loss of sufficient emphasis. Our composers might employ a new luminous harmonic texture which serves clarity of form through cadence, while preserving weight of sonority.

They might reinstate counterpoint with new, long melodic materials which are closely related to folk experience, and yet are not a patched-up mosaic of folk idioms. With these materials a new rhythmic vitality, which is indigenous to our people, must be preserved. And the whole form must be presented with an orchestral palette which is so clear, brilliant and impressive that it can compete with the music of the nineteenth century, which leaned so heavily on orchestration for its effectiveness.

When American composers walk onto the stage of their time which history has set and is setting for them, they will give forth with abundance a new organic music. As this condition develops, many seasoned concertgoers will be ruffled. The most self-satisfied may even be enraged. That, also, is part of the process and only adds zest to the pageant. If among such stand-patters are to be found a few disgruntled music critics, their lot will not be an easy one, especially if they are inclined to pontifical self-righteousness. The composer has always won, for the indisputable reason that if he is an authentic composer he is only an instrument of his people in their time and place.

Roy Harris.

New York, Dec. 20, 1939.

From Another American Composer

To the Music Editor:

Mr. Downes's recent interesting article on American composers really calls for a reply.

The complaint that the American press in general and the metropolitan press in particular do not properly support the American composer and American music is widespread. Particularly the younger generation of American musicians and audiences feels this keenly, and, as a result, newspaper reviews which should be considered seriously by them are either not read at all or given scant consideration. This, even though they are aware that a few critics in this country are sympathetic and conscientious, and even though The Times and another New York paper seem to have developed a much more inclusive policy recently.

Of course Dr. Koussevitzky and his orchestra were praised by the press for their recent festival, and the American compositions also received their due; but neither he nor his orchestra could very well be ignored, and, had the event taken place under less glamorous auspices, would the press have been as interested? Would the critics have attended at all?

This writer has had the opportunity to hear, study and perform a vast number of American works in the last ten years, and many of them can properly be called "American" music—American in the sense that they are non-European in content and structure. Some of this "American" music has even been composed by our naturalized citizens!

During the past few years at least three eminent foreign conductors, resident in this country, have stated to the press that the works of contemporary American composers compare most favorably with those of their European colleagues. In fact, they suggest that the world center of musical creative effort may now be in this country. The press has been less cordial in its estimates.

During the past few years this writer knows of a large number of first performances of American works in New York which were not reviewed at all!

American composers do not expect indiscriminate praise, but, having worked sincerely for American musical culture, they expect serious consideration. Some of them who have lived abroad were given such consideration by the press of foreign countries and by great foreign artists. They expect the same treatment at home.

Why does the press use up columns to state the obvious? We all know that Beethoven, Mozart, Wagner, Debussy and Mussorgsky are great composers. We know that Brahms's Symphonies are fine, that Josef Hofmann can play the piano, that Toscanini and Walter know how to conduct. Many of us would rather see the press take a more active, imaginative and creative part in the building of our American musical culture.

Of course it is well known that the reviewers of every period had a hard time to properly estimate the efforts of contemporary artists. The Russian school was not received with cheers, Wagner was maligned by many, Franck's Symphony was not well received at its first hearing, Mozart had to combat the predominating Italian influence in the Austria of his day before he could establish German opera. Even some of Beethoven's works were considered "bizarre" by the reviewers of his day, though his genius was recognized. In France Brahms was not popular.

Would it not be possible for the American music critic to inaugurate a new tradition, one which begins with the acceptance of the contemporary and local scene and which presents the past in its proper perspective?

The dramatic critics and book reviewers no longer write mostly about Shakespeare, Voltaire, Goethe and Tolstoi. They introduce us to a living world of the theatre and of literature, good, bad and indifferent; and we are left to make up our own minds about the present and to take the past for granted.

In American music the job may be more difficult, but there is much that is significant and rewarding for those who are willing to explore the field.

The cultural light is burning low in the Europe of today. If American critics, composers, musicians, audiences and musical promoters can work together selflessly and with mutual respect, they may live up to their great responsibility, which is that of allowing the age-old art of music, which is ever being reborn, to sound its harmonies, old and new.

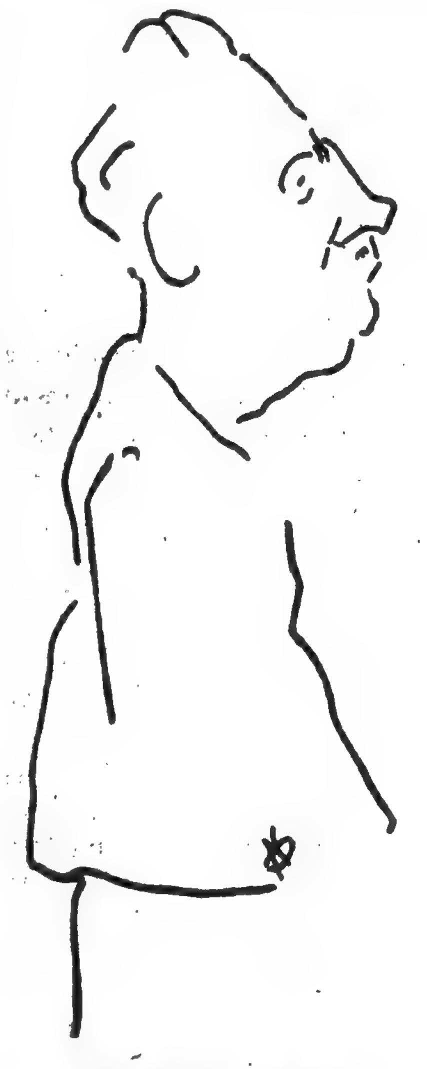
Otto Luening.

Bennington, Vt., Dec. 26. 1939.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
DEC 31 1939

Youth Chamber Music Series

The programs for the Youth Chamber Music series, which take place on Wednesday afternoons at four in Jordan Hall, include the Roth Quartet in Haydn's D major Quartet, Op. 76, Theme and Variations from Elizabeth Sprague Coolidge's E major Quartet and the Schumann Piano Quintet on Jan. 24; on Feb. 14, Schubert's "Trout Quintet" and Bach's Fifth Brandenburg Concerto; on March 6, the Roth Quartet in Beethoven's F major Quartet, Op. 18, the Andantino from Debussy's Quartet, Parisian Valse and two movements from Dohnanyi's Piano Quintet.



GEORGE FOOTE
Whose Suite, "In Praise of Winter," will be played by the Boston Symphony Friday and Saturday.

'Saint Sebastien'

Trans. Dec 30 '39

Boston Symphony Gives Interesting Debussy Work with Cecilia Society

Debussy's infrequently heard music for Gabriele d'Annunzio's mystery play, "Le Martyre de Saint Sebastien," was the principal subject of the Boston Symphony Orchestra's tenth subscription program of the season yesterday afternoon under the direction of Serge Koussevitzky in Symphony Hall. Assisting artists were the soprano, Cleora Wood, and the Chorus of the Cecelia Society which had been prepared by Arthur Fiedler. The remainder of the program consisted of the Suite from Faure's stage music to Maeterlinck's tragedy, "Pelleas et Melisande" and Dukas' roisterous scherzo, "L'Apprenti Sorcier."

Dr. Koussevitzky is an apt arranger of programs of brilliant contrast and yesterday, even though all three works chosen fell within little more than a decade of French composition, there was again contrast, albeit of a more subtile kind.

Though "The Martyrdom of St. Sebastian," which was composed in 1911, has little of the lush, resplendant manner of the period of the "Apres-Midi d'un Faune," yet it is still a predominantly pictorial, sensuous art. The ecstatic religious vision is shot through and through with beauties more than suggestive of this world. D'Annunzio's conception of St. Sebastian was a combination of an ascetic Christ and the fair Adonis. The figure of the beautiful bleeding youth also roused Debussy's enthusiasm. He clothed this highly sophisticated conception in an equally sophisticated orchestral fabric, declaring the while that he wished "to sing of my interior visions with the naive candour of a child."

Sophisticated Naivete

But he sang with the naivete which only the extremely sophisticated ever achieve or desire to achieve. "In my opinion," he said in an interview on "St. Sebastien" which is quoted in Mr. Burke's instructive program notes, "the writing of religious music ceased with the sixteenth century. The beautiful child-like souls of those days were alone capable of expressing their passionate, disinterested fervour in music free from all admixture of worldliness." A truly remarkable statement when one considers that it excludes Bach as a religious composer, but illuminating in relation to Debussy's aesthetic, and not unconnected with the pre-Raphaelite enthusiasms of the painters of a previous decade.

The score of "St. Sebastien" seems to us today prophetic of much that was to come after it. At the same time Debussy's indebtedness to "Parsifal" seems clearer here than in most of his other works. The composition for chorus is admirable, especially for a man who wrote as little for chorus as Debussy.

Skillful Choral Composition

In the first act, "The Court of Lilies," the effect of the sopranos a cappella on the words, "Salut! O lumiere," is incandescent. The climax which is reached by chorus and orchestra with the line, "Tout le ciel chante," is suggestive of the heavens resonant with song.

The Cecilia Society acquitted itself creditably of a difficult task, though some cleaner attacks and a little more temperamental response to Dr. Koussevitzky's promptings would not be out of place.

The soprano solos were sung by Cleora Wood with excellent feeling for style and security of intonation in some cruelly trying passages. Miss Wood did not force her voice which thus preserved its smooth timbre even in those high pianissimo phrases which are the terror of mediocre singers. Her interpretation of the voices in "The Magic Chamber" were subtily, sensitively imagined.

The third part, "The Council of False Gods" has a remarkable festive introduction for the brass instruments suggestive of the paen, the golden lyre and the silver bow with which the opening lines of the text glorify the god, Apollo. There follows a chromatic lament of the Women of Byblos for the slain Adonis, and alternate jubilation for his resurrection and dirges for his passing.

The fifth part, "Paradise," begins with unaccompanied choruses of glorification. Then the Soul of Sebastian, soprano solo, describes its flight to heaven and there is a last transcendental "Hallelujah" sung by all the saints.

If there is a fault to be found with "The Martyrdom of St. Sebastian" it is perhaps in overmuch emphasis and dilation on one or two moods and a certain lack of variety. However, Dr. Koussevitzky it to be thanked and congratulated for giving us the opportunity to hear, in such an excellent performance, this seldom heard work of a frequently heard composer.

E. D.

Music Calendar

Today

Boston Symphony Orchestra, Serge Koussevitzky, conductor; Cleora Wood, soprano; Cecelia Society Chorus; Symphony Hall, 8.15 Debussy: "The Martyrdom of St. Sebastian"; Faure: Suite from "Pelleas and Melisande"; Dukas: "L'Apprenti Sovcier."

Monday, Jan. 1

Boston Symphony Orchestra, Serge Koussevitzky, conductor; Jesus Maria Sanroma, pianist; Symphony Hall. 8.15. Beethoven: First Symphony; Stravinsky: Capriccio for Piano and Orchestra; Franck: Symphony in D minor.

Tuesday, Jan. 2

Boston Symphony Orchestra, Serge Koussevitzky, conductor; Jesus Maria Sanroma; Symphony Hall, 2.30. Repeating Monday's program.

THIS CLIPPING FROM
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES
DEC 29 1939

Concert Will Be Lead By Dr. Koussevitzky

Boston Symphony Director Came to U. S. in 1924.

Dr. Serge Koussevitzky, one of the greatest orchestra leaders of our time, will conduct the Boston Symphony Orchestra at its appearance in Montclair High School, Jan. 10, as the extra event in connection with the Unity Concert Course.

Dr. Koussevitzky, who for the past fifteen seasons has conducted this orchestra, was born during the Czar's regime in Northern Russia and received his early musical education in his home town. At the age of 14, he went to Moscow to continue his studies and soon became the double bass soloist in the orchestra of the Imperial Opera. In a few years he succeeded his teacher as professor of that instrument at the Conservatoire.

In 1909 he organized the Koussevitzky Orchestra, made up of the best players from other Russian orchestras. With this orchestra he toured Russia and European cities until the beginning of the first World War, He remained in Russia until 1920 when he left to settle in Western Europe. In 1921 he formed his "Paris Concerts" which made him famous in France. He soon became popular in London and other Western European cities, and in 1924 he came to America as conductor of the Boston Symphony Orchestra.

Transcript Dec. 30 '39

Political Music

Discussion of an Old Tabu Apropos Of Pertinent Modern Developments

By EDWARD DOWNES

According to latest advices from Symphony Hall, the government at Helsinki has released the Finnish conductor, Tauno Hannikainen, from military duties and there is now every expectation that he will be able to keep his imminent engagement here to conduct the Boston Symphony Orchestra. By the time this is printed he will probably be on his way to us. It is pleasant to think that his artistic activities among us may achieve as much more than he could accomplish were he bearing arms beside his heroic countrymen in the fastnesses of Karelia. Estimates of Hannikainen's conductorial powers must wait until after he has been heard in this city, but there can be little doubt about the welcome that will await him, for he comes to us as the representative of a country for which we have a very special sympathy and affection.

Our sympathy is not based merely on Finland's integrity in financial matters nor on the enlightened intelligence alone with which it has solved social and political problems; it springs increasingly from our love for the music of Sibelius as well as a talented group of younger Finnish composers about whom we may hope to hear more from Mr. Hannikainen.

This respect and affection have, of course, received a sudden impetus from the Russian invasion, which has called to the fore all our native American sympathies for oppressed peoples. Our feelings have been finding expression in a hundred ways—among them a large number of benefit concerts all over the country, whose programs naturally give a prominent place to Finnish music. The applause that follows such a work as Sibelius's "Finlandia" which Koussevitzky played on the Boston Symphony programs a week ago, is not only for the music itself and its performance but for the idea behind the music—the epic struggle for Finnish liberty and independence. "Finlandia" heralded this struggle long before Finland had achieved independence. Its political and racial implications excited Finnish audiences at that time even more than they excite American audiences today. And it is safe to say that national, racial and even political factors played a role in the shaping of Sibelius's other compositions. Certainly they play a role in our appreciation of them. The fructifying power of Finnish epic, both legendary and political, on the music of Sibelius can hardly be denied. And it is fitting that we should be conscious of this background in listening to this music today.

Mixing Music and Politics

But is this not mixing music and politics—a thing which we have been told time and time again is destructive of true art and should never be done by a self-respecting public and still less by composers and artists?

Music and politics, however, have always been mixed and they always will be. We know that music reflects the culture of which it is a part. How then could it possibly ignore as vital a part of that culture as politics? Our task is not to attempt what is often undesirable and usually impossible: to keep music and politics apart. Our problem is to try to arrange that when music and politcs do react upon one-another it may be with as fruitful and liberating results as possible.

A Negative Example

A good example of the destructive effect politics may have on art, not only of the present but of the past as well, is present-day Germany. Our Modern Art Museum here in Boston has shown us in a brilliant exhibition examples of classics of the last 30 years of German painting which the present German Government has labeled "degenerate art." German museums have long since been purged of all such works and the Government has obtained some much needed cash by selling them as fast as they can to foreign collectors and museums.

Music in the Third Reich keeps pace with this example. Not only is Mendelssohn and all music of any Jewish connection banned, but it is impossible to perform much of the most significant work of the post-war years.

As for the official attitude towards performing musicians we may quote here some Viennese press comments on the changes in Austria which followed the Anschluss:

"One thing must be said openly—we spit, if we may respectfully say so, on Toscanini and on his Jewish boosters and express our preference for Hans Knappertsbusch. Joyously do we renounce Toscanini's baton prima donna business and delight in the performances of a real German conductor."

Another paper, expressing its satisfaction with the change in the Salzburg Festival, wrote:

"Let us recall the festival of the past years. Arturo Toscanini, the champion of Jewish art in German countries, stood surrounded with false adulation, in the forefront of Salzburg conductors. In the Festspielhaus, the Mozorteum or the Felsenreitschule sat not German art enthusiasts but chirping young women from America or from England who chattered through the "Meistersinger" Prelude about lipsticks and brands of face powder."

The Explanation

It is of examples like this or of silly excesses in our own country during the last war that most people think when they lay down the law that art and politics should never be mixed. For Bostonians can still remember the time when one of the greatest conductors the Boston Symphony ever had and a gentleman of the greatest personal integrity could be referred to in the Boston press as "the unspeakable Dr. Muck."

Others can remember how Wagner disappeared from the Metropolitan Opera repertory and was missing during the years of anti-German feeling that followed the war. Almost the last words of that poet and Wagnerite, the late Lawrence Gilman, music critic of the New York Herald Tribune, were to ask whether this war would make any difference to Wagner performances at the Metropolitan. So far it has not. General Manager Edward Johnson has warned his public that this war is fighting an ideology, not a race or a nation, and there is every sign that the American public has an infinitely more mature attitude in the matter than it did in 1917.

Hitler and Wagner

Hitler's worship of Wagner's music dramas and their romantic nationalism might have been expected to have a sinister effect on their appreciation abroad. And in point of fact, at least one provincial English city has banned Wagner's music. But this adoration and ban alike are based on a misapprehension. For Wagner's Ring of the Niebelung" is one long tirade against political power, coercion and all Naziism stands for. Hans Sachs' final address in the "Meistersinger," which is wont to rouse great enthusiasm, says in essence: "What does it matter if the imperial power of Germany dissolves to dust as long as we have our sacred German art?" In a country which cheerfully sacrifices its sacred German art to politics every day in the week, such sentiments would probably be high treason if uttered in public by anyone else than a stage Hans Sachs. Coming from him, however, they are misinterpreted or misunderstood and few people notice the difference, least of all, apparently, Hitler.

As for the Nazi's claim to Wagner as their patron saint, it was answered before the Nazis came to power by Thomas Mann in one of the most eloquent essays ever penned on Wagner, in which he said: "It is by no means permissible to give Wagner's nationalistic gestures and speeches a modern significance—the significance they would have today. That is to falsify and misuse them, to sully their romantic purity. . . .

"This man of the people who hated power, money, violence and war all his life long—this man who, no matter what his epoch made of it, planned his festival theater for a classless society—this man cannot be claimed by the spirit of reaction and insidious backward tendency. He belongs to those wills which are directed into the future."

Wagner has a deep political significance, one that may be discussed with profit for both music and politics if it be done with understanding. This is true also of the music of Sibelius and of his gifted countrymen, composers and performers.

We need not be ashamed of recognizing that fact.

Monday, Tuesday Symphony

THE Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give the third pair of concerts of the shorter series tomorrow evening and Tuesday afternoon in Symphony Hall. Sanroma will appear as soloist in Stravinsky's Capriccio for orchestra and piano. The program will open with Beethoven's First Symphony in C major. Dr. Koussevitzky will conclude with Cesar Franck's Symphony in D minor.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 31 1939

Music and Musicians

By John Tebbel

MAESTRO Serge Koussevitzky and the Boston Symphony, intend to begin [illegible] year with some old music. To that end, the maestro announces for tomorrow night and Tuesday afternoon a program in Symphony Hall made up of Beethoven's first symphony, the Stravinsky "Capriccio" for piano, with Jesus Maria Sanroma as soloist, and the Cesar Franck symphony.

Page 14—BOSTON SUNDAY ADVERTISER Dec. 31 '39★

Symphonic Program Minus a Symphony

By Leo Gaffney

MYSTICAL and mysterious matters, drastically opposed, furnished the Boston Symphony Orchestra program at the formal week-end concerts.

One shuddered at the devilish predicament of Dukas' "Sorcerer's Apprentice"; melted at the Maeterlinckian tragedy of Faure's "Pelleas et Melisande" suite, then glowed in the Debussyan fires of faith enkindled in that famous Frenchman's "Music From the Martyrdom of Saint Sebastian," for which the Cecilia Society provided the chorus.

The glowing, it must be confessed, did not extend to all of the Friday audience. The length of the Debussy, all in the same deeply contemplative mood, proved too much for many listeners. And there was the extraordinary spectacle of small groups leaving the hall before the performance was over.

Those that stayed—and glowed—were well repaid by a well nigh flawless performance of this most complex music. The Cecelia Society and its director, Arthur Fiedler, deserve an especial cheer on their own account.

PERHAPS some of those that left early did so from religious scruple, unable to feel any community of spirit with the pantheistic composer, who could not side with the Church in matters of faith—any more than Wagner—who persisted in expressing the great Christian saint purely on his own artistic terms.

To some also, the mating of Gregorian themes with Oriental is of itself a profanation . . . The point could be argued till doomsday. The immediate consideration is the great Suite's meaning as music, without too much inquiry into the composer's individual dreams.

Cleora Wood, soprano, sang the solo parts faithfully and with clear understanding of the rapt mood to be so long sustained.

IT was a good thing Dr. Koussevitzky had placed "The Sorcerer's Apprentice" on the same program; it provided the necessary burst of color and dynamics to offset what must have been to many an otherwise dreary stretch of austerity.

On the side of the walkers-out, it must be confessed that there is no more exciting ex-

---

THE BOSTON HERALD, SATURDAY, DECEMBER 30, 1939

Extraordinary Work Given Superb Performance

Cleora Wood Sings Solo Role; Program to Be Repeated Tonight

By ALEXANDER WILLIAMS

The 10th concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony hall. Assisting were Cleora Wood, soprano, and the Cecilia Society chorus, directed by Arthur Fiedler. The program was as follows:

Faure
Suite from the music to Maeterlinck's play, "Pelleas et Melisande," Op. 80
Dukas......"L'Apprenti Sorcier," Scherzo
Debussy
Music from "Le Martyre de Saint Sebastien"

Historically Debussy's "St. Sebastian" music is a most interesting score, for it showed him doing the same kind of thing that Stravinsky switched to 20 years later. It is true that a contemporary, Erik Satie, was writing similar music in his "Socrate;" but there would be few to deny the palm to Debussy as the creator of far the more remarkable work.

If historical significance were the chief merit of "The Martyrdom of St. Sebastian," there would be little reason to go to the trouble of preparing it. It is, though, unusually beautiful music. It has a mysterious and ethereal quality in such sections as "The Magic Chamber," and again it is stonily austere. Its effects are achieved through simple means, but the general impression is one of great complexity. So too, although the music seems to be monotonous, it is actually varied with marvelous subtlety.

Debussy had, from our point of view, the misfortune to compose music to literature which we no longer hold in high esteem. Maeterlinck offers little fascination to the modern reader; and certainly anyone who has ever read d'Annunzio's turgid and pretentious play will not do so soon again. Yet it was to Maeterlinck's words that Debussy wrote his immortal opera and to d'Annunzio's the masterpiece of his later years.

That it is still not a masterpiece to a great many listeners was evident yesterday as it was three years ago. Mr. Koussevitzky, whose obvious love for the score has given us so inspiring a performance, must see the wisdom of placing so long and so difficult a work at the beginning of the program. Those of us who did enjoy the music were forced to put up with the exit arrangements of a great many people. Doubtless they were on their way to sit perfectly still for four hours at "Gone with the Wind" up the street, whereas one hour where a little mental effort was needed could not be endured. Mr. Koussevitzky, as a matter of fact, might perfectly well change the order for tonight's performance.

This extraordinary work was superbly performed, except for the chorus, which was not always up to its usual mark. Cleora Wood sang the far from easy solo role with sympathetic skill and a lovely quality of voice. The orchestra was splendid.

Faure's "Pelleas and Melisande" music is charming, even if it makes no very striking impression. We are ashamed to admit that we had forgotten that it had been played as recently as last April. It sounded almost as if it were a new work. As such we took pleasure in the evocation of a mood and the beauty of the orchestral playing. Only later did the shock come that we must have experienced the same emotions before.

Dukas's "Sorcerer's Apprentice" is, of course, a much more familiar work than its presence so rarely on the Boston Symphony's programs would indicate. The performance yesterday was astonishing, though it left us in two minds about it. For one thing it seemed a much more important and spacious work than it usually does. On the other hand it had less gaiety. Mr. Koussevitzky's choice of a rather deliberate pace was probably the reason. At any rate the interpretation was, as we have said, astonishing.

The concert will be repeated tonight. Next week Mr. Koussevitzky will offer George Foote's Suite, "In Praise of Winter;" the Bloch Violin Concerto, with Joseph Szigeti as soloist, and Brahms's Second Sym-

128

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

NOV 30 1939

The advent of the Boston Symphony on December 15 heightens the excitement which will have everybody on a diet of bromos by the holidays. The famous eastern orchestra plays here on the Cleveland Concert course December 15, at the Music Hall. The limited box capacity for the concert will be completely absorbed by the B. J. Murtfeldts, the Leslie Nichols, the Charlie Dawes, Josephine Forsythe Myers, the Charles Rushes, the Beryl Rubinsteins, the Thomas L. Sidlos, William M. Milliken and Dr. and Mrs. Emil B. deSauze.

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

NOV 30 1939

Society—

musical horizon each winter is the visit to Dec. 15 of the Boston Symphony Orchestra which comes as part Cleveland Concert Course under the sponsorship of the Cleveland Museum of Art.

Music lovers look forward to the event from year to year and the boxholders for this concert at the Music Hall is a larger group than usual. You'll see in the charmed circle: Eliot Ness and his new bride, the Herbert Buckmans, the Thomas L. Sidlos, Mr. and Mrs. A. A. Benesch, Dr. and Mrs. Emil De Sauze, the B. J. Murtfelds, Rabbi and Mrs. Barnett R. Bricker, E. G. Treat, Mr. and Mrs. Isadore Morris, the Leslie Nichols, the Rev. and Mrs. O. G. King, Mr. and Mrs. G. W. Furth, Mr. and Mrs. Charles G. Dawe.

Of course, William Milliken will have his usual box in the center. Others to be in the box circle are Mr. and Mrs. Harry Kirtz, the Russell Morgans, the Vernon Pribbles, Mrs. Philip A. Meyers, Mr. and Mrs. Charles Rush, the S. J. Kornhausers, Beryl Rubenstein, Richard Rychtarik, Mr. and Mrs. Will Schoenberger and Harry L. Aiken, as well as the editors of the three newspapers, Mr. and Mrs. Paul Bellamy, Mr. and Mrs. Nat Howard and Mr. and Mrs. Louis Seltzer.

Western Trip

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

DEC 1 - 1939

Koussevitzkys Will Be Guests at Small Party

BY JUDITH CASS.

IT will be good news to those who know Mme. Serge Koussevitzky to learn that when Koussevitzky comes to Chicago with the Boston Symphony orchestra he will be accompanied by his wife. They will be the guests of the John Alden Carpenters during their brief stay in Chicago.

Mr. and Mrs. Carpenter will give a small supper party for their distinguished guests following the concert the orchestra, conducted by Koussevitzky, will give on Wednesday night, Dec. 13, in the Auditorium theater. The concert is the fourth of the series of musical affairs presented by the university college of Northwestern university.

Today Mrs. Carpenter is giving a luncheon and symphony concert party for the Marquise d'Ivanrey, who is arriving this morning to be here until Dec. 10. The marquise, formerly Italia Blair, will be with the Bruce Borlands while she is here. She is on her way from her home in Biarritz to Hollywood, where she will spend the winter with her mother, Mrs. Chauncey J. Blair.

Gives Tea Today for Opera Committee.

This afternoon, after the concert, Mrs. Carpenter is entertaining at tea for the women who will work with her to help raise the Opera Foundation fund necessary to continuing opera in Chicago. Mrs. Jacob Baur, one of the vice chairmen of the committee, will not be there, for she has gone to New York and Washington for a short trip. Mrs. Charles H. Swift, who will act in an artistic advisory capacity to the committee, will be among the guests this afternoon.

On Monday Mrs. Carpenter is opening her home at 4 o'clock for a meeting of the American Friends of China. Mrs. Harley A. MacNair [Florence Ayscough] will speak on "The Far East at the Moment."

Blairs to Entertain Assembly Governors.

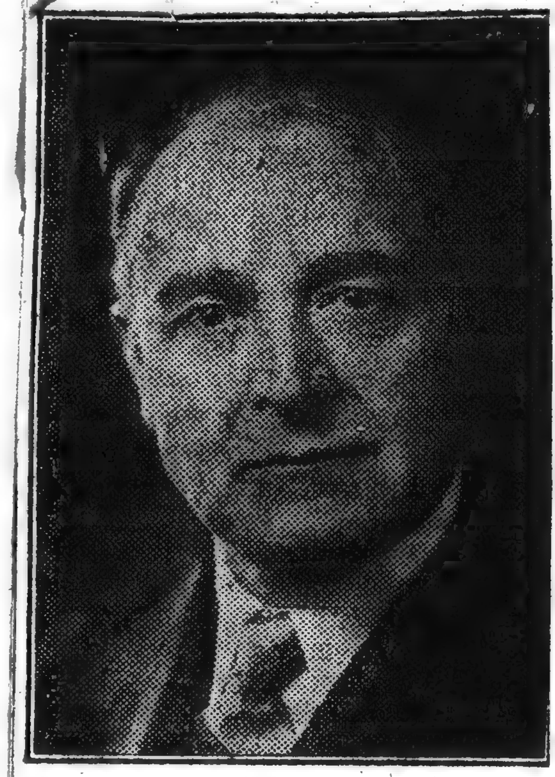
Mr. and Mrs. William McCormick Blair will give a dinner at home for the governors of the Assembly and their wives preceding the Assembly next Friday night. Mr. Blair is chairman of the governors.

Mrs. Bartholomay Osborne and Mr. and Mrs. John L. Cochran, who have given many joint pre-Assembly dinners, will give another this year. The party will be given in the home of Mr. and Mrs. Henry Bartholomay, Mrs. Osborne's parents. Mrs. Osborne will return next Thursday from New York.

Mrs. Arthur Krock [Martha Granger Blair] is planning to come from her home in Washington for the Assembly. She will spend that week-end in Lake Forest with the Clarence Prentices.

THIS CLIPPING FROM

BEDFORD, O.
TIMES
12/1/39



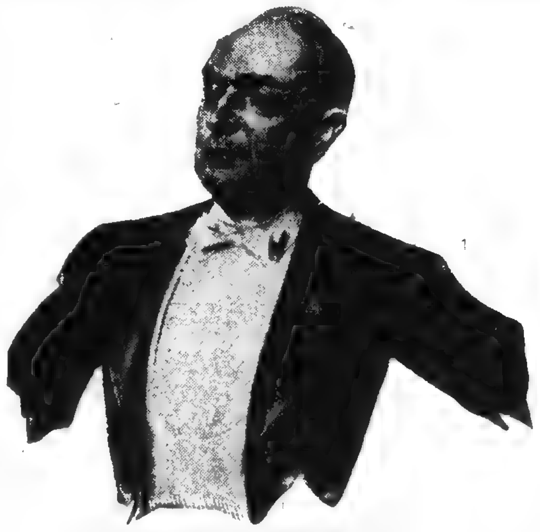
CONDUCTS CONCERT — Dr. Serge Koussevitzky will direct the Boston Symphony orchestra in a concert at Public Music hall Friday, Dec. 15, under auspices of the Cleveland Museum of Art. Beginning at 8:45 p. m., the concert is another in the series sponsored by Cleveland Concert Chorus under direction of Mrs. Emil Brudno. The program includes compositions from Mozart, Debussy, Ravel and Tchaikovsky.

THIS CLIPPING FROM
CLEVELAND, OHIO
JEWISH REVIEW & OBSERVER

DEC 1 - 1939

CLEVELAND CONCERT COURSE

The Boston Symphony Orchestra will appear at the Public Hall on Friday, December 15. The orchestra of 110 men are in their 59th season and are under the direction of Dr. Koussevitzky. They will play the "Symphony in C major No. 338" by Mozart, Debussy's "Prelude a l'Apres-midi d'un Faune," "Orchestral Fragments" by Ravel, and Tchaikovsky's "Symphony O 4 in F minor, Op. 36."



DR. KOUSSEVITZKY

This concert is under the direction of Mrs. Emil Brudno and the auspices of the Cleveland Musium of Art.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

DEC 2 - 1939

Koussevitzky.

Serge Koussevitzky, to conduct the Boston Symphony at the Auditorium Dec. 13, has listed Hadyn's 102d symphony, Debussy's "La Mer" and the fourth symphony of Tschaikowsky in his program for the Northwestern University college series on the history and enjoyment of music.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

DEC 2 - 1939

Boston Symphony Here Dec. 11

One of the major events of the Rochester concert season will be the annual visit of the Boston Symphony Orchestra, scheduled for Monday evening, Dec. 11, in the Eastman Theater.

Indications point now to a capacity audience.

It marks the fifty-ninth season for the orchestra which is generally considered the greatest symphonic body existing in the world today. It is also the sixteenth season with the orchestra for Dr. Serge Koussevitzky, who will wield the baton in the concert here.

Mozart, Howard Hanson, Prokofieff and Ravel will be the composers represented on the program, with the orchestral "fairy tale" of "Peter and the Wolf" as the distinctive symphonic novelty of the evening. With the music will be a narrator, Richard Hale, who will be remembered as leading man with the Lyceum Players here.

The Program

Overture to "The Marriage of Figaro" .... Mozart
Symphony No. 3 .... Hanson
I Andante lamentardo
II Andante tranquillo
III Tempo scherzando
IV Largamente e pesante
INTERMISSION
"Peter and the Wolf" ....Prokofieff
An Orchestral Fairy Tale for Children, Op. 67.
Narrator: Richard Hale
"Daphnis et Chole," Second Suite .... Ravel
Lever du Jour—Pantomine—Danse Generale.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 3 - 1939

CONDUCTOR

Serge Koussevitsky, renowned conductor of the Boston Symphony, who will lead the orchestra in concerts at Syria Mosque on Saturday night, December 16, and the following afternoon.

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 2 - 1939

Symphony

Dr. Serge Koussevitzky directs the Boston Symphony Orchestra in a program in the Cleveland concert course at Music Hall, December 15, playing the Mozart Symphony in C Major No. 338, Debussy's "Afternoon of a Faun," the Ravel "Daphnis and Chloe" second suite, and the Tschaikowsky Fourth Symphony.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

DEC 3 - 1939

Good for musically-progressive Serge Koussevitzky! No conductor of a major symphony band has given American composers so many opportunities to have their writings performed under the best conditions possible. The two all-American programs given this past week in Carnegie Hall were excellent, in the main. Howard Hanson, Randall Thompson, Edward Burlingame Hill, Walter Piston, and Roy Harris were among those honored. We thought the Hanson third symphony and the Tompson piece among the best played.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

DEC 3 - 1939

Most interesting are the two separate programs to be played by the Boston Symphony Orchestra led by Serge Koussevitzky at Syria Mosque on Dec. 16, and Dec. 17. The first of these events will bring to performance three symphonies: Mozart's No. 34 in C-major (Koechel 338); Roy Harris' 3rd symphony and Schumann's 1st symphony.

The matinee list consists of Howard Hanson's 3rd symphony; Prokofieff's Classical symphony; Debussy's Afternoon of a Faun, and Ravel's 2nd suite from Daphnis and Chloe.

The presence of a representative American work on each of these programs reflects Dr. Koussevitzky's keen interest in foremost American contributions to the repertory.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

DEC 3 - 1939

Boston Group Here Dec. 11

A MAJOR event of the Rochester concert season will be the annual visit of the renowned Boston Symphony Orchestra, scheduled for Monday evening, Dec. 11, in the Eastman Theater. A capacity audience is anticipated.

This season marks the 59th for the orchestra, generally considered the greatest existing symphonic body. It also is the 16th season for Dr. Serge Koussevitzky, who will conduct.

Aside from the perfection of ensemble playing, chief reason for pre-eminence of the Boston orchestra is the virtuosity of the individual musicians. Attitude of critics toward the organization is summarized by Olin Downes in last Sunday's New York Times:

"As for the performance of the afternoon, it would be hard to praise them too highly. It is probably not exaggeration to remark that the composers represented can never hope for a better presentation of their music. Dr. Koussevitzky put every capacity of his superb orchestra at their service."

Mozart, Dr. Howard Hanson, Prokokieff and Ravel will be the composers represented on the Rochester program, with the orchestral fairy tale "Peter and the Wolf" as the distinctive symphonic novelty. Richard Hale will be narrator. He will be remembered as a leading man in the former Lyceum Theater Company. The program:

Overture to "The Marriage of Figaro" .... Mozart
Symphony No. 3 .... Hanson
"Peter and the Wolf" .. Prokokieff
An orchestral fairy tale for children
Narrator: Richard Hale
"Daphnis et Chloe," Second Suite .... Ravel

128

Western Trip

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

NOV 30 1939

Society—

musical horizon each winter is the visit to Dec. 15 of the Boston Symphony Orchestra which comes as part Cleveland Concert Course under the sponsorship of the Cleveland Museum of Art.

Music lovers look forward to the event from year to year and the boxholders for this concert at the Music Hall is a larger group than usual. You'll see in the charmed circle: Eliot Ness and his new bride, the Herbert Buckmans, the Thomas L. Sidlos, Mr. and Mrs. A. A. Benesch, Dr. and Mrs. Emil De Sauze, the B. J. Murtfelds, Rabbi and Mrs. Barnett R. Bricker, E. G. Treat, Mr. and Mrs. Isadore Morris, the Leslie Nichols, the Rev. and Mrs. O. G. King, Mr. and Mrs. G. W. Furth, Mr. and Mrs. Charles G. Dawe.

Of course, William Milliken will have his usual box in the center. Others to be in the box circle are Mr. and Mrs. Harry Kirtz, the Russell Morgans, the Vernon Pribbles, Mrs. Philip A. Meyers, Mr. and Mrs. Charles Rush, the S. J. Kornhausers, Beryl Rubenstein, Richard Rychtarik, Mr. and Mrs. Will Schoenberger and Harry L. Aiken, as well as the editors of the three newspapers, Mr. and Mrs. Paul Bellamy, Mr. and Mrs. Nat Howard and Mr. and Mrs. Louis Seltzer.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

DEC 1 - 1939

Koussevitzkys Will Be Guests at Small Party

BY JUDITH CASS.

IT will be good news to those who know Mme. Serge Koussevitzky to learn that when Koussevitzky comes to Chicago with the Boston Symphony orchestra he will be accompanied by his wife. They will be the guests of the John Alden Carpenters during their brief stay in Chicago.

Mr. and Mrs. Carpenter will give a small supper party for their distinguished guests following the concert the orchestra, conducted by Koussevitzky, will give on Wednesday night, Dec. 13, in the Auditorium theater. The concert is the fourth of the series of musical affairs presented by the university college of Northwestern university.

Today Mrs. Carpenter is giving a luncheon and symphony concert party for the Marquise d'Ivanrey, who is arriving this morning to be here until Dec. 10. The marquise, formerly Italia Blair, will be with the Bruce Borlands while she is here. She is on her way from her home in Biarritz to Hollywood, where she will spend the winter with her mother, Mrs. Chauncey J. Blair.

Gives Tea Today for Opera Committee.

This afternoon, after the concert, Mrs. Carpenter is entertaining at tea for the women who will work with her to help raise the Opera Foundation fund necessary to continuing opera in Chicago. Mrs. Jacob Baur, one of the vice chairmen of the committee, will not be there, for she has gone to New York and Washington for a short trip. Mrs. Charles H. Swift, who will act in an artistic advisory capacity to the committee, will be among the guests this afternoon.

On Monday Mrs. Carpenter is opening her home at 4 o'clock for a meeting of the American Friends of China. Mrs. Harley A. MacNair [Florence Ayscough] will speak on "The Far East at the Moment."

Blairs to Entertain Assembly Governors.

Mr. and Mrs. William McCormick Blair will give a dinner at home for the governors of the Assembly and their wives preceding the Assembly next Friday night. Mr. Blair is chairman of the governors.

Mrs. Bartholomay Osborne and Mr. and Mrs. John L. Cochran, who have given many joint pre-Assembly dinners, will give another this year. The party will be given in the home of Mr. and Mrs. Henry Bartholomay, Mrs. Osborne's parents. Mrs. Osborne will return next Thursday from New York.

Mrs. Arthur Krock [Martha Granger Blair] is planning to come from her home in Washington for the Assembly. She will spend that week-end in Lake Forest with the Clarence Prentices.

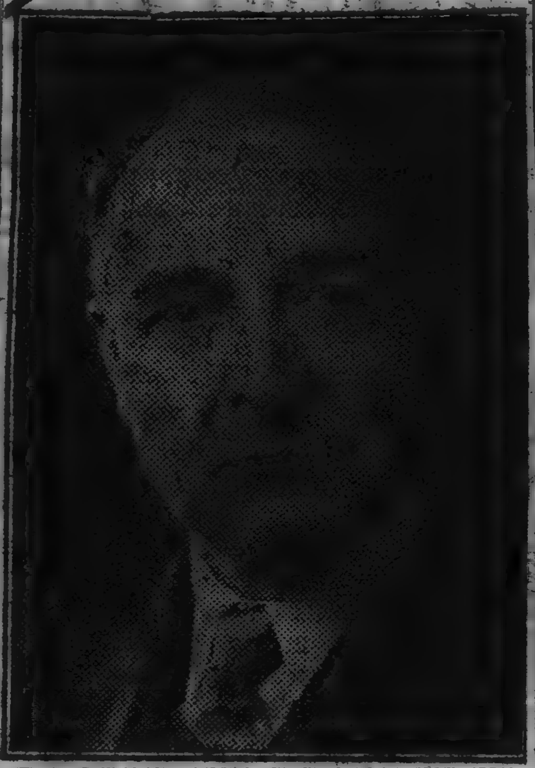
THIS CLIPPING FROM
CLEVELAND, O.
NEWS

NOV 30 1939

The advent of the Boston Symphony on December 15 heightens the excitement which will have everybody on a diet of bromos by the holidays. The famous eastern orchestra plays here on the Cleveland Concert course December 15, at the Music Hall. The limited box capacity for the concert will be completely absorbed by the B. J. Murtfeldts, the Leslie Nichols, the Charlie Dawes, Josephine Forsythe Myers, the Charles Rushes, the Beryl Rubinsteins, the Thomas L. Sidlos, William M. Milliken and Dr. and Mrs. Emil B. deSauze.

THIS CLIPPING FROM

BEDFORD, O.
TIMES
12/7/39



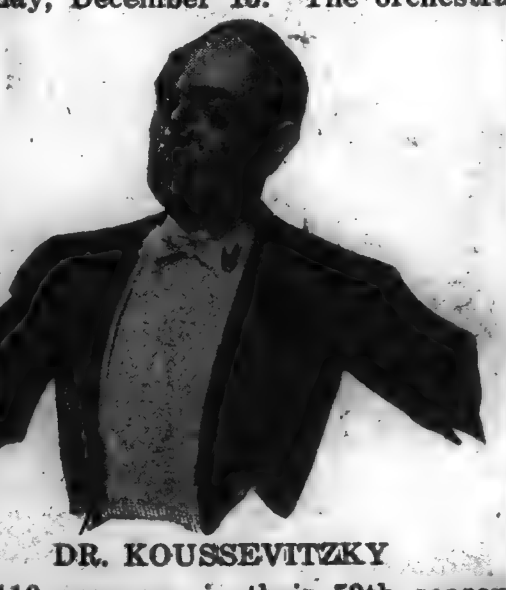
CONDUCTS CONCERT — Dr. Serge Koussevitzky will direct the Boston Symphony orchestra in a concert at Public Music hall Friday, Dec. 15, under auspices of the Cleveland Museum of Art. Beginning at 8:45 p. m., the concert is another in the series sponsored by Cleveland Concert Chorus under direction of Mrs. Emil Brudno. The program includes compositions from Mozart, Debussy, Ravel and Tchaikovsky.

THIS CLIPPING FROM
CLEVELAND, OHIO
JEWISH REVIEW
& OBSERVER

DEC 1 - 1939

CLEVELAND CONCERT COURSE

The Boston Symphony Orchestra will appear at the Public Hall on Friday, December 15. The orchestra



DR. KOUSSEVITZKY

of 110 men are in their 59th season and are under the direction of Dr. Koussevitzky. They will play the "Symphony in C major No. 338" by Mozart, Debussy's "Prelude a l'Apres-midi d'un Faune," "Orchestral Fragments" by Ravel, and Tchaikovsky's "Symphony O 4 in F minor, Op. 36."

This concert is under the direction of Mrs. Emil Brudno and the auspices of the Cleveland Musium of Art.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

DEC 2 - 1939

Koussevitzky.

Serge Ko[illegible], to conduct the Boston Symphony at the Auditorium Dec. 13, has listed Hadyn's 102d symphony, Debussy's "La Mer" and the fourth symphony of Tschaikowsky in his program for the Northwestern University college series on the history and enjoyment of music.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

DEC 2 - 1939

Boston Symphony Here Dec. 11

One of the major events of the Rochester concert season will be the annual visit of the Boston Symphony Orchestra, scheduled for Monday evening, Dec. 11, in the Eastman Theater.

Indications point now to a capacity audience.

It marks the fifty-ninth season for the orchestra which is generally considered the greatest symphonic body existing in the world today. It is also the sixteenth season with the orchestra for Dr. Serge Koussevitzky, who will wield the baton in the concert here.

Mozart, Howard Hanson, Prokofieff and Ravel will be the composers represented on the program, with the orchestral "fairy tale" of "Peter and the Wolf" as the distinctive symphonic novelty of the evening. With the music will be a narrator, Richard Hale, who will be remembered as leading man with the Lyceum Players here.

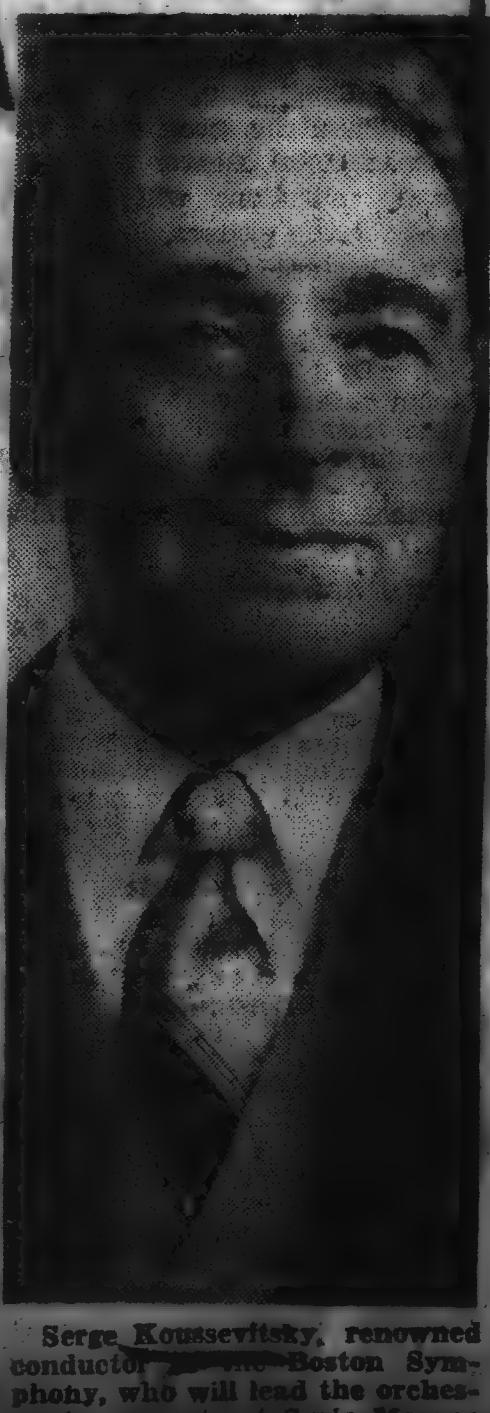
The Program

Overture to "The Marriage of Figaro" .... Mozart
Symphony No. 3 .... Hanson
I Andante lamentardo
II Andante tranquillo
III Tempo scherzando
IV Largamente e pesante
INTERMISSION
"Peter and the Wolf" ...Prokofieff
An Orchestral Fairy Tale for Children, Op. 67.
Narrator: Richard Hale
"Daphnis et Chole," Second Suite .... Ravel
Lever du Jour—Pantomine—Danse Generale.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 3 - 1939

CONDUCTOR



Serge Koussevitsky, renowned conductor [illegible] Boston Symphony, who will lead the orchestra in concerts at Syria Mosque on Saturday night, December 16, and the following afternoon.

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 2 - 1939

Symphony

Dr. Serge Koussevitzky directs the Boston Symphony Orchestra in a program in the Cleveland concert course at Music Hall, December 15, playing the Mozart Symphony in C Major No. 338, Debussy's "Afternoon of a Faun," the Ravel "Daphnis and Chloe" second suite, and the Tschaikowsky Fourth Symphony.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

DEC 3 - 1939

Good for musically-progressive Serge Koussevitzky! No conductor of a major symphony band has given American composers so many opportunities to have their writings performed under the best conditions possible. The two all-American programs given this past week in Carnegie Hall were excellent, in the main. Howard Hanson, Randall Thompson, Edward Burlingame Hill, Walter Piston, and Roy Harris were among those honored. We thought the Hanson third symphony and the Tompson piece among the best played.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

DEC 3 - 1939

Most interesting are the two separate programs to be played by the Boston Symphony Orchestra led by Serge Koussevitzky at Syria Mosque on Dec. 16, and Dec. 17. The first of these events will bring to performance three symphonies: Mozart's No. 34 in C-major (Koechel 338); Roy Harris' 3rd symphony and Schumann's 1st symphony.

The matinee list consists of Howard Hanson's 3rd symphony; Prokofieff's Classical symphony; Debussy's Afternoon of a Faun, and Ravel's 2nd suite from Daphnis and Chloe.

The presence of a representative American work on each of these programs reflects Dr. Koussevitzky's keen interest in foremost American contributions to the repertory.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

DEC 3 - 1939

Boston Group Here Dec. 11

A MAJOR event of the Rochester concert season will be the annual visit of the renowned Boston Symphony Orchestra, scheduled for Monday evening, Dec. 11, in the Eastman Theater. A capacity audience is anticipated.

This season marks the 59th for the orchestra, generally considered the greatest existing symphonic body. It also is the 16th season for Dr. Serge Koussevitzky, who will conduct.

Aside from the perfection of ensemble playing, chief reason for pre-eminence of the Boston orchestra is the virtuosity of the individual musicians. Attitude of critics toward the organization is summarized by Olin Downes in last Sunday's New York Times:

"As for the performance of the afternoon, it would be hard to praise them too highly. It is probably not exaggeration to remark that the composers represented can never hope for a better presentation of their music. Dr. Koussevitzky put every capacity of his superb orchestra at their service."

Mozart, Dr. Howard Hanson, Prokokieff and Ravel will be the composers represented on the Rochester program, with the orchestral fairy tale "Peter and the Wolf" as the distinctive symphonic novelty. Richard Hale will be narrator. He will be remembered as a leading man in the former Lyceum Theater Company. The program:

Overture to "The Marriage of Figaro" .... Mozart
Symphony No. 3 .... Hanson
"Peter and the Wolf" .. Prokokieff
An orchestral fairy tale for children
Narrator: Richard Hale
"Daphnis et Chloe," Second Suite .... Ravel

129

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

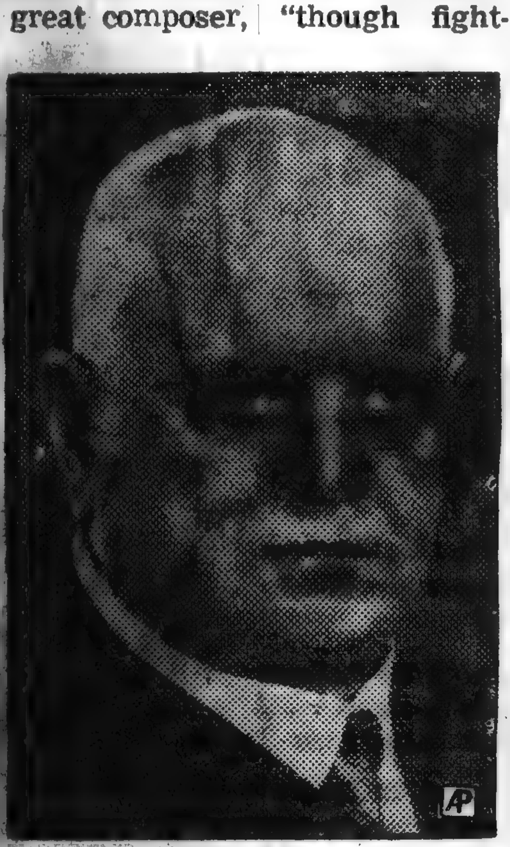
DEC 6 - 1939

Rochester Orchestra Plays Finnish Music as Part of Concert

Sibelius' Great Tone-Poem 'Finlandia' Played by Request for 2000 Audience at Smith Last Evening

The vigor, ruggedness and strength that is Finland's rose in tonal majesty from the Rochester Philharmonic orchestra, at the close of its concert in John M. Greene hall last evening, to reaffirm the spirit of man in 2000 listeners.

It was "Finlandia," Sibelius' great tone-poem, played as an encore through request by the young band of musicians in their first Northampton appearance. So overwhelming was its force, impelled by the pulse and sincerity of Jose Iturbi's leadership, that it outweighed in heroic significance even Beethove's "Eroica" symphony which was performed earlier on the program.



JEAN SIBELIUS
Whose "Finlandia" was played last evening.

From Helsinski yesterday came the news that Finland's great composer, "though fighting illness, voiced faith that his homeland, battling Russian invasion, would come out all right in the end. 'I am deeply convinced all that is happening now will end well,' he declared."

This conviction is probably no where or way better expressed than in "Finlandia." Is not this "the feeling of the heroic will, the interior power through which the embattled individual stands up to the world," of which Rosenfeld speaks in regard to the "Eroica?" Do we not recognize this power as "that of all men in all times who have known themselves ultimately the match for their circumstances?" (Rosenfeld speaking again in regard to the Beethoven symphony.)

The "Eroica" was "composed to celebrate the memory of a great man," according to the composer's markings. It may be that "Finlandia" will become a celebration of the memory of a great little nation. As it was interpreted last night it suggested that likelihood.

Mr. Iturbi's presence as a pianist here a few years ago was greeted with frantic enthusiasm; his return as a conductor was no less fortunate. He presented a popular program, including besides the two previously mentioned works, the overture to Weber's "Oberon," waltz sequences from Act III of "Der Rosenkavalier," by Richard Strauss, Ravel's "Pavane pour une Infante defunte," Rimsky-Korsakoff's "Caprice on Spanish Themes" and the first prelude to "Lohengrin," by Wagner, an encore. The applause for each performance was hearty.

It was particularly heartening when one considered that most of the audience was listening to this musical organization for the first time. The stamping of feet and cheers for Koussevitsky and his Boston band or Ormandy and his Philadelphians are certain elements in John M. Greene hall concerts. That a less famous orchestra—one that is not, in modern terms, a "name band"—could receive such encouragements was indeed rewarding. It testified to the good health of American music today and promised well for the future.

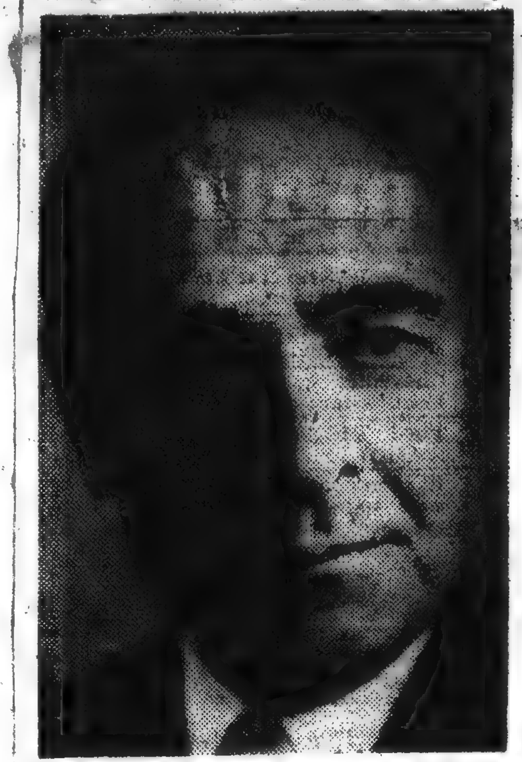
Mr. Iturbi's interpretations, done without scores, were unfailingly authoritative and with few exceptions, notably the case of a man with crashing cymbals, he kept his young players within the bounds of musical exuberance.

D. H. W.

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 6 - 1939

Offers Symphony



SERGE KOUSSEVITZKY, conductor, brings the Boston Symphony Orchestra to Music Hall here Friday evening, December 15, as a feature of the Cleveland Concert Course directed by Mrs. Emil Brudno. The program includes the Mozart Symphony in C Major No. 338, Debussy's "Afternoon of a Faun," Ravel's "Daphnis and Chole" Second Suite, and the Tschaikowsky Fourth Symphony.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

DEC 7 - 1939

Boston Symphony Here Next Week

Makes Ninth Appearance In Last Nine Years

The Boston Symphony Orchestra, with Serge Koussevitzky as conductor, will make its 16th Ann Arbor appearance in one of the outstanding concerts of the current Choral Union season at 8:30 o'clock Thursday night in Hill auditorium. This will be the orchestra's ninth program here in nine years.

In its 59 years of performances, the 110-piece Boston Symphony Orchestra has had as members world-famous ensemble and solo performers and its repertoire has grown to include foremost works of all times, including important contemporary compositions.

Koussevitzky arrived in America from Russia in the fall of 1924 to become conductor of the orchestra, having quit his native land because of bitterness toward the Bolshevik regime. He had been decorated by the czar of Russia in 1903. In leaving Moscow, he relinquished the post of conductor of the Russian state orchestra.

His musical education was begun as a child by his father, a violin teacher, and at the age of 12, he became the orchestra leader at the town theater in Vyshny, Volochek, Tver (north Russia). He left home when 14 years old, going to Moscow, where he later became soloist of the imperial opera orchestra and also replaced his teacher as professor at the conservatory when the latter died.

He will direct the orchestra in the following program here:

Symphony in C major (K.V. 338)	Mozart
Symphony No. 3 (in one movement)	Roy Harris
"Peter and the Wolf", an Orchestral Fairy Tale for Children, Op. 67 Narrator: Richard Hale	Prokofieff
Orchestral Fragments from "Daphnis et Chloe," Second Suite	Ravel

---

THIS CLIPPING FROM
CLEVELAND, OHIO
JEWISH REVIEW
& OBSERVER

DEC 8 - 1939

CLEVELAND CONCERT COURSE

The Boston Symphony Orchestra will app~~ear~~ at the Public Hall on Friday, December 15th. The orchestra of one hundred and ten men are in their 59th season and are under the direction of Dr. Koussevitzky.

This concert is under the direction of Mrs. Emil Brudno and the auspices of the Cleveland Museum of Art.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

DEC 8 - 1939

Boston Symphony At Eastman Monday

New standards of orchestral performance have been achieved by the famed Boston Symphony in the 59 years of its existence.

That this perfection of tone and ensemble work is not wasted on the concert-going public is evidenced by the capacity audiences that always greet Dr. Serge Koussevitzky and his orchestra in Rochester.

Monday evening this great symphonic body will give its annual concert in the Eastman Theater.

Two of the works to be performed are completely familiar to local audiences. They are the overture to Mozart's opera, "The Marriage of Figaro," and the Second "Daphnis and Chloe" Suite by Ravel.

New to the Rochester audience will be the latest symphony written by Dr. Howard Hanson, director of the Eastman School of Music, whose stature as an important American composer is growing year by year. Conductor Koussevitzky has played this symphony. No. 3 in the composer's career, both in Boston and New York this season.

Another novelty will be the musical fairy tale for children, "Peter and the Wolf." Written by Serge Prokofieff, contemporary Russian composer, it has gained applause wherever it has been performed. The music will be augmented by a dramatic narration of the basic story. This will be the task of Richard Hale, baritone singer and once a popular leading man with the Lyceum Players here.

THIS CLIPPING FROM

JEWISH INDEPENDENT
CLEVELAND, O.
12/8/39

Boston Symphony Orchestra to Appear in Concert at Public Music Hall

The Boston Symphony Orchestra will appear in ~~a~~ concert in Cleveland on Friday evening, Dec. 15, at the Public Music Hall in the Cleveland Course under the sponsorship of the Cleveland Museum of Art and under the direction of Mrs. Emil Brudno.

One hundred and ten men, in their 59th season, under the direction of Dr. Koussevitzky will give the following program: Mozart, Symphony in C major No. 338, Allegro vivace, Andante de molto, Allegro vivace; Debussy, "Prelude a l'Apres-midi d'un Faune (Eglogue de S. Mallarme," (Prelude to "The Afternoon of a Faun (Eclogue by S. Mallarme)"; Ravel, Orchestral Fragments, from "Daphnis et Chloe" (Second Suite), Lever ju Jour—Pantomime — Danse Generale; Tschaikovsky, Symphony No. 4 in F minor, Op. 36, I. Andante sostenuto. Moderato can anima in movimento di Valse. II. Andantino in modo di canzona. III. Scherzo: Pizzicato ostinato. IV, Finale: Allegro con fuoco; the Little White Dcnkey, Ibert; I Palpiti, Paganini, ((Arr. Francescatti). Dr. O. Herz at the piano.

THIS CLIPPING FROM
CHICAGO, ILL.
Journal of Commerce

DEC 9 - 1939

Maestro Returns

SERGE KOUSSEVITZKY
Boston Symphony Orchestra
Auditorium — Wednesday at 8:30

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

DEC 6 - 1939

Rochester Orchestra Plays Finnish Music as Part of Concert

Sibelius' Great Tone-Poem "Finlandia" Played by Request for 2000 Audience at Smith Last Evening

The vigor, ruggedness and strength that is Finland's rose to tonal majesty from the Rochester Philharmonic orchestra, at the close of its concert in John M. Greene hall last evening, to reaffirm the spirit of man in 2000 listeners.

It was "Finlandia," Sibelius' great tone-poem, played as an encore through request by the young band of musicians in their first Northampton appearance. So overwhelming was its force, impelled by the pulse and sincerity of Jose Iturbi's leadership, that it outweighed in heroic significance even Beethoven's "Eroica" symphony which was performed earlier on the program.

From Helsinski yesterday came the news that Finland's great composer, "though fighting illness, voiced faith that his homeland, battling Russian invasion, would come out all right in the end. 'I am deeply convinced all that is happening now will end well,' he declared."

JEAN SIBELIUS
Whose "Finlandia" was played last evening.

This conviction is probably no where or way better expressed than in "Finlandia." Is not this "the feeling of the heroic will, the interior power through which the embattled individual stands up to the world," of which Rosenfeld speaks in regard to the "Eroica?" Do we not recognize this power as "that of all men in all times who have known themselves ultimately the match for their circumstances?" (Rosenfeld speaking again in regard to the Beethoven symphony.)

The "Eroica" was "composed to celebrate the memory of a great man," according to the composer's markings. It may be that "Finlandia" will become a celebration of the memory of a great little nation. As it was interpreted last night it suggested that likelihood.

Mr. Iturbi's presence as a pianist here a few years ago was greeted with frantic enthusiasm; his return as a conductor was no less fortunate. He presented a popular program, including besides the two previously mentioned works, the overture to Weber's "Oberon," waltz sequences from Act III of "Der Rosenkavalier," by Richard Strauss, Ravel's "Pavane pour une Infante defunte," Rimsky-Korsakoff's "Caprice on Spanish Themes" and the first prelude to "Lohengrin," by Wagner, an encore. The applause for each performance was hearty.

It was particularly heartening when one considered that most of the audience was listening to this musical organization for the first time. The stamping of feet and cheers for Koussevitsky and his Boston band or Ormandy and his Philadelphians are certain elements in John M. Greene hall concerts. That a less famous orchestra—one that is not, in modern terms, a "name band"—could receive such encouragements was indeed rewarding. It testified to the good health of American music today and promised well for the future.

Mr. Iturbi's interpretations, done without scores, were unfailingly authoritative and with few exceptions, notably the case of a man with crashing cymbals, he kept his young players within the bounds of musical exuberance.

D. H. W.

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 6 - 1939

Offers Symphony

SERGE KOUSSEVITZKY, conductor, brings the Boston Symphony Orchestra to Music Hall here Friday evening, December 15, as a feature of the Cleveland Concert Course directed by Mrs. Emil Brudno. The program includes the Mozart Symphony in C Major No. 338, Debussy's "Afternoon of a Faun," Ravel's "Daphnis and Chole" Second Suite, and the Tschaikowsky Fourth Symphony.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

DEC 7 - 1939

Boston Symphony Here Next Week

Makes Ninth Appearance In Last Nine Years

The Boston Symphony Orchestra, with Serge Koussevitzky as conductor, will make its 16th Ann Arbor appearance in one of the outstanding concerts of the current Choral Union season at 8:30 o'clock Thursday night in Hill auditorium. This will be the orchestra's ninth program here in nine years.

In its 59 years of performances, the 110-piece Boston Symphony Orchestra has had as members world-famous ensemble and solo performers and its repertoire has grown to include foremost works of all times, including important contemporary compositions.

Koussevitzky arrived in America from Russia in the fall of 1924 to become conductor of the orchestra, having quit his native land because of bitterness toward the Bolshevik regime. He had been decorated by the czar of Russia in 1903. In leaving Moscow, he relinquished the post of conductor of the Russian state orchestra.

His musical education was begun as a child by his father, a violin teacher, and at the age of 12, he became the orchestra leader at the town theater in Vyshny, Volochek, Tver (north Russia). He left home when 14 years old, going to Moscow, where he later became soloist of the imperial opera orchestra and also replaced his teacher as professor at the conservatory when the latter died.

He will direct the orchestra in the following program here:

Symphony in C major (K.V. 338)	Mozart
Symphony No. 3 (in one movement)	Roy Harris
"Peter and the Wolf", an Orchestral Fairy Tale for Children, Op. 67	Prokofieff
Narrator: Richard Hale	
Orchestral Fragments from "Daphnis et Chloe," Second Suite	Ravel

---

THIS CLIPPING FROM
CLEVELAND, OHIO
JEWISH REVIEW
& OBSERVER

DEC 8 - 1939

CLEVELAND CONCERT COURSE

The Boston Symphony Orchestra will appear at the Public Hall on Friday, December 15th. The orchestra of one hundred and ten men are in their 59th season and are under the direction of Dr. Koussevitzky.

This concert is under the direction of Mrs. Emil Brudno and the auspices of the Cleveland Museum of Art.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

DEC 8 - 1939

Boston Symphony At Eastman Monday

New standards of orchestral performance have been achieved by the famed Boston Symphony in the 59 years of its existence.

That this perfection of tone and ensemble work is not wasted on the concert-going public is evidenced by the capacity audiences that always greet Dr. Serge Koussevitzky and his orchestra in Rochester.

Monday evening this great symphonic body will give its annual concert in the Eastman Theater.

Two of the works to be performed are completely familiar to local audiences. They are the overture to Mozart's opera, "The Marriage of Figaro," and the Second "Daphnis and Caloe" Suite by Ravel.

New to the Rochester audience will be the latest symphony written by Dr. Howard Hanson, director of the Eastman School of Music, whose stature as an important American composer is growing year by year. Conductor Koussevitzky has played this symphony, No. 3 in the composer's career, both in Boston and New York this season.

Another novelty will be the musical fairy tale for children, "Peter and the Wolf." Written by Serge Prokofieff, contemporary Russian composer, it has gained applause wherever it has been performed. The music will be augmented by a dramatic narration of the basic story. This will be the task of Richard Hale, baritone singer and once a popular leading man with the Lyceum Players here.

THIS CLIPPING FROM

JEWISH INDEPENDENT
CLEVELAND, O.
12/8/39

Boston Symphony Orchestra to Appear in Concert at Public Music Hall

The Boston Symphony Orchestra will appear in ~~a~~ concert in Cleveland on Friday evening, Dec. 15, at the Public Music Hall in the Cleveland Course under the sponsorship of the Cleveland Museum of Art and under the direction of Mrs. Emil Brudno.

One hundred and ten men, in their 59th season, under the direction of Dr. Koussevitzky will give the following program: Mozart, Symphony in C major No. 338, Allegro vivace, Andante de molto, Allegro vivace; Debussy, "Prelude a l'Apres-midi d'un Faune (Eglogue de S. Mallarme," (Prelude to "The Afternoon of a Faun (Eclogue by S. Mallarme)"; Ravel, Orchestral Fragments, from "Daphnis et Chloe" (Second Suite), Lever ju Jour—Pantomime — Danse Generale; Tschaikovsky, Symphony No. 4 in F minor, Op. 36, I. Andante sostenuto, Moderate can anima in movimento di Valse. II. Andantino in modo di canzona. III. Scherzo: Pizzicato ostinato. IV. Finale: Allegro can fuoco; the Little White Donkey, Ibert; I Palpiti, Paganini, ((Arr. Francescatti). Dr. O. Herz at the piano.

THIS CLIPPING FROM
CHICAGO, ILL.
Journal of Commerce

DEC 9 - 1939

Maestro Returns

SERGE KOUSSEVITZKY
Boston Symphony Orchestra
Auditorium — Wednesday at 8:30

130

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

DEC 9 - 1939

Boston Symphony Plays Here Friday

Once a concert "bull fiddler," Koussevitzky now is the famed orchestral head of the Boston Symphony

* * *

Orchestra to Play Debussy, Tchaikovsky, Ravel, Mozart

Symphony With 110 Men Plays "Return Engagement" at Public Music Hall as Part of Concert Course

By **MILTON WIDDER**

THE Boston Symphony Orchestra's conductor, Sergei Alexandrovich Koussevitzky, has in the past 16 years built the Boston orchestra from a mediocre group to one of the three foremost symphonic groups in the country—possibly in the world.

Today Koussevitzky and the Boston Symphony are synonymous. The musical accomplishments of master and his 110 musicians are manifold, ranging from introducing many new American composers to re-working the familiar classics with freshness and vitality.

The aggregation will be in Cleveland's Public Music Hall Friday night as one of the Cleveland Concert Course attractions, managed by Mrs. Emil Brudno.

Two Koussevitzkys

KOUSSEVITZKY is not an emotional conductor. After he raps for attention in front of the orchestra, he goes through his musical paces meticulously—or so it seems from the audience.

The orchestral response, however, is different. They sing and play and preform in perfect unison, and if there seems to be no outward emotional demonstration by the conductor, there is plently of it emanating from the orchestra.

But that is at the concert. During rehearsals the picture is quite different. Here emotion rules the orchestra roost. Koussevitzky is a tyrant, a dictator, a man given to scolding and floods of words.

Otherwise, Koussevitzky is a quiet man. He is 65 years old, conservative in his tastes. His days are carefully planned and executed. He allows certain hours for work on scores, for reading philosophy, for rehearsals, for rests, for walks with his two cocker spaniels named Bemol (flat) and Diese (sharp).

Doesn't Like Soviets

HE took over the Boston Symphony in 1924 after he left Russia, dissatisfied with the Soviet regime that tried autocratically to run his musical life. When he left Petrograd, Koussevitzky and his wife left most of their fortune there.

The Koussevitzky musical career began at Moscow's Philharmonic School where he won a scholarship. Because he applied late only a few instruments were open for his study and he chose the "bull fiddle." He became so efficient in this instrument that he toured Russia as well as Europe as a "bull fiddle" soloist and won continent-wide recognition.

In fact, he became known as the world's number one "bull fiddler."

He and his wife, formerly a sculptress, formed an orchestra and by 1910 Koussevitzky was the best known orchestral conductor in Czarist Russia. He left his mother country four years after the Bolshevists took over.

Likes New Works

ALTHOUGH not sympathetic to the present regime, Koussevitzky plays much of the contemporary Russian music produced in his former fatherland. But he pays just as much attention to native American composers, the classicist, and the modernists of other countries.

Insatiably in his search for good modernists, Koussevitzky is credited with indroducing to this country the works of Zoltan Kodaly, the Hungarian master; William Walton, whose English violin concerto Jascha Heifetz introduced to the world at Severance Hall the night before last, and Paul Hindemith, the German composer now also a refugee from his fatherland.

The program for Friday night will open with Mozart's Symphony in C Major; Debussy's "Afternoon of a Faun;" Ravel's orchestral fragments from "Daphnis et Chloe" (second suite) and Tchaikovsky's Fourth Symphony.

THIS CLIPPING FROM
BATTLE CREEK, MICH.
ENQUIRER NEWS

DEC 1 0 1939

Boston Symphony To Play

SERGE KOUSSEVITSKY, outstanding among the conductors in the country and the director of the Boston Symphony orchestra for the last 15 years, will make his ninth consecutive annual appearance in Ann Arbor with the symphony Thursday evening in Hill auditorium. This is included in the University of Michigan Choral Union series of concerts. Dr. Koussevitsky has become a tradition in Ann Arbor and patrons from all over Michigan ,including many from Battle Creek, will attend this concert.

Though Koussevitsky himself has become tradition in many parts of the country, he doesn't abide by this in his music or the programs he plans, for he recently took New Yorkers "off their feet" by starting the season at Carnegie hall with two concerts by all American composers. Peculiarly, this breaking of precedent and establishing a new idea in musical trends in this country met with little rebuff.

The program Thursday evening will include "Symphony in C major," Mozart; "Symphony No. 3" (in one movement), Roy Harris; and "Peter and the Wolf," an orchestral fairy tale for children, Prokofieff. Richard Hale will be the narrator. Concluding the program will be orchestral fragments from "Daphnis and Chloe," second suite, Ravel, including "Lever du jour," "Pantomime," and "Danse generale."

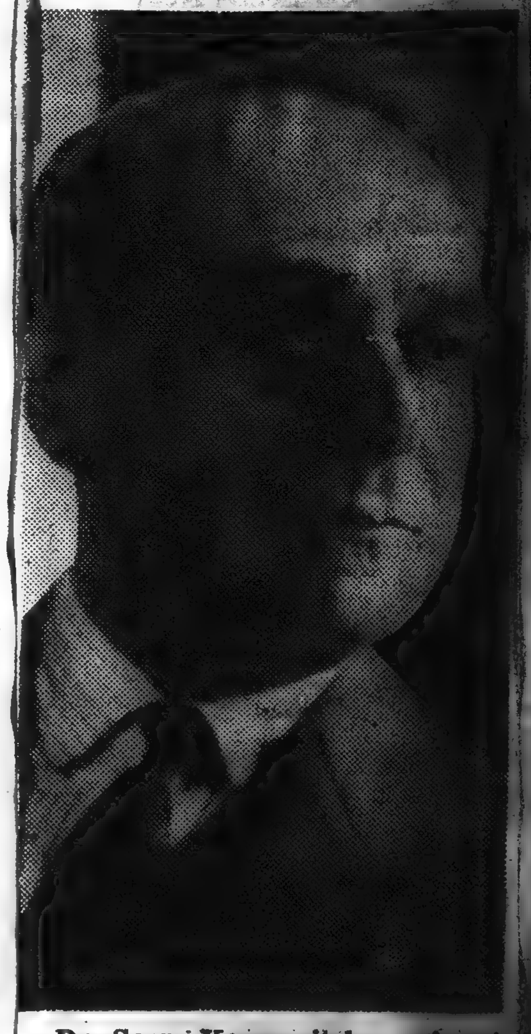
CONDUCTOR

SERGE KOUSSEVITZKY

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

DEC 1 0 1939

Conductor



Dr. Serge Koussevitzky eminent conductor who will lead the Boston Symphony Orchestra in different programs at Syria Mosque the night of Dec. 16 and afternoon of Dec. 17.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

DEC 1 0 1939

INTERESTING BITS

. . . Serge Koussevitsky has listed Haydn's 102nd symphony, Debussy's "La Mer" and Tschaikowsky's Fourth symphony for his Chicago concert with the Boston Symphony next Wednesday night . . . William Schumann, American composer has received the first award in the competition sponsored by the Town Hall league of composer . . . Zinka Milanov, Metropolitan soprano, will make her first extensive American tour this season . . . Mario Castelnuovo has completed musical settings to all of the songs in Shakespeare's works. . . 1,000 records both swing and symphonic are included in the music library at Colgate university, having been presented by the Carnegie Foundation. . . Efrem Kurtz has been engaged to conduct at Robin Hood

---

THIS CLIPPING FROM
KALAMAZOO, MICH.
GAZETTE

DEC 1 0 1939

Boston Symphony to Play at Ann Arbor

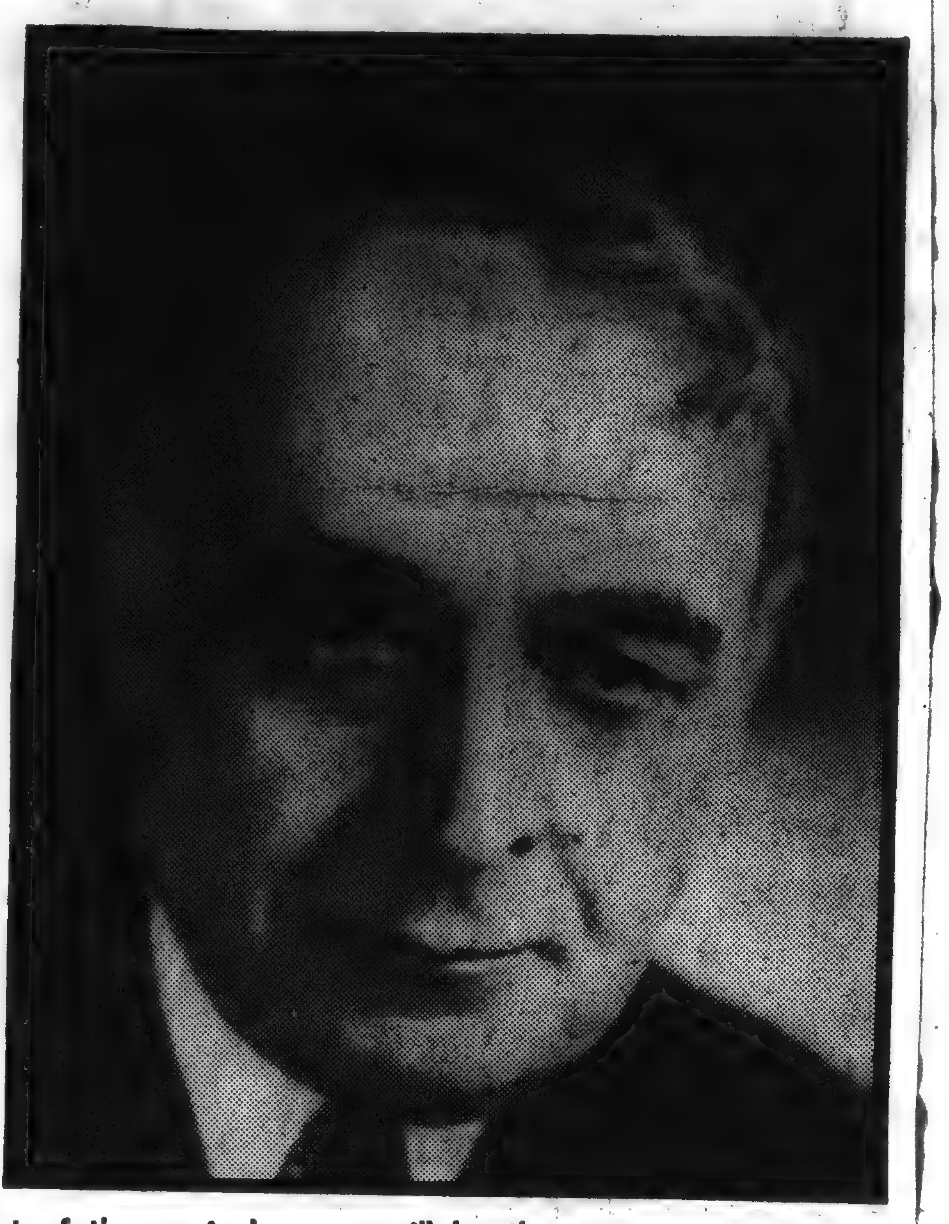
ANN ARBOR- For the ninth consecutive year, Dr. Koussevitzky and the Boston Symphony Orchestra will be heard in Hill Auditorium, Ann Arbor, Dec. 14. So traditional has its University appearance become, that concert patrons from far and wide look upon it as one of Michigan's outstanding musical events.

For this occasion the orchestra has prepared an interesting program as follows: Symphony in C major (K. V. 338), Mozart; Symphony No. 3 (in one movement), Roy Harris; "Peter and the Wolf," an Orchestral Fairy Tale for Children, Op. 67, Prokofieff, narrator: Richard Hale; Orchestral Fragments from "Daphis et Chloe," second suite; Lever du Jour, Pantomime, Danse Generale, Ravel.

131

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
DEC 1 0 1939

CONDUCTS HERE WEDNESDAY



A highlight of the musical season will be the appearance of the Boston Symphony orchestra at the Auditorium theater on Wednesday night. Serge Koussevitzky is the ensemble's pre-eminent conductor.

Koussevitzky Brings Last of East's Groups

By Cecil Smith.

After an absence of six years the magnificent Boston Symphony orchestra will return to Chicago for a concert in the Auditorium theater Wednesday evening, the fourth event of Northwestern university's "History and Enjoyment of Music" series. Dr. Serge Koussevitzky, sole conductor of the orchestra since 1924, will direct a program of Haydn, Debussy, and Tschaikowsky.

This concert completes the roster of the three great eastern orchestras playing here this fall. Eugene Ormandy led off with the Philadelphia orchestra, and John Barbirolli followed more recently with the Philharmonic-Symphony orchestra of New York.

The Boston Symphony orchestra is 39 years younger than the Philharmonic, but it has been one of the world's great orchestras ever since Henry Lee Higginson founded it in 1881. The first conductor was Sir George Henschel, a noted German-British musician first known as a singer and later as a valuable composer and conductor. He was followed at the head of the Boston orchestra by a succession of world famed conductors—Wilhelm Gericke, Artur Nikisch [who is called an even greater conductor than Dr. Koussevitzky by many who remember his work in the '90s], Emil Paur, Karl Muck [perhaps the finest of all Wagner exponents], Max Fiedler, Henri Rabaud [the composer of "Marouf" and "La Procession Nocturne"], and Pierre Monteux [now the conductor of the San Francisco Symphony orchestra].

• • •

In his fifteen years of service to Boston's principal musical institution Dr. Koussevitzky has always held his head high. His insistence upon perfection in public performance is almost legendary. If a work is not in impeccable shape when the date of its performance approaches he will postpone its appearance until every blemish has been polished away. He has always demanded and been allowed a liberal rehearsal schedule, and with this freedom he has been able to make the Boston Symphony orchestra a virtuoso ensemble of dazzling brilliance.

Toward the beginning of his tenure of office Dr. Koussevitzky caused consternation among many of his conservative subscribers by placing enormously increased emphasis upon new and contemporary music. Mr. Monteux, his predecessor, was—and still is—one of the foremost interpreters of the Ballet Russe literature, which was still quite novel in the years before 1924, but he had not succeeded in winning his audience to any great enthusiasm for modern music.

When Dr. Koussevitzky began programming an even larger number of contemporary works than Mr. Monteux had ventured, loud wails were to be heard from all directions. But Dr. Koussevitzky was not to be deterred from his plan of making Boston contemporary minded in its musical tastes, and he kept right on. Because his performances were so spectacular in their finish and mastery he found that opposition to his programs gradually decreased. By this time I think it can justly be said that Boston has the most open minded musical public in the country, so far as the acceptance of new works is concerned. When I analyzed the répertoire of a Boston season two or three years ago I found that over 45 per cent of the music played had been composed since 1900.

• • •

But Dr. Koussevitzky is not a maniac on the subject of new music. His taste in romantic, classical, and preclassical music is wide and comprehensive. He conducts Haydn fully as well, I believe, as Toscanini. Yet he has a special predilection for the symphonies of Bruckner and Mahler, and has, unless I am mistaken, outstripped even Dr. Frederick Stock in the frequency with which he has included these orphaned composers upon his programs. He discovers magical sonorities in Debussy and can make your hair stand on end with Ravel's "Daphnis and Cholë."

His Beethoven may possibly be a little overdramatized by his Russian temperament, but nevertheless his Ninth symphony is majestic in its breadth, driving in its energy, and rapt in its lyricism. Nobody in America can equal him in a Tschaikowsky symphony. Nowadays he can even play Brahms superbly, though ten years ago he had not yet understood the Brahms symphonies.

Many American composers look gratefully upon Dr. Koussevitzky. With the single exception of our own Dr. Stock, he has performed more works by native composers than any other American conductor. Only a fortnight ago he devoted his orchestra's first two subscription programs in New York to two different all-American programs covering about forty years in the recent history of music in this country. His belief in the American composer is wholly genuine, for he never gives American works inferior performances.

Wednesday evening's program does not, unfortunately, offer an opportunity to become acquainted with the conductor as an enthusiast for new music. It does, however, provide the audience with a chance to hear him and the orchestra in three styles with which they are equally successful—classicism, impressionism, and Russian romanticism.

The program is as follows:

Symphony No. 102, B-flat Major	Haydn
"La Mer"	Debussy
Symphony No. 4, F Minor	Tschaikowsky

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
DEC 1 0 1939

Koussevitzky Plays Foremost American Composers' Works

Famous Conductor of Boston Symphony Recognizes Worth of Native Musical Talent

By RALPH LEWANDO
Press Music Editor

Dr. Serge Koussevitzky and the Boston Symphony Orchestra, who will come here to Syria Mosque for concerts Saturday night and Sunday afternoon with a different program listed for each event, are always the signal for a huge outpouring of music lovers, for long since have this eminent conductor and the distinguished organization from the Hub become an institution.

The Saturday program comprises Mozart's C-major symphony, No. 34 (Koechel 338); Roy Harris' 3rd symphony, and Schumann's 1st symphony. The matinee event will feature Howard Hanson's 3rd symphony; Prokofieff's Classical symphony; Debussy's Afternoon of a Faun and the 2nd suite from Ravel's Daphnis and Chloe.

Mr. Lewando

The arrangement of these programs is characteristic of Dr. Koussevitzky's recognition of foremost American composers.

Throughout the 15 years that he has led the Boston Symphony Orchestra Dr. Koussevitzky has served the cause of indigenous representative creative musicians with consistent devotional interest.

Only in recent years have eminent European conductors on the American scene shown interest in worthy compositions of American creative artists to the extent of programming them.

Ever since he has been musical director of the Boston Symphony Orchestra's artistic destinies Mr. Koussevitzky has been in the forefront in recognizing our composers and programming their works. He has done this, not as a polite gesture but in the belief that music as a creative art in this country has found a definite and unmistakable character and importance. The two special concerts given by the Boston Orchestra in the Hub, that preceded the opening of the regular season there and featured only representative American works by living composers, is indicative of a sane attitude that might well be emulated by others.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
DEC 1 2 1939

Boston Symphony Holds Concert Here Tomorrow

The 105 musicians of the Boston Symphony Orchestra will arrive in Chicago tomorrow morning for a concert tomorrow night at the Auditorium Theater in the adult education series sponsored by the University College of Northwestern University. Serge Koussevitzky, who has conducted the orchestra since 1924, has been frequently praised for the emphasis he places on the work of American composers.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
DEC 1 1 1939

Noted Orchestra Plays Tonight At Eastman

THE world famous Boston Symphony Orchestra will arrive in Rochester today under guidance of the veteran conductor, Dr. Serge Koussevitzky, for its annual concert in this city.

That headline musical event will be staged tonight in the Eastman Theater, beginning at 8:20.

Indications point to a capacity crowd to welcome this orchestra, which is recognized by most critics as the greatest symphonic organization of the present day.

Dr. Koussevitzky has chosen for his Rochester concert an unusual program, with a variety of modern and classic works listed. The complete program to be played follows:

Overture to "The Marriage of Figaro"	Wolfgan Mozart
Symphony No. 3	Howard Hanson
"Peter and the Wolf"—an Orchestral Fairy Tale	Serge Prokofieff Richard Hale, narrator
"Daphnis and Chloe" Suite No. 2	Maurice Ravel

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
DEC 1 1 1939

Koussevitzky Lauds Hanson

Serge A. Koussevitzky, conductor of the Boston Symphony Orchestra, arrived in Rochester today for a concert tonight at Eastman Theater and praised Dr. Howard Hanson, director of Eastman School of Music.

S. A. Koussevitzky

"The equal of any of the great symphonies" was the 65-year-old Russian exile's term for Hanson's Third Symphony, which will be played on the Boston group's concert this evening. He lauded Hanson as "one of the outstanding living composers in the United States."

THIS CLIPPING FROM
NIAGARA FALLS, N. Y.
GAZETTE
DEC 1 1 1939

TO GIVE CONCERT

Boston Symphony Orchestra to Play in Buffalo Tomorrow Evening.

BUFFALO, Dec. 11.—The Boston Symphony orchestra, conducted by Serge Koussevitzky, will present a concert in the Consistory auditorium tomorrow evening, starting at 8:30 o'clock. The program will include "Symphony in B Flat, No. 102," by Haydn; "Peter and the Wolf," an orchestral Fairy Tale for Children; Opus 67, by Prokofieff, and "Symphony in F Minor, No. 4," by Tchaikovsky.

The concert is one in a series arranged by Zorah Berry, concert management. Other concerts in the series will be given by Richard Crooks, January 23; Alexander Brailowsky, February 6; Helen Jepson, February 20, and Lawrence Tibbett, April 9.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 10 1939

KOUSSEVITSKY TO LEAD BOSTON ORCHESTRA HERE

Group of Symphonies Listed for Concerts

By J. FRED LISSFELT
Sun-Telegraph Music Critic

The Boston Symphony Orchestra and its celebrated director, Serge Koussevitsky, will occupy our attention over the week-end with a concert Saturday night and Sunday afternoon at Syria Mosque. The Saturday concert offers a formidable program of three symphonies, totally diverse in content and importance, and marking three epochs in symphony history.

Mr. Lissfelt

Of the Mozart C Major we can prophesy an excellent interpretation, what with the Boston strings and their director's discipline, if Koussevitsky sufficiently reduces the number of his players not to overweight the ensemble. Schumann's First symphony also will doubtlessly fare well in his hands, for he has the emotion for this romantic style.

Roy Harris' Third Symphony will be the novelty, and its playing is a sign of good will on the part of Koussevitsky for the modern and especially the American composer. He holds the record among leaders of American orchestras for the playing of native music, an honor not to be overlooked by the public.

Harris is an Oklahoman, who, though he has consulted with the best cosmopolitan teachers, has remained as pure an American artist as we possess.

Hanson Symphony

For Sunday, another American work, new to Pittsburgh, Howard Hanson's Third Symphony, opens the program. As director in Rochester, Hanson, also, is the propagandist for American music through his annual festivals during which he permits composer's to direct their own works. We know Hanson through his choral writings and his opera, "Merry Mount," but this is our first hearing, except by radio, of his symphonic music.

Prokofieff's "Classic Symphony" should prove interesting, since our own orchestra has invited the composer to appear soon after the new year.

The second half of this program repeats two works which Reiner has recently played for us, both of which are well known, but none the les welcome, Debussy's "Afternoon of a Faun," and Ravel's second suite from "Daphnis and Chloe."

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

DEC 11 1939

Boston Symphony Features Native Works

Serge Koussevitzky announces for each of the two concerts to be given in Syria Mosque by the Boston Symphony Orchestra on Saturday evening and Sunday afternoon two new and significant symphonies by American composers. Each is the third work of its writer in this form, and each has had its first public presentation within the year by the Boston Symphony Orchestra.

Roy Harris, a native of Oklahoma, is the composer of the evening program; Howard Hanson, born in Nebraska, is the composer to be heard at the matinee.

The other works listed for the Saturday program are Mozart's Symphony in C major, No. 34 (K. No. 338), and the Schubert Symphony No. 7 in C Major.

Hanson's Third Symphony on Sunday afternoon will be introduced by Mozart's Overture to the "Marriage of Figaro." The second part of the program will include Prokofieff's "Classical Symphony;" Debussy's "Prelude to the Afternoon of a Faun;" and Ravel's Second Suite from the Ballet "Daphnis and Chloe."

The Third Symphony of Harris had its first performance by this orchestra in Boston last spring. It is a concentrated work, written in one movement, on an unusual structural scheme, music provocative and arresting in quality, which has been called the most important score which has come from Ray Harris until now. The Symphony of Howard Hanson is more traditional in character, having the usual succession of four movements. It is music of Nordic suggestion, and is plainly influenced by the composer's ancestry.

When the Boston Symphony Orchestra gave its opening concerts of the season in Carnegie Hall, New York, in November, Serge Koussevitzky presented two programs entirely of American music. The Symphony of Harris stood upon the first and the Symphony of Hanson upon the second.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

DEC 12 1939

Boston Symphony Wins Ovation in Eastman Concert

By A. J. WARNER

★ The incomparable Boston Symphony Orchestra and its distinguished conductor, Serge Koussevitzky, gave their annual concert in the Eastman Theater. last night and were according a welcome of ovational proportions.

An audience of capacity size filled the house and at the end of the evening there was a demonstration of enthusiasm which brought the musicians to their feet many times as their leader, repeatedly recalled to acknowledge the applause, beckoned them to rise.

It was, indeed, a festal occasion at which neither flowers nor palms were needed to emphasize the atmosphere of celebration, for the appearance of the illustrious visitors from Boston was sufficient cause in itself. ★

In the face of their present magnificent status it is almost impossible to believe that a little over 20 years ago the Boston Symphony, through the misfortunes suffered during the Great War and other unhappy circumstance, had fallen upon such evil days that the prosperity and position it had won in the course of its long and honorable history were all but lost. And yet out of that valley of problems and troubles there has gradually emerged an organization which has eclipsed its former records until it stands today as one of the two or three greatest orchestras now extant, a glorious instrument for the transmission of beauty, which many of the knowing believe is without a peer.

★ Last night's concert suggested the singular fact that, under the magic of Mr. Koussevitzky's baton, the Boston Symphony has arrived at a point where the play (the music or the program) seems no longer to be necessarily the thing, and that it is their performance which counts primarily. For the program, although it may have reflected the conductor's famous sense of public psychology, was, perhaps, for some of those in the audience, disappointing in its content. Yet there was no sign of any such disappointment in the frenetic quality of the applause. Alchemy is no secret to the Bostonians, and merely to hear them play is enough. ★

The evening began with an enchanting performance of the Overture to Mozart's "The Marriage of Figaro," the perfect opera buffa, which was played with the perfection characteristic of the music. Howard Hanson's Third Symphony, which followed, was given a superb presentation into which went the full resources of the orchestra, with Mr. Koussevitzky surpassing himself in the power and vigor of his interpretation. This music, which creates the feeling of a driving force behind it and which, in derivative terms that strike one as essentially Nordic and European rather than American, might be said to mirror something of the restless uncertainty and the feeling of frustration of the America of today, has moments when a broad melodic line breaks through the dissonance and the harsh tonalities which punctuate the score as a whole. Dr. Hanson received the acclaim of the house at the close of the symphony and was led to the podium by Mr. Koussevitzky to accept the plaudits accorded him by his "home town."

After the intermission there came a novelty to Rochester in the shape of Prokofieff's "Peter and the Wolf," An Orchestral Fairy Tale for Children, Opus 67, a charming example of musical humor in which the bird of the story is represented by a flute, the duck by an oboe, the cat by "a clarinet in a low register," Peter by the string quartet, and the wolf by sinister and discordant horns. Richard Hale as the narrator was admirably blood-curdling in the horrific emphasis with which he recited the poem, and the orchestra played the music with delightful elan.

The concert was brought to a glowing close by the second "Daphnis et Chloe" Suite of Ravel—the first of two concert suites drawn from the ballet Ravel composed for Diaghileff before the Great War included a four-part chorus in the orchestral score—in which the playing of Mr. Koussevitzky's superlative band exquisitely reflected the prismatic splendor of the composer's brilliantly ingenious music.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

DEC 12 1939

Koussevitzky Receives Ovation Shared by Dr. Howard Hanson

By NORMAN NAIRN

★ A SUPERB performance by one of the great artistic organizations of the country—the Boston Symphony Orchestra—and tribute to Dr. Howard Hanson, director of the Eastman School of Music, whose new Third Symphony was given its first Rochester hearing, marked the concert last night in the Eastman Theater.

Dr. Serge Koussevitsky, in his 16th year as conductor of the orchestra which long has been acknowledged as having no superiors and few equals among the great orchestras of the world, gave a standing-room-only audience a tremendously effective and fascinating evening. ★

Dr. Koussevitsky believes that music as a creative art in this country has found a definite character and importance, hence his two programs of American music in Boston this fall. He likes the new Hanson symphony immensely, considering it one of the most important works yet produced by an American. He has now played it four times, in Boston, New York and Washington, and will introduce it again on the present tour.

Written for Tercentenary

Other than its number, the newest Hanson work is not titled. It was completed last year in commemoration of the tercentenary of the founding of the first Swedish settlement on the Delaware.

The first movement, andante lamentando-agitato, is rugged in its sweep, the chords for the brass being mightily effective. The woodwinds introduce a grand theme in the second movement — andante tranquillo—which has the quality of brooding, and here it was particulary evident that the conductor himself was enjoying the work immensely.

Unique and with definite individuality is the third movement—tempo scherzando—with the vigorous impact of the kettle drums in a treatment of genuine interest and recurrence. The fourth movement is one of the grandeur and power, developing from the impressive mood of the first movement through a chorale and into a tremendous climax.

There were many understanding musicians who last night thought the Third Symphony Dr. Hanson's most significant work. Certainly it is of broad scope and definite individuality, an imposing work that again stamps Dr. Hanson as one of the technically best-equipped of our American composers.

Whimsical Tale Introduced

There was no question that the audience enjoyed throughly the eloquent interpretation by Dr. Koussevitzky, and they greeted Dr. Hanson with an ovation when the conductor stepped from the podium and insisted that the composer take his bows.

A decidedly exquisite novelty was Prokofieff's orchestra fairy tale, "Peter and the Wolf," with Richard Hale as the narrator. To most Rochesterians this was their first opportunity to hear this fascinating work, and Dr. Koussevitzky deserves the thanks of the community for introducing the whimsical and ingratiating tale of the lad who lassoed the wolf by the tail.

Each character is represented by an instrument in the orchestra, the bird by a flue, the duck by an oboe, the cat by a clarinet, the grandfather by a bassoon, the wolf by three horns, Peter by a string quartet, the hunters' shooting by the drums. Engaging the fancy of the listener, the number was delicately and colorfully played.

Mr. Hale's flawless enunciation and the extraordinary artistry with which he announced the tale made for a perfect combination.

Dr. Koussevitzky opened the program with the tuneful and ever-popular Mozart overture to "The Marriage of Figaro," and closed with the Second Suite of Ravel's "Daphnis et Chloe," where the strings played with a glowing translucence and the entire orchestra in a wide range of color. Prolonged applause greeted the noted visitor as the program was brought to an end.

THIS CLIPPING FROM
CANANDAIGUA, N. Y.
MESSENGER

DEC 12 1939

HEAR BOSTON SYMPHONY

Among those in Rochester last evening to hear the Boston Symphony Orchestra were Mrs. Clarence C. Keehn, Miss Shirley Case, Mr. and Mrs. John J. Handrahan, Mrs. Phisterer, Miss Isabel Phisterer, Mrs. Earl Clapp, Miss Marion Clapp, Miss Esther McKerr, Miss Margery K. McGarraugh, Mrs. Burnett De Witt, Misses Barbara Willson and Katherine Fairley, Kenneth Lord and Fritz Aebischer.

THIS CLIPPING FROM
JACKSON, MICH.
CITIZEN-PATRIOT

DEC 12 1939

Boston Symphony In Ann Arbor Dec. 14

For the ninth consecutive year, Dr. Serge Koussevitzky and the Boston Symphony orchestra will be heard in Hill Auditorium, Ann Arbor, Thursday evening. So traditional has its University appearance become, that concert patrons from far and wide look upon it as one of Michigan's outstanding musical events.

For this occasion the orchestra has prepared an interesting program as follows: "Symphony in C major," (Mozart); "Symphony No. 3," (Roy Harris); "Peter and the Wolf," an orchestral Fairy tale for children, Op. 67, (Prokofieff), narrator, Richard Hale; Orchestral Fragments from "Daphnis et Chloe," Second Suite, (Ravel.)

133

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

DEC 12 1939

Society Thrills To Music of Symphony

AN auspicious beginning to a brilliant holiday season, the concert last evening brought society out to pay tribute to one of Rochester's musical traditions—the winter visit of the Boston Symphony Orchestra under ~~the baton~~ of Serge Koussevitzky.

The light snowfall and the icy streets seemed an appropriate touch for the winter season. It interfered, however, with the long line of cars, which usually hold such a decorous parade down East Avenue, and they slipped and twisted toward Gibbs Street, bringing their passengers earlier than is customary.

Hurrying into the lobby, out of the nip of winter one saw that veteran concert-goer Florus Baxter, who, accompanied by his daughter, Mrs. Ray C. Milow, and his granddaughter, Mrs. William Homer De Witt. Mrs. Milow was smartly gowned in black, over which was worn a graceful fur wrap. Mrs. DeWitt was charmingly attired in a gown of turquoise blue satin and wrap of black velvet.

Chatting in the lobby were Miss Helen Ryder, stunningly attired in a wrap of mink, Miss Delight Carson and Mrs. Paul Smith, formerly Miss Hazel Dossenbach, well known musician and daughter of Herman Dossenbach.

Mr. and Mrs. Harold Deshon came in with their daughter Nancy, who had chosen this concert as the outstanding one of the season to attend. Mrs. Thomas A. Sharp was with her daughter, Miss Gloria, whose four years at college had deprived her of the privilege, she said, of attending the concerts she enjoys so much, and also Miss Virginia.

The lobby soon was thronged with hurrying arrivals. Mrs. J. Frank Duffy stopped for a minute's chat with Mr. Duffy and said she had been quite thrilled to have entertained in her home at luncheon two members of the orchestra, Boaz Pillar and Norbet Lauga. Mrs. Duffy looked unusually attractive in a vivid wrap of red velvet.

Mr. and Mrs. William G. Stuber, Mrs. John J. Finucane, Mrs. James C. Dryer and her son, Rufus K. Dryer 2nd, and Mrs. Dryer (the former Miss Elizabeth Baird), Mr. and Mrs. Charles W. Carson and Mrs. Carson's sister, Miss Winifred Knight, and Mrs. Charles P. Ford, who was wearing an all-white costume and white ermine coat, also were noted as they paused to chat with friends.

Mrs. James Sibley Watson arrived with her daughter-in-law, Mrs. James Sibley Watson Jr. One caught a glimpse of Mr. and Mrs. Herbert Eisenhart and their daughter, Miss Eleanor, who was gowned in scarlet, a most becoming contrast to her white fur jacket; Mrs. Robert Ranlet and her daughters, Mrs. William B. Macomber and Mrs. Samuel E. Durand, and Mrs. Charles Wright Dodge and her daughter, Mrs. Adrian G. Devine.

Close by was Mrs. Bailey Pratt, exquisitely gowned in blue faille, and directly across the aisle sat Miss Cora Warrant with her mother, Mrs. C. F. Warrant; Mr. and Mrs. John W. Scott Jr. Mr. and Mrs. Lee Carpenter with Mrs. Butrbank Engert; also Mrs. Vincent S. Bennett with her daughter, Miss Jane; Mr. and Mrs. Richard M. Wilson, the latter attractive in a gown of wine red crepe; Mr. and Mrs. Edgar Jensen, the latter gowned in deep rose chiffon with wrap of fur, and Miss Louie Hall and her niece, Mrs. Joseph D. Paterson.

The promenade intermission had it's own place on the evening program . . . a time for visiting, for a walk, or for a glimpse of the picture exhibit in the upper corridor.

Little groups strolled around the theater, stopping to speak to friends who preferred to "sit this number out" and the lobby was full of bright evening gowns and swirls of cigaret smoke.

Up in the mezzanine were Miss Bertha Hubbell and her sister, Mrs. Herbert R. Lewis and Mrs. Lewis' son, David Hubbell Lewis, with his bride, the former Miss Barbara Cheney of Waban, Mass. Young Mrs. Lewis will leave the end of the week for a visit to her parents, Mr. and Mrs. Harold W. Cheney, of Waban, Mass., and will be joined at Christmas time by her husband. Also glimpsed were Mr. and Mrs. Neil McMillan, Mr. and Mrs. Verner C. Kreuter and their son, Verner C. Kreuter Jr., who was accompanied by Miss Jean Reed:

On the staircase were Mr. and Mrs. Harold Gleason, Mrs. Gleason lovely in a gown of soft gray with green accessories; Miss Jean Hargrave, wearing a gay scarlet velvet jacket over her filmy frock of white tulle; Mr. and Mrs. Wendell J. Curtis, Mrs. Curtis charming in a dress of delicate blue crepe; Miss Monica Mason and her fiance, Donald E. McConville, whose marriage will take place Saturday; Mr. and Mrs. David F. Lawless, Dr. and Mrs. Dexter Perkins, Mrs. Perkins gowned in firefly red crepe, the gown made with a bodice of wide pleats and full skirt, and Mr. and Mrs. H. Dean Quinby.

As the charming final number of Ravel from "Daphnis et Chloe, second suite" came to an end, the audience, reluctantly realizing that the delightful event, so long anticipated was over, slowly left the theater to their waiting cars. Seen among the hurrying groups were Mr. and Mrs. John Robert Holmes, Mr. and Mrs. Neil D. Preston and their daughter, Miss Betty; Mrs. Robert Douglas, Mrs. William Rebasz, Mr. and Mrs. Harrison L. Chapin, Mrs. Walter W. Lyons wearing an effective wrap of white fur with handsome collar of white fox; Dr. and Mrs. Charles B. F. Gibbs, Dr. and Mrs. John Aikman and their daughter, Julie; Mr. and Mrs. Smith Sheldon, Miss Eva Howe, Mr. and Mrs. A. F. Sulzer, Mrs. Walter Farley, Miss Isabel and Miss Augusta Schmitt, Mrs. Jessie B. Millham and Mrs. Harold W. Soule.

In Gay Throng Lured by Boston Orchestra

Glimpsed as they entered the Eastman Theater last night to enjoy the concert given by the Boston Symphony Orchestra are Mr. and Mrs. David Hubbell Lewis of Buckland Avenue, left, and Dr. and Mrs. William A. MacVay, Oakdale Drive.

THIS CLIPPING FROM
ADRIAN, MICH.
TELEGRAM
FLINT, MICH.
SEMI-WEEKLY NEWS

DEC 12 1939

Serge Koussevitzky

Ann Arbor, Dec. 11—For the ninth consecutive year, ~~Dr. Koussevitzky and the Boston~~ Symphony orchestra will be heard in Hill auditorium, Ann Arbor.

So traditional has its university appearance become, that concert patrons from far and wide look upon it as one of Michigan's outstanding musical events.

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

DEC 13 1939

Boston Symphony to Present Three Phases of Music

A classical orchestral program that covers three phases in music will be presented by the Boston Symphony Orchestra when it appears in Public Music Hall Friday night under the auspices of the Cleveland Concert Course.

Dr. Sergei Koussevitzky will conduct the "C Major Symphony" of Mozart for the early classical presentation, Tchaikowsky's "Fourth Symphony" for the romantic classical work, and Ravel and Debussy to represent the moderns.

The Ravel work will be orchestral fragments from "Daphnes et Chloe" (second suite), while Debussy's "Afternoon of a Faun"—the famous ballet—will round out the program.

Friday night's appearance is the second of the Boston Orchestra here in two years under the same management and the concert is the third in the series which is sponsored by the Cleveland Museum of Art.

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 13 1939

Boston Sends Its Symphony Here Friday

WITH the coming here Friday evening of the ~~Boston Sym~~phony Orchestra, the announcement of plans for the Berkshire Music Center at "Tanglewood" near Stockbridge, Mass., next summer are of particular interest.

The Center, which is the orchestra's summer home, will be opened July 8 and continue until August 18, with Serge Koussevitzky and 30 members of the orchestra as the chief attractions. Koussevitzky conducts a class in directing, there's to be a student orchestra, an amateur orchestra, a chorus and courses in composition, operatic interpretation, choral conducting and other subjects.

The Center's chorus will appear in the Berkshire Symphonic Festival, singing the Bach B Minor Mass. The festival coincides with the last three weeks of the Center term.

Dr. Koussevitzky brings his 110 men to Music Hall, Friday evening, as a feature of the Cleveland Concert Course directed by Mrs. Emil Brudno. His program includes the Mozart Symphony in C Major, op. 338; Debussy's "Afternoon of a Faun"; The Orchestral Fragments "Daphnis and Chloe," Second Suit by Ravel; and the Tschaikowsk Fourth Symphony.

134

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

DEC 12 1939

There's Music in the Air!

Serge A. Koussevitsky, right, famous conductor of the Boston Symphony Orchestra, and Dr. Howard Hanson, Eastman School of Music director, go over the score of Dr. Hanson's new "Third Symphony," played by Boston group last night.

Rochesterian's Symphony Extolled by Koussevitzty

Two musicians bent over the score of a symphony, still in manuscript form, seemingly unmindful of the coming and going of visitors or the flash of a photographer's bulb in the Hotel Sagamore suite.

They were Serge Koussevitzky conductor of the Boston Symphony Orchestra, and Dr. Howard Hanson, composer of the symphony—his third—which the famed musician pronounced "one of the greatest symphonies ever written."

Because he believes that "music is enough to fill any man's life," Dr. Koussevitzky, who conducts the Boston group at the Eastman Theater last night, has pushed a thoughts of politics and world affairs from his mind and never mentions Russia, the homeland from which he escaped after the revolution.

His growing interest and belief in the importance of American composers in the musical world is attested by the all-American concerts he has given and the frequency with which such names as Dr. Hanson, Handall Thompson and Arthur Foote dot his programs.

Close friend of the Eastman School of Music director since 1928 when he played his First Symphony, Dr. Koussevitzky said Dr. Hanson is "one of the outstanding living composers in the United States." He has played Dr. Hanson's 40-minute Third Symphony, which a Rochester audience heard for the first time last night, in four concerts this season.

Chief enthusiasm of the 65-year-old conductor and double-bass virtuoso is a novel school of music he will open July 8 at Tanglewood, the orchestra's summer home near Stockbridge, Mass.

Offering no credit for attendance and no diploma, the institute is designed, Koussevitzky said, for "those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in summer."

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

DEC 12 1939

Noted Orchestra's Visit Proves Major Event of Season with Socialites

By **RUTH B. CHAMBERLAIN**

BRILLIANT . . . was the audience which listened and the artists who contributed to one of the most memorable evnings on the 1939-40 social and musical program. The event was the annual concert by the Boston Symphony Orchestra with Serge Koussevitzky conducting, third of the Series A concerts, at the Eastman Theater last evening.

The audience, filling the theater to capacity, was captivated immediately by the wizardry of this famous conductor, and the glamor of Ermine and Top Hat only served to enhance the brilliance of the occasion . . . one long to be remembered if the signs are correctly read. In fact, the Boston Symphony brings forth an audience surpassed in social and sartorial elegance only by that drawn by the famous Metropolitan Opera Company.

Not in years have we heard such applause as greeted Mr. Koussevitzky and Dr. Howard Hanson, director of the Eastman School of Music, whose Symphony No. 3 was the piece de resistance of the program, while to Richard Hale, narrator with the orchestra, and former favorite in stock here was given also a hearty welcome.

Among the distinguished patrons and patronesses of art and music in Rochester who were present last evening were Mrs. James Sibley Watson and her daughter-in-law, Mrs. J. Sibley Watson Jr., the former wearing a gown of pale blue satin and the latter smartly attired in a candy striped taffeta frock in tones of blue. Mrs. Warren G. Cutler wearing a simple gown of black transparent velvet was greeted by many friends who have missed seeing her at the many artistic and musical affairs this season since her illness. Mr. and Mrs. Wendell J. Curtis were among the early arrivals, the latter clad in a becoming gown of powder blue crepe.

Mr. and Mrs. James C. Dryer, accompanied by Mr. and Mrs Rufus K. Dryer, Mr. and Mrs. Herbert R. Lewis, Mr. and Mrs. David H. Lewis and the Misses Anna and Bertha Hubbell, Mrs. L. Walton Smith and Miss Marie Sanford, were noted among the early arrivals.

Chatting together during intermission were Mrs. Frank Gannett and Mrs. Brewster Lee while nearby were noted Mrs. Basil McLean and Mrs. George H. Whipple, Dr. and Mrs. Karl N. Wilson, Miss Louise Harris, and Mrs. George D. Bonbright, Mrs. J. Foster Warner and Mr. and Mrs. David Lawless.

Wearing a becoming gown of cerise crepe was Mrs. John R. Sibley who attended the concert with Mrs. Kenneth Keating while Mrs. T. Banford Jones attired in a hunter's green velvet gown with a matching velvet wrap was seen chatting with Mrs. Jeffress Gouverneur wearing dark red crepe in the princess mode.

Outstanding in chic was Mrs. Charles W. Weis who was the cynosure of many admiring eyes during the promenade. Her gown of garnet red velvet was adorned with a bustle sash of matching red taffeta and the decolletage edged with a band of gold beads. She was gaily chatting with Miss Jean McCurdy whose frock of deep purple satin in princess style was adorned with a single band of American beauty crepe.

Then, too, were noted Mrs. Rush Rhees, Mrs. Henry Danforth, Miss Jeanette Huntington, Mrs. Rudolph Hofheinz, Mrs. William Rebasz, Mrs. William Woodbury, Miss Caroline Milliman, Mrs. James E. Gleason and her son, E. Blakeney Gleason, Mrs. S. E. Shepard, Mr. and Mrs. William G. Stuber, Mrs. George Johnston, Mr. and Mrs. W. Herbert Wahl, Mr. and Mrs. Albert Sulzer, Mrs. Walter Farley, Mrs. Harry Gorton, Farley J. Withington.

Also Mrs. James T. Dickinson and her daughter, Mrs. Albert D. Kaiser, Mr. and Mrs. Swayne Goodenough, Mr. and Mrs. Lester Wilder, Mr. and Mrs. Raymond Thompson, Mrs. Schuyler H. Earl and her daughter, Barbara.

Other socially prominent Rochesterians seen during the evening were Miss Eva Howe, Mrs. C. Schuyler Davis, Mrs. J. Dewitt Butts, Mrs. Buell P. Mills, Mrs. J. Clifford Kalbfleisch and her daughter, Mrs. Clarence P. Thomas, Mr. and Mrs. John Hill Kitchen, Dr. and Mrs. Wesley A. Pommerenke, Mr. and Mrs. Maro Hunting, Mrs. Mary Atkinson Allen, Mrs. Adrian Devine and Mrs. Charles Wright Dodge, Mr. and Mrs. Harry Beardsley.

Mrs. Harry Ramsey, Miss Alice Ramsey, Miss Mary Harrison, Mrs. Louise Foote Jessup, Mrs. George Aldridge, David B. Jewewtt, Mr. and Mrs. Daniel M. Beach, Miss Marion Beach, Judge George A. Carnahan, Mr. and Mrs. Hiram Sibley 2nd, Mrs. Edard Wellington, Mrs. Warren C. Daly and her daughter, Miss Carolyn, Mrs. William A. Hardy and her daughter, Eiizabeth, Mrs. Frederick F. Church, Mrs. Salah Harris, Mr. and Mrs. Irving Booth and many others.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

DEC 13 1939

Kreisler, Kurtz, Koussevitzky —World Music Peers Here

Chicago became a mecca for world-famous musicians today as Violinist Fritz Kreisler, Serge Koussevitzky and 105 members of the Boston Symphony, and Efram Kurtz, musical director of the Monte Carlo Ballet Russe, were added to the stars already here, many for the Chicago Opera.

Kreisler and Kurtz, in interviews today, repeated an opinion expressed by Dr. Frederick Stock earlier this year that the United States is becoming the musical and cultural center of the world as a result of the European wars.

War Called Harmful to Music.

"War can bring nothing but harm to music," Kreisler said. "Music reflects the current tempo of life. In time of war and strife the trouble is reflected in the work of the composers. Jazz was an outgrowth of the last war. It's hard to predict what will come from the present one."

The noted violinist, who now lives in New York, was enthusiastic about American music. He said it is very young, but is shaping itself.

"Jazz is the only real American music," Kreisler asserted. "And jazz can be good music. I play it in private sometimes, although I couldn't do so in public because it needs its own color and adaptations. George Gershwin was an outstanding musical figure—he could write symphonic music because he was a composer—not a jazz writer."

Scoffs at Accident to Fingers.

Kreisler, whose hands are squat, with short, thick fingers, laughed off a recent accident to his fingers. He said that hands are only secondary in playing a violin. He referred to the play, "Golden Boy," remarking that if the prize-fighting violinist, Joe Bonaparte, had really wanted to play, his injured hands could not have stopped him.

Kreisler will play with the Chicago Symphony Orchestra tomorrow night and Friday afternoon.

Conductor Kurtz, who is here to arrange for the Ballet Russe programs opening Dec. 26 for two weeks, commented on the number of great musicians who are coming to America as a result of the European disturbances.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER-EXPRESS

DEC 13 1939

MUSIC REVIEW

By Isabelle Workman Evans

The beauties of great symphonic music were presented inspirationally last night in Consistory Auditorium by Dr. Serge Koussevitzky and the unsurpassed Boston Symphony Orchestra. The capacity assembly gave Dr. Koussevitzky and his men a prolonged ovation. In fact, the enthusiasm was so pronounced that one wonders why the Buffalo public is not accorded the privilege of hearing more first rate symphony orchestras as they tour the country.

The program comprised two outstanding examples of symphonic writing, the Haydn Symphony in B flat, No. 102 (ninth of the London Series) and the monumental Tschaikowski fourth symphony in F minor, as well as the ingenious and humorous writing of Prokofieff in his Orchestral Fairy Tale for Children, Peter and the Wolf. The amazing technical finesse of this body of fine musicians could be demonstrated to no better advantage than in the Haydn symphony. The performance was truly the meeting of two perfectionists, Haydn from the standpoint of creation and Koussevitzky from that of interpretation.

The "lift" and pulsation of phrasing, the remarkable tonal beauty and arresting color effects, the unity of style and balance of tone left the listener in a state of blissful contentment. No affectation on the part of either the conductor or his men was present to mar the beauty of effect; all was straightforward sincerity.

The novelty of Peter and the Wolf as played by the orchestra and narrated by Richard Hale captivated the fancy of the audience. Mr. Hale, whose stage presence depicts the charm of his native Southland and whose dramatic ability has served him equally well as actor and vocalist, offered a moving narration of the text of the work.

After the introductory part, which makes known the various instruments used to depict the characters in the Fairy Tale, the exciting experiences of Peter (played by the strings), the bird as played by the flute, the duck by the oboe, the cat by the low register of the clarinet, the grandfather by the bassoon, the wolf by three horns and the shooting of the hunters by the kettledrums and the bass drum, progress to a dramatic conclusion of the experiences of Peter and the canary in capturing the wolf. The final procession, which leads the wolf to the zoo, includes the cat, which was saved; the hunters, who were too late to effect a rescue; the disgruntled grandfather, who still contends that Peter was in danger; of course, the happy bird, who assisted Peter in capturing the wolf, and last, but not least, the poor little duck, whom the wolf swallowed whole in his haste.

Dr. Koussevitzky is noted as a great interpreter of Tschaikowski and last night he did full justice to his reputation. Infallible sense of proportion allowed the conductor to lead his men to a finished product which aroused the listeners to frenzied expressions of enthusiasm. The concert was an event which will not be forgotten soon.

Among Those Present

Among those in the audience were Mr. and Mrs. Stuart C. Welch, the latter attired in a sable coat and a black velvet dinner gown. Mr. and Mrs. Charles A. Criqui were present, Mrs. Criqui wearing a stunning black velvet wrap, fashioned with a deep collar of ermine. Her gown was made with a black velvet skirt and a bodice of silver metallic cloth. Mrs. William C. Warren, Mrs. Charles L. Gurney and Mrs. James Carey Evans arrived at the concert together.

Mrs. Norman P. Clement attended wearing a mink coat and a gown of deep pink crepe. Mr. and Mrs. Frank N. Farrar, Jr., were present with Mrs. William H. Daniels. Mrs. Daniels wore a wrap of black velvet, and Mrs. Farrar was attired in a burgundy velvet coat, collared in fox. Mrs. Thomas B. Carpenter wore a sapphire blue velvet wrap.

Others present were Mr. and Mrs. Thomas Penney, Jr., Mrs. Frank F. Henry, Mrs. Risely Tucker, Mrs. George F. B. Johnson, Mrs. Ernest M. Hill, Mrs. L. L. Kahle, Miss Mabel Wilcox, Dr. Maude J. Frye, Miss Margaret Frye, Miss Leetta McWilliams, Miss Marion Johnson, Mr. and Mrs. Oliver S. Bruce, Jr., Mrs. Mildred Cowan, Mrs. Katherine B. McNaughton, Mrs. James W. Greene, Miss Emily Warren, Mrs. Adrian W. Smith, Mrs. Jesse C. Dann, Mrs. Edward W. Butt, Mrs. Clark L. Ingham, Miss Esther McWilliams, Mrs. Hamilton H. Wende, and Mrs. Sidney Wertimer.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
DEC 13 1939

135

Boston Orchestra Wins Favor of Capacity Throng

Conductor Koussevitzky and His Fine Musicians Interpret Masters in Consistory Concert.

By THEODOLINDA C. BORIS

The annual concert of the Boston Symphony Orchestra has become an institution for Buffalo's music-lovers, and with due anticipation and excitement they came from all parts of the city Tuesday evening to fill every available seat in the Consistory Auditorium for the orchestra's local appearance under the management of Mrs. Zorah B. Berry.

An orchestra can be only as fine as its conductor, and, equally, a conductor can fully express his interpretations only when he has the finest of players. In the Boston Symphony both requirements are fulfilled to the highest degree.

Dr. Serge Koussevitzky, distinguished conductor of the orchestra, has, besides his deep and abiding love for music, a passionate enthusiasm for the score at hand, an enthusiasm that immediately and thoroughly communicates itself to the listener. So it was Tuesday evening. From the first measure of the Haydn Symphony in B flat major, No. 102, through the diverting Prokofieff orchestral fairy tale, "Peter and the Wolf," to the final cadence of the Tchaikowsky Fourth Symphony in F minor, there was so much life and humor and beauty and re-creation as to give it all a personal significance for each one who really listened.

* * *

Seconding their conductor in his task of a re-creation with the pliancy and sensitivity for which they have become noted were the players, their tone beautiful in richness and transparency.

For those who previously may not have heard the B flat symphony of Haydn (No. 9 in the London series) and who settled back to hear a serene and cheerful Haydn, the romantic breadth and buoyancy of the work must have come like a stimulating and sprightly breeze. Haydn's inventive genius, his spontaneous good humor and the clarity of his design are nowhere more engagingly in evidence than in this symphony.

After the quiet humor of 18th century Haydn came the jeu d'esprit of contemporary Serge Prokofieff's droll fairy tale, scored for small orchestra and using a narrator, in this instance Richard Hale, whose resonant voice and obvious relish in the tale added considerably to the presentation. The tale concerns one Peter, very young and jaunty, and his routing of the big, bad wolf. Each character is represented by an instrument—the bird by a flute, the duck by an oboe, the cat by a "clarinet in low register," the pompous grandpapa by a bassoon, the wolf by three dissonant and menacing horns, Peter by the string quartet, and the shooting of the hunters by the drums and percussion.

There is irresistible musical humor and satirical savor in the motives of each character and the unfolding of the tale by the orchestra. Was there ever a motive that so aptly pictured a lovable little male strutter as that of Peter?

* * *

The most memorable moments of the evening, however, came in the Tchaikowsky Fourth, in which Dr. Koussevitzky and his men achieved a moving eloquence. As they set forth the fluently expressive first movement with its insistent Fate theme, the song-like tenderness of the Andantino, the almost Puckish Scherzo, and the onrushing Finale, there seemed to be all the passion, melancholy and moodiness of the emotional Slav. It became noble music nobly played.

Enthusiastic Audience Enjoys Orchestra Concert

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which gave a thrilling performance Tuesday evening in the Consistory Auditorium, faced the largest assemblage of the season. Every available seat was taken and many extra ones were placed in the side aisles.

Among the many enthusiastic members of the audience were Miss Margery F. Sawyer and Mrs. James McCormick Mitchell. Miss Sawyer wore a black skirt which featured a white chenille bodice with which she wore a short ermine coat. Mrs. Mitchell wore a long mink coat over her black dinner gown.

Miss Mildred Snow chose dahlia taffeta and Miss Eleanor Sharp, a green satin gown and black velvet evening coat. Miss Ruth P. Chapin was in black velvet with silver fox cape and Mrs. Joseph B. Thebaud chose a gown of black velvet, also wearing a cape of silver fox.

Wears Dark Frock.

Miss Virginia Nye wore over her dark frock a black velvet wrap trimmed with narrow bands of ermine. Mrs. Charles W. Goodyear Jr. was in dark blue chiffon with sequined trimmed bolero and Mrs. Glenn W. Flickinger, present with Mr. Flickinger, wore a black velvet coat with mink collar.

Mrs. William H. Walker Jr. wore a dark blue coat with Red Ridinghood cape and Miss Leslie H. Chisholm, a crepe gown of burgundy. Mrs. Edgar F. Wendt was in black with white ermine coat with crushed collar and her daughter, Miss Susanne B. Wendt, chose black crepe trimmed with wide bands of crimson.

Also attending were Mrs. Edward J. Barcalo, Mrs. Clifford Hubbell, Mrs. David W. Baker, Mrs. Frank G. Cooban, Mr. and Mrs. Harvey D. Blakeslee Jr.

Others Present.

Miss Viola Bryant, Mrs. William H. Prentice, Mrs. Eva S. Potter, Dr. and Mrs. R. Montfort Schley, Mr. and Mrs. Dorr Temple Denton.

Dr. and Mrs. Samuel P. Capen, Mrs. Fred D. Corey, Miss Margaret L. Wendt, Mr. and Mrs. Hubert L. Perry, Mrs. George B. Barrell.

Mrs. Frank F. Henry, Mrs. Stephen M. Clement, Mrs. Frank G. Webster, Mrs. Norman P. Clement, Miss Jane Keeler.

Mrs. William C. Warren, Mrs. James Carey Evans, Mrs. Charles L. Gurney, Mrs. Kellogg Mann, Mr. and Mrs. Howard Kellogg.

Mr. and Mrs. James F. Foster, Mr. and Mrs. Thomas Penney Jr., Mrs. Frederick C. Gratwick, Miss Frances Potter.

Dr. and Mrs. Franciscus Visser't Hooft, Mr. and Mrs. Percival V. Bowen, Mrs. Louis E. Wettlaufer, Mrs. Crawford Wettlaufer and Mrs. Samuel D. Wettlaufer.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 13 1939

BRINGING BOSTON SYMPHONY HERE

SERGEI KOUSSEVITZKY—The famous conductor of ~~the Boston~~ Symphony pictured during a rehearsal. He brings his orchestra here for concerts Saturday night and Sunday afternoon.

Concerts to Feature Works Of American Composers

Works by two American composers will be featured by the Boston Symphony Orchestra, directed by Sergei Koussevitzky, in concerts at Syria Mosque Saturday night and Sunday afternoon.

At the Saturday performance Director Koussevitzky will present the unusually-constructed Third Symphony by Roy Harris, Oklahoma-born composer. On Sunday the symphony will present the Third Symphony by Howard Hanson, a native of Nebraska and head of the Eastman School of Music in Rochester, N. Y.

Both of these works were presented for the first time by the Boston Symphony this year.

For 15 years the head of the Boston Symphony Orchestra, Dr. Koussevitzky, has continually emphasized musical creative activity in this country. An individual culture produces an individual music, he believes, and that has been shown in his program choices.

His Pittsburgh concerts, of which May Beegle is the manager, will also include on Saturday Mozart's Symphony in C Major, No. 34, and Schubert's Seventh Symphony in C Major, and on Sunday Mozart's Overture to "The Marriage of Figaro," Prokofieff's "Classical" Symphony, Debussy's "Prelude to the Afternoon of a Faun," and Ravell's Second Suite from his ballet "Daphais and Chloe."

THIS CLIPPING FROM
CHICAGO, ILL.
AMERICAN
DEC 13 1939

Brings Boston Symphony KOUSSEVITZKY HERE

SERGE KOUSSEVITZKY AND GEORGE JUDD
Maestro and his aid.

Single Concert Tonight Under N. U. Auspices

Serge Koussevitzky and his Boston Symphony Orchestra of 105 members arrived here today by special train for a single appearance tonight at the Auditorium Theater.

Koussevitzky made the 1,000-mile trip under the sponsorship of the university college of Northwestern University.

Native of Russia, where he conducted the Moscow Philharmonic School, Koussevitzky fled the country because of Soviet restrictions. He has conducted at Boston since 1924.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE
DEC 13 1939

Give Supper Tonight for Koussevitskys.

Mr. ~~and Mrs. John~~ Alden Carpenter are giving a small supper party tonight at their home in Lake Shore drive for Serge Koussevitsky, conductor of the Boston Symphony orchestra, and Mme. Koussevitsky.

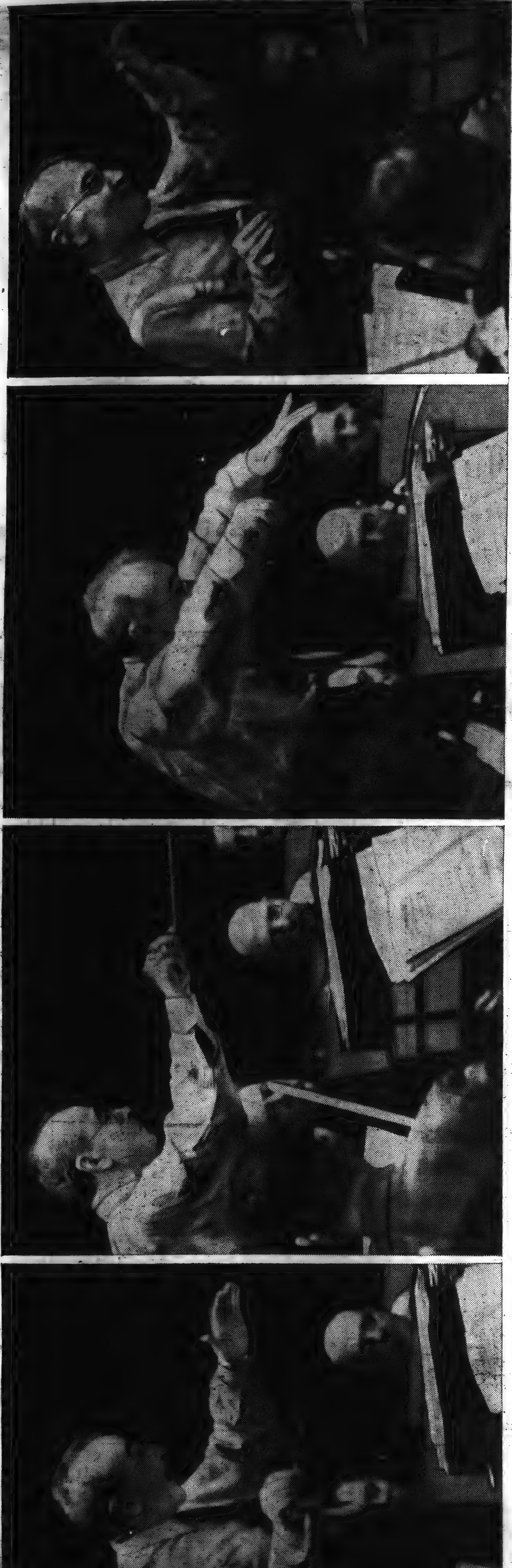
The orchestra is playing tonight in the Auditorium theater in the fourth concert of the History and Enjoyment of Music series sponsored by the University College of Northwestern university.

The return of Jacques Gordon, who used to be concertmaster with the Chicago Symphony orchestra, always occasions much entertaining for he is popular as a man as well as a violinist. Mrs. Ewald Herbert Siebel of 3920 Lake Shore drive is giving a reception for him and Izler Solomon, conductor, next Monday afternoon from 3 until 6 o'clock. The Woman's Symphony Associates will be her guests.

Mr. Gordon is appearing with the Woman's Symphony Tuesday night in Orchestra hall. Monday night the Cordon is giving a "homecoming" dinner for Mr. Gordon. Edward Collins, pianist, will give a short musical program following dinner.

THIS CLIPPING FROM
CHICAGO, ILL.
AMERICAN
DEC 14 1939

'Peer of Conductors' Shows How He Does It



The candid camera watches Serge Koussevitzky conducting his Boston Symphony Orchestra. The "peer of all symphony conductors" gave his single Chicago concert last night at the Auditorium Theater. Herman Devries, music critic of The Chicago Herald-American and dean of this city's critics, called the concert "the musical event of the decade." Mr. Devries' review appears on Page 15. (Herald-American photos.)

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

DEC 14 1939

This Tells Why Boston Calls Its Symphony Best

BY EDWARD BARRY.

The Boston Symphony orchestra, modestly called by its admirers the world's finest orchestra, came to the Auditorium theater last night to give a concert in Northwestern university's History and Enjoyment of Music series and to make its first Chicago appearance in six years. Serge Koussevitzky conducted.

Better than the dull statement that the event was successful is the testimony of an usher—a man of seventeen years' experience—to the effect that he had never heard anything to equal the ovation which the audience tendered to orchestra and conductor at the conclusion of the concert.

The immediate occasion for the demonstration was a performance of Tschaikowsky's fourth symphony which for splendor of tone, ease and naturalness of flow, richness of detail, and dramatic interest we can hardly hope to hear excelled this side of paradise. Dr. Koussevitzky himself, despite all the hundreds of times he must have conducted this work, seemed to exult as much as any one in the beauty of this cosmos of opulent, controled, organized sound which he and his orchestra were building.

But the Tschaikowsky was not alone responsible for the ovation. Enthusiasm had been gradually accumulating thru the Haydn symphony [No. 102] and the Debussy "La Mer," which had preceded it.

The Haydn was straightforward, healthy, and possessed of an almost rough vigor. The Debussy was soft, evocative, and glorified by a thousand subtle rhythmic and tonal effects. It was in the latter work that we had the best oportunity which the evening afforded to study and marvel at the rapport between conductor and orchestra. It seemed as if Dr. Koussevitzky's ideas of interpretation, right down to the tiniest nuance, were executed in sound as quickly as he could conceive them in mind. This, on sober thought, is simply the result of painstaking rehearsals, but the perfection and the instantaneous quality of the orchestra's responses were startling enough at the time.

At the Civic Opera house last night the Chicago City Opera company repeated Verdi's "Otello." The name part and Iago remained in the hands of Giovanni Martinelli and Carlo Morelli, respectively. Edith Mason sang Desdemona.

* *

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
DEC 14 1939

Music Views
Koussevitzky

BY EUGENE STINSON

SERGE KOUSSEVITZKY made his third Chicago appearance conducting the Boston Symphony Orchestra on Wednesday evening at the Auditorium.

The first testimony to a visiting conductor's qualities is his program, and of Mr. Koussevitzky's choice of the fourth Tschaikowsky symphony we may say that if he is an all-round conductor his choice was a suspiciously easy one.

If on the other hand he wanted to do Tschaikowsky a good turn, we may say that we owe Mr. Kousseviizky this tribute, that his orchestra's playing, as playing, is definitely the very best that Chicago has heard, and that on Wednesday anyone capable of appreciating what he was doing for Tschaikowsky was not listening to Tschaikowsky but to Koussevitzky. The choice of the symphony remains unfortunate. As for the performance, it was excellent indeed.

Haydn and Debussy on Program.

The rest of the program, Haydn's 102d symphony and Debussy's "La Mer," were but a prelude to the Russian work in F minor. The Haydn is a big and magnificent work and Mr. Koussevitzky performed it as that in a superb performance.

The Debussy score he played in the spirit of its title, as three symphonic sketches. It too was a big performance, but the performance was bigger than Mr. Koussevitzky's conception of the score and not so big as the score itself. If we never quite got to the sea, at least we were engrossed in remaining with the Boston Symphony, which played it with the magnificent incisiveness of statement and the remarkable clarity of perception which marked Mr. Koussevitzky's work all evening.

Scale of Inflection Extensive.

As for the orchestra, headed by the excellent concertmaster, Richard Burgin, it plays in a scale of inflection extensive beyond the imagining of a Chicagoan, and with a length of climax altogether heroic, depending upon Mr. Koussevitzky's willingness to demand of himself quite as much as he demands of his players. But what he demands of his players is always most shrewdly based on what support will naturally be given them by the development of volume in a composer's scoring. That is to say, that in addition to a superb ear for instrumental nuance Mr. Koussevitzky possesses a supremely intelligent sense of structure.

His performances are as economical, of effort, then, as they are unsparing in power, and throughout his program we had the impression of coming into contact with a mind whose intellectual force easily as it worked, worked at any rate with a vigor and a natural conscientiousness quite equal to the distinguished technical mastery and the penetrating musical taste which are other components of his style.

Conducting Has Style.

For Mr. Koussevitzky, whatever the extent of his musical perception may be, has most certainly one asset which virtually no other conductor known here possesses, and that is that his conducting itself, regardless of his taste, has not method merely, it has style. This style is based on the principle that the utmost of vitality must be discovered alike in a composer's turn of phrase and his orchestra's. It may be that with him execution can overshadow a composer when Mr. Koussevitzky has less enthusiasm for the composer than he has for work. At any rate, he is a master of performance and whatever the nature of his musical conviction may be it is based on a sincere, discerning desire for the best.

* * *

137

THIS CLIPPING FROM
CHICAGO, ILL.
AMERICAN
DEC 14 1939

Music in Review

BY HERMAN DEVRIES.

Serge Koussevitzky, peer of all symphony conductors, who has molded the Boston Symphony Orchestra into an instrument that brooks no rival, gave us a concert at the Auditorium Theater last night that will live in memory as the musical event of the past decade.

For the past thirty years this department annually has been harassed by music lovers desirous of obtaining our opinion on the status of symphony orchestras in America.

The past few weeks has brought us, including our own, three other orchestras: the Philadelphia, New York Philharmonic and the Boston Symphony, four orchestras to conjure with. I, therefore, without further ado, proclaim the Boston Symphony to be the winner, followed closely by the Chicago Symphony and a dead heat between the New York and the Philadelphia in this year's symphonic tournament.

Koussevitzky, a man of ideals and of reserved manner, at the podium employs a tiny stick to direct his phalanx of 104 artists; he also makes use of the score and sings his lay along with the melodies, so that a singing tone is imparted to every section.

Climax, to Koussevitzky, means building up from ant hills to mountains that seem to reach Valhalla. Contrasting with these stupendous but never jarring fortissimos were the softer passages in which was employed a tone of celestial beauty.

Debussy's "La Mer," three symphonic sketches that we have heard repeatedly these past twenty years or more, was a novelty for us last evening, for never did we feel the surge of the waves lashed by the wind more strikingly expressed in tone color, nor the gambols of the waves so playfully and pictorially portrayed than by this perfect orchestra.

The playing of the Haydn Symphony in B-flat, the introductory number, was made to sound so simple in its delicate handling that we were prone to believe part of the men had been left at home, for the effect was that of a chamber music ensemble, as it should be, and abounded with myriads of pretty nuances and graceful turns that surprised the mammoth audience, soon to be turned into ecstasy as the great Koussevitzky unfolded his wizardry and the orchestra its unmatched virtuosity.

THIS CLIPPING FROM
CHICAGO, ILL.
TIMES
DEC 14 1939

Skill shown by Boston orchestra

By ROBERT POLLAK

Temporarily on leave from the hallowed home of the bean, the cod and the Cabot, the Boston symphony rode into town ~~last night~~ to regale the Northwestern university patrons at the Auditorium. It has been a long time since Serge Koussevitsky and his men have visited us. In the meantime he has grown greyer at the temples and world-famous as an inspiring and exploratory conductor.

His Auditorium concert was not designed to reveal him in his character as a musical pathfinder. The program proceeded from the joyous Haydn Symphony in B flat, superbly read, through Debussy's "La Mer" and the Tschaikowsky Fourth. Duties at the Opera prevented me from hearing anything but the Haydn which was enough to convince anyone that he was in the presence of a fine orchestra and a great conductor.

The City Opera's "Otello" was a thrilling performance. The name part is tenor Martinelli's richest role and last night he gave it abundant artistry and fire. Edith Mason, the Desdemona, sang beautifully with a voice still youthful and with the charm and sincerity of mature experience on the opera stage. Carlo Morelli's Iago compares favorably with Tibbett's, and that is saying a mouthful. It seems to me that Morelli has seldom sung as well as he did last night and his notion of the part was convincing throughout.

Conductor Henry Weber went to work on a great score to make his best impression of the season. This music of Verdi causes most operas to seem trivial by comparison. And the forces that joined to give it rebirth last night may well be proud. Is every evening on Wacker drive were like this one the deficits would take care of themselves.

THIS CLIPPING FROM
PEORIA, ILL.
Journal Transcript
DEC 14 1939

Boston Music Group Scores

Symphony Wins Big Chicago Praise

By WILLIAM DONOVAN

CHICAGO, Ill., Dec. 14. (Special)—Making one of its rare midwest appearances, the Boston Symphony orchestra under the direction of Serge Koussevitzky gave a memorable concert in the Auditorium here last night before a capacity audience.

Tremendous enthusiasm in the form of applause, bravos and cheers greeted the Bostonians at every turn. America's premier symphonic organization programmed only three works, those of Haydn, Debussy and Tschaikowsky, but they were works calculated to display every facet of this orchestra's seemingly unlimited technical, acoustical and interpretative resources.

Opens With Haydn

Haydn's poetically rococo and classic Symphony in B Flat Major opened the program, while Tschaikowsky's melodious, virile and brilliant Fourth Symphony concluded the program. In between was Debussy's most pretentious orchestral work, the shimmering and impressionistic La Mer (The Sea).

These contrasting works allowed the orchestra ample opportunity to turn the spotlight on its individual sections, the component parts that make the Boston Symphony the superlative organization it is.

Perfectly matched strings, golden brass and marvelous woodwinds are the foundation upon which a business-like precision in performance, plus an elasticity in matters of tempo and orchestral glow as brilliant as morning sunrise cause this great orchestra to be the supremely fine organization it is.

Conductor Merits Praise

Much of the credit for last night's fine performance by the Boston symphony is due to its incomparable conductor Koussevitzky. He not only is a sensitive musician and a genius with the baton, but a great showman as well.

Never before have we heard such splendid playing in a string section as in tonight's concert. The performance of the Haydn was poetic, the Debussy exquisite while the Tschaikowsky was a brilliant tour de force.

Noticed Fritz Kreisler and Dr. Stock in the boxes nearby and they seemed to be getting a tremendous musical kick from their busman's holiday.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 14 1939

U. S. Composers To Hear Works

Two American composers will hear their works played by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitsky in Syria Mosque this week-end.

Roy Harris, an Oklahoman, will hear his third symphony Saturday night in a program that includes Mozart's Symphony in C Major and Schubert's Symphony No. 7.

Dr. Howard Hanson, a Nebraskan, will hear his third symphony Sunday afternoon in a program that includes the overture to the "Marriage of Figare," Prokofieff's "Classical" symphony, Debussey's "Afternoon of a Fawn" and Ravel's "Daphnis et Chloe."

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS
DEC 14 1939

Koussevitzky And Boston Symphony Here Tonight

Serge A. Koussevitzky, dynamic Russian-born genius, again will conduct the world-renowned Boston Symphony Orchestra here in a program at 8:30 o'clock tonight in Hill auditorium. This will be the seventh concert of the Choral Union season.

Koussevitzky, though a hard taskmaster, has received testimonials from members of the orchestra expressing their respect for his ability and their admiration of him.

His surprising energy has found many outlets. He always has been eager to give young composers a chance to be heard, and, to help to develop new artists, he organized a musical publishing company in Russia that for years was one of the foremost.

Disputes have some times been provoked as to whether Koussevitzky is a classicist or a modernist. On Jan. 29, 1932, he conducted his orchestra in the first public performance of George Gershwin's "Second Rhapsody in Blue" and called the performance "masterful."

He has said, "I would like to make it clear I am neither a modernist nor a classicist in my preference. The works of the great classic masters are indispensible, but music is not a static art. Music constantly is being made which is an expression of the period in which it appears. As to the value of new works, conductors must use their own best judgment, and the rest depends on time."

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
DEC 14 1939

Conductor To Be Guest

Koussevitzky to Be Honored After Concert Here

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra which will play at Syria Mosque Saturday night and Sunday afternoon, and two composers, Roy Harris of New York and Dr. Howard Hanson of Rochester, N. Y., whose compositions the orchestra will play, will be guests of honor at a reception while here.

Mrs. Nathaniel Spear will entertain the distinguished visitors, as well as members of the board of the Pittsburgh Orchestra Association, sponsor of the concerts, at a reception in her home on Northumberland St., Sunday afternoon.

Patrons and patronesses for the concert are Mrs. William Thaw Jr., Mr. and Mrs. Horace Forbes Baker, Mrs. Alexander Laughlin, Mr. and Mrs. Charles K. Robinson, Mrs. Thomas W. Phillips Jr., Mrs. Samuel G. Cooper, Mrs. Robert M. Keeney, Mrs. Enoch Rauh, Mrs. James Lyall Stuart, Mr. and Mrs. W. L. Affelder, Mrs. Robert D. Campbell, Mrs. Clifford S. Heinz, Mrs. T. Clifton Jenkins, Mrs. George M. Laughlin III, Mrs. John R. McCune, Mrs. John S. Patterson, Mrs. James G. Pontefract, Mr. and Mrs. Frederic Schaefer, Mrs. Howard S. Evans, Mrs. Tracy W. Guthrie, Mrs. David A. Pitcairn and Mrs. H. H. McClintic.

THIS CLIPPING FROM
COLDWATER, MICH.
REPORTER
DEC 14 1939

Boston Symphony At Ann Arbor

Ann Arbor, Dec. 14—For the ninth conseoutive year, Dr. Koussevitzky and the Boston Symphony Orchestra will be heard in Hill Auditorium, tonight. So traditional has its University appearance become, that concert patrons from far and wide look upon it as one of Michigan's outstanding musical events.

For this occasion the orchestra has prepared an interesting program as follows:

Symphony in C major (K. V. 338) .... Mozart
Symphony No. 3 (in one movement) .... Roy Harris
"Peter and the Wolf," an Orchestral Fairy Tale for children, Op. 67 .... Prokofieff
Narrator: Richard Hale
Orchestral Fragments from "Daphnis et Chloe," Second Suite .... Ravel
Lever du Jour
Pantomime
Danse Generale

THIS CLIPPING FROM
BIRMINGHAM, MICH.
WEEKLY ECCENTRIC
DEC 14 1939

Boston Symphony Tonight at U. of M.

For the ninth consecutive year, Dr. Koussevitzky and the Boston Symphony Orchestra will be heard in Hill Auditorium, Ann Arbor. So traditional has its University appearance become, that concert patrons from far and wide look upon it as one of Michigan's outstanding musical events. It is Thursday, Dec. 14 at 8:30 p. m.

The program follows:

Symphony in C major (K. V. 338) ---- Mozart
Symphony No. 3 (in one movement) ---- Roy Harris
"Peter and the Wolf," an Orchestral Fairy Tale for Children, Op. 67 ---- Prokofieft
Narrator: Richard Hale
Orchestral Fragments from "Daphnis et Chloe," Secound Suite ---- Ravel
Lever du Jour
Pantomime
Danse Generale

THIS CLIPPING FROM
CLEVELAND, O.
NEWS
DEC 14 1939

Boston Symphony

CLEVELAND music enthusiasts have the "welcome" sign out for Serge Koussevitzky and his Boston Symphony Orchestra at Music Hall tomorrow evening.

Last year the Boston orchestra won an ovation here playing Haydn, Debussy and Sibelius. Tomorrow they perform the Mozart C Major Symphony No. 338, and three more familiar items, the Debussy "Afternoon of a Faun," Ravel's "Daphnis and Chloe" Fragments, and the Tschaikowsky Fourth Symphony.

Music lovers won't mind this hauling of musical coals to Newcastle. They are indebted to the Cleveland Concert Course, Mrs. Emil Brudno, director, for this annual opportunity, for the Koussevitzky orchestra still is one of the great ones.

138

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS
DEC 15 1939

Music Views

Fritz Kreisler

BY EUGENE STINSON

FRITZ KREISLER'S performance of the Beethoven violin concerto with the Chicago Symphony Orchestra Thursday evening came after Mr. Stock's extremely animated and brilliant performance of the second Rachmaninoff symphony.

The symphony is one of Mr. Stock's peculiar masterpieces; he plays it regularly, though few other conductors touch it. He always plays it spellbindingly and from season to season he plays it in a more diverse variety of approach than most of the works in his repertoire.

On this occasion he gave it a more active performance than it is usual for him to give any work and the results, of course, were wholly good. The performance came on the evening after the Boston Symphony's concert at the Auditorium, and while comparisons are generally futile, there is a definite point in the fact that the playing of the Boston Symphony is immeasurably better than the playing of our orchestra, and in the fact that Mr. Koussevitzsky's men put three times ~~as much~~ playing into a concert as do Mr. Stock's.

Mr. Stock's Performance.

Now this difference is certainly a part of Mr. Stock's character as a conductor, but it is by no means the whole of it nor it is necessarily a partial factor—of course it is by no means the sole factor—in determining the stature of his greatness as a conductor. This question may be deferred; it is timely merely to point out that Mr. Stock's treatment of the Rachmaninoff, whether so intended or not, was in the nature of decreasing the difference of performance interest which this week was found to exist between Mr. Koussevitzky's excellent orchestra and our own. As for musical interest, that is something in which Mr. Stock can't be excelled.

Mr. Kreisler's performance of the Beethoven concerto was something which summed up all the attributes of his acknowledged eminence among living artists. The concerto is one of the most beautiful of all Beethoven's works; its final secret is all but inaccessible to its performers. Mr. Kreisler was not merely familiar with its secret, which has, indeed, been a spiritual companion to him for many years; his performance of it set the work alight.

Kreisler Has Olympian View.

Those of us present who love not merely the concerto but all of Beethoven's music, which for all its greatness always looks out beyond what it has accomplished, felt that what he suffered to have written as he did was in a sense compensated in the fullness of Mr. Kreisler's realization of Beethoven's spirit and of his workmanship. We felt even that Mr. Kreisler had accomplished that rarest of wonders, that he had more than found the true substance of a Beethoven score, and that through the consummateness of his playing he had actually enlarged upon its beauty.

He could do this because his Olympian view, seasoned to start with, has of late grown even more matured. And so has his skill. He played on Thursday with a wealth of resource, refined, spontaneous and minute such as there is no other personality in present-day music to have developed for the sake of a sense of style which is both fastidious and generous in the faultlessness of its taste.

When he came onto the stage of Orchestra Hall he was received with that solemn but joyous fervor he always evokes, and the ovation grew and grew as if the public were determined to force upon him a sense of honor in which he is everywhere held.

A few days ago his right hand was caught in an automobile door two of his fingers are still black at the tips.

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

DEC 15 1939

Boston Symphony Orchestra Gives Memorable Concert in Chicago

By INA WICKHAM.

THE Boston Symphony orchestra, directed by Serge Koussevitsky, gave one of the most memorable concerts in the symphonic annals of Chicago, when it appeared at the Auditorium in Chicago as one of the attractions on the Northwestern University History and Enjoyment of Music series. Fourteen years under the direction of Dr. Koussevitsky, the orchestra has become as almost one instrument in the hands of its leader and is truly one of the great orchestras of the day. That the audience deemed it meritorious was shown by the fact, that not only applause, but cheers and bravos greeted Koussevitsky and his orchestra after each number and at the conclusion of the program, the audience tendered them an ovation which has not been equalled in Chicago, rising to applaud and cheer and seeming loath to leave the theater.

In the 14 years that he has conducted the Boston Symphony, Koussevitsky has put great stress upon rehearsals and no number not fully prepared for presentation has ever been played. He will not give an inferior performance of any number. He seems a quiet man; he came upon the stage very slowly and deliberately, not with the nervous rush of Toscanini or the dramatic entrance of Stokowski but with the air of a man calm and sure of himself. He uses a light baton but directs largely with his hands. He does not use eccentric motions or waving of hands and arms but when the occasion arises he leads with fervor and enthusiasm.

The Program.

The past few weeks Koussevitsky has been in the news in the music world thruout the country for his advocacy of American music and for his program devoted to compositions by American composers. We had hoped to hear some of these American compositions on Wednesday night but his program was a standard symphony program, consisting of the Haydn B Flat symphony, Debussy's symphonic suite "La Mer" and the Fourth symphony of Tschaikowsky.

The Haydn symphony, written in 1759 for the Salomon concerts in London, is one of the composer's last and greatest compositions in this form. It is big and really magnificent and Koussevitsky gave it a splendid reading. In this number he used only the strings. The Debussy number was perfect in every detail. Koussevitsky has a keen conception of Debussy's style and all of the subtlety and fantasy of the music was reflected by the orchestra in the coloring and rhythm, depicting the voices of the sea and the wind and the melodies of the storm and the waves, and in the artistic understanding of the entire composition.

The Tschaikowsky Fourth symphony was really the highlight of the evening. Here was the splendor of tone such as we had never before heard in an orchestra, with rich sonorous brasses and the beautiful songs of the woodwinds and strings. The "Pizzicato" movement was unusually rhythmic and the finale increased in power and energy as the theme recurred in the various choirs, until it reached a stirring climax. No matter how familiar the symphony or how many times we have heard it we felt that Koussevitsky gave it a new and more beautiful interpretation and we could not help but be amazed at the perfect understanding between conductor and orchestra and the manner in which they responded to and interpreted his reading of the music. It was the finest symphony concert that we have heard in a long time and one fully deserving the plaudits of the audience that filled the theater to capacity.

* * *

FRIDAY, DEC. 15, 1939

THE MICHIGAN DAILY

MUSIC

By RICHARD BENNETT

There is something so stimulating in a program of music of our own day that it is surprising how Americans can continue to tolerate the musty material submitted to them daily over the radio and on the concert stage. The kind of music we ought to want is the kind which shocks us, arouses our anger, affords us something to discuss—not as we discuss historical events and their significance (though that is good too), but as we would discuss the ideology of Signor Mussolini or the innovations of M. Picasso. We ought to want, in other words, the kind of music which makes us take a stand, a very definite stand, on the problems of present world-culture. And music can do that just as surely as any of the other art-forms. All we need to do is demand that it be given to us, fast as it comes from the composer's hand.

The Boston Symphony Orchestra's recitals, at least as long as they have been under the guidance of Mr. Koussevitzky, are indeed a healthful influence in pointing the way toward what the modern symphony orchestra's program should be like. And, as a by-the-way, how such programs should be rendered.

The Mozart C Major Symphony was played as though a philosopher had inscribed the score between the lines of the "Critique of the Pure Reason." Who is to say that this is not all to the good? For is there anyone who will deny that the amazing Austrian wrote a deeper music than most of his interpreters give him credit for having done. Mr. Koussevitzky's rendition was unquestionably scholarly and imbued with a conscious endeavor to maintain that severe concentration upon the pure musical thought which is accomplished by the select few.

Actual listening to the Harris Symphony made our review of Wednesday sound like a dormant understatement. One wonders what we have missed of the land we are living in, if Mr. Harris' work is an expression of its wide tragic beauty. Mr. Koussevitzky held the long lines out solidly and saved the center from any impressionistic muddling. It was the high point on the program and was rendered as such.

"Peter and the Wolf" of Prokofieff was truly unique. It was not the idea of it so much as the way the music worked into the "plot." The orchestra kept the music intact—a none too easy task when music is written in fragments and yet implies a running continuity throughout—but chief credit must go to Mr. Richard Hale as the narrator. Both in inflection and bodily movement he fitted the narration in with the music so sympathetically that the illusion was perfect.

The Ravel "Daphnis and Chloe" was done with extreme sensitiveness, while the vigor employed in the Danse formed a fitting climax to a thoroughly enjoyable and significant evening.

FRIDAY, DECEMBER 15, 1939

THE ANN ARBOR NEWS, ANN ARBOR, MICH.

Boston Symphony Closest To Orchestral Perfection

By William Lichtenwanger

There are orchestras and orchestras, but there is only one Boston Symphony. There are today several great conductors, but only one Koussevitzky. Inevitably, it seems, the combination of the two produces what is probably the nearest approach to perfection in orchestral performance the world has ever heard.

At the present time, certainly, there is no other orchestra which has a composite tone so lustrous, so richly and evenly sonorous, so magnificently brilliant and golden mellow by turns, as that of the Boston Symphony. There is no other orchestra that can so exactly and so fluently surmount the greatest technical problems.

No Strange Reason

For this there is no strange reason. Man for man, the Boston probably does not have as many outstanding virtuosi in its ranks as do some other orchestras. But its members have developed a unanimity of style, of spiritual outlook, that is found nowhere else. They have developed it under the iron hand of a leader who rules by the strength of his ideas and the inexorableness of his ideals rather than through sheer domination of personality, who does his work so well in rehearsal that in concert he becomes the most potent of conductors. A leader, also, who not only has this perfect control of orchestral technique but whose tastes are more eclectic, his capacities more varied, than those of any other present conductor; who does all things well and many things, including Haydn, Richard Strauss, and Sibelius, better than anyone else has done them.

Last night, for the ninth time in as many years, Ann Arbor heard Koussevitzky and the Boston Symphony as the sixth of the season's Choral Union series became—and made—history. It is safe to say that none of the works heard during the evening constitute "great" music. It was a program of variety and a multitude of interests rather than one of overpowering inherent appeal. Yet it was a memorable program for the beauty with which its potentialities were achieved.

Sparkling Tapestry

The opening symphony, for instance—Mozart's 34th, in C major—is not in itself an outstanding masterpiece. It is thoroughly Mozartean, delightful, refreshing, music to stimulate the senses after a heavy meal; it betrays the 18th century Mozart of the "Eine kleine Nachtmusik" rather than the 19th century poet of the G minor Symphony and Quintet. Needless to say, Koussevitzky spun its melodic threads out of the finest silver and wove into a tapestry that sparkled with luminous colors.

Another symphony, this time the recent one-movement Third of Californian Roy Harris, succeeded. The two symphonies are not entirely unlike, despite the difference in their ages. Both can be called "classical" in that they are compact in form and lucid in style, with no aims towards expressionism. But where Mozart's classicism is brightly objective and extravertish, Harris' is the considered, self-imposed severity of the modern introspective thinker. Briefly, we liked the Symphony, more than we have liked anything else of Roy Harris. It is short, even terse; its texture is largely based on a dissonant counterpoint which gives rise to some fascinating sonorities and which is not so lacking in melodic appeal as the majority of contemporary works. Rhythmically it has the nervous, even neurotic vitality that is a distinguishing feature of serious contemporary music. And we felt that the concluding Fugue achieved a climax, a climax which, if it did not completely satisfy in the conventional sense, failed to because contemporary life itself is not self-sufficient and satisfying.

Delightful Score

In Serge Prokofieff's orchestral fairy tale of "Peter and the Wolf" we again herald a new work by a contemporary composer. Here is ample proof that our time is not entirely lacking, as it often appears, in gentleness and winsome humor. Better music for children, young or old, has never been written. The score is as delightful to hear as it is clever and amusing; it is more than merely atmospheric. The deliciously written lines of the narrator were read by Richard Hale with all the elocutionary charm that only a Bostonian can command.

Finally there was the second suite of orchestral fragments from Maurice Ravel's "Daphnis and Chloe", music essentially for ballet yet conveying plenty of substance in itself. At times, especially in the daybreak scene, the texture is quite Debussyesque in its impressionism. But there is more virility in this score, more rhythmic energy and instrumental color, than in "La Mer". It is music that soothes, allures, but also excites. It is music that displays colorfully if not brilliantly the virtuosity of the Boston Symphony.

Though encores are foreign to the policy of the orchestra, last night, Dr. Koussevitzky announced, was "exceptional". In tribute to the Finnish people, the Russian who is first a man and a musician played Sibelius' "Finlandia", the national hymn of that beleaguered race. At the close and with tumults of applause the huge audience stood, itself paying tribute both to the Finns and to Koussevitzky and his orchestra.

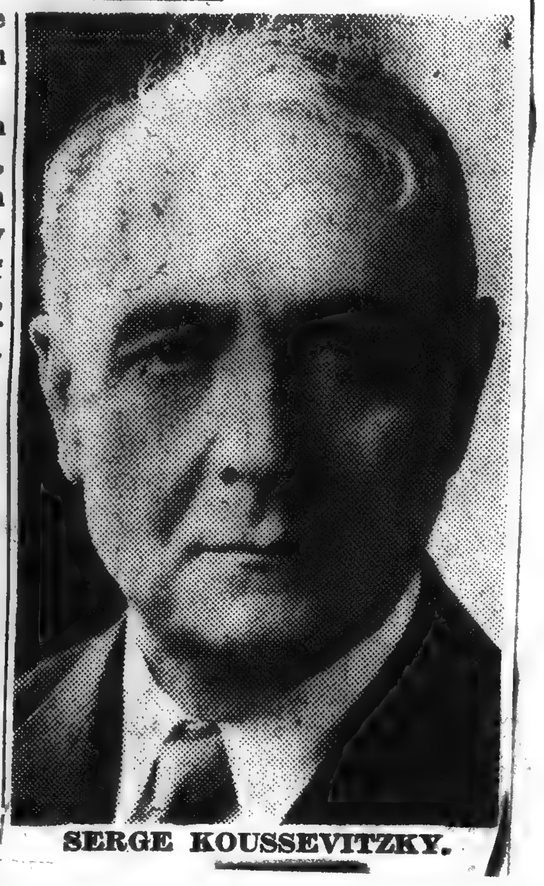
139

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

DEC 15 1939

Finland Will Receive Stirring Salute Here

Famous Tone Poem of Sibelius, "Finlandia," Will Be Added to Boston Symphony Programs Tomorrow Night and Sunday.



SERGE KOUSSEVITZKY.

Brave little Finland will receive a stirring salute in Pittsburgh Saturday night and Sunday.

As a special feature, in addition to programs previously announced, Serge Koussevitzky and the Boston Symphony Orchestra will play "Finlandia," famous tone poem of Jan Sibelius, the great composer, who has remained at his home near Helsinki despite the Red army invasion.

Tying in with the appeal for Finnish relief funds, which has been made through the newspapers of the country, and with the observance of "Finland Day" in many states on Sunday, the suggestion for a musical salute to the courageous country was made by the Post-Gazette and conveyed to the Boston Orchestra through the Pittsburgh Orchestra Association early this week.

In response to a telephone call from May Beegle, manager for the Orchestra Association, the Boston management promised to forward the request to Dr. Koussevitzky in Chicago. George E. Judd, manager of the orchestra, said that it did not have the scores for Finlandia with it on the present tour, but he would see that they were dispatched to Pittsburgh if the conductor agreed.

Dr. Koussevitzky is a personal friend of Sibelius and is recognized as the world's foremost interpreter of his music. He agreed to add it as a special feature of both the Saturday evening and Sunday afternoon programs as a special tribute to the Finnish people and as a recognition of the work which is being done in Pittsburgh to relieve their distress.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

DEC 15 1939

Tea To Follow Sunday Concert

After the Sunday afternoon concert in Syria Mosque by the Boston Symphony Orchestra, Mrs. Nathaniel Spear will give a tea in her home in honor of Dr. Serge Koussevitzky, the conductor, and Dr. Howard Hanson and Roy Harris, whose symphonies will be played tomorrow night and Sunday afternoon.

Members of the Pittsburgh Alumnae Club of Mu Phi Epsilon, national musical sorority, will be guests of Miss May Beegle Sunday afternoon at the concert.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 15 1939

Salute to Finland On Symphony Program Here

As a salute to the Finnish people, the tone poem "Finlandia" will be included on the concert program of the Boston Symphony Orchestra when it appears at the Syria Mosque with Dr. Serge Koussevitzky tomorrow and Sunday.

The composition is the work of Jan Sibelius, noted Finnish composer, who is a warm personal friend of Dr. Koussevitzky.

Orchestral scores for the number will be rushed to Pittsburgh from the orchestra's headquarters in Boston. Both Dr. Koussevitzky and George E. Judd, orchestra manager, readily agreed to include the number in connection with Finland Day being celebrated here Sunday.

Cleveland Plain Dealer

SATURDAY, DECEMBER 16, 1939

MAGIC DISPLAYED BY KOUSSEVITZKY

Boston Symphony Plays Superbly in Concert Here

BY HERBERT ELWELL

The appearance of Dr. Serge Koussevitzky and his Boston Symphony Orchestra in the Cleveland Concert Course was one of those rare events so electrically charged with emotional dynamite that words are feeble things to convey its overwhelming effect. And whatever is written about it can only be an extension of the audience's tribute which made Public Music Hall resound last night with a mighty, heartfelt thank you.

Starting with the Mozart C Major Symphony, the famed Bostonians reached from the crystal purity of eighteenth century classicism through coloristic explorations of Debussy and Ravel, and found potent material for the conclusion of a perfectly built program in the breathless surge of Tschaikowsky's Fourth.

Through it all was a vitality and perfection of tonal language such as one dreams about but seldom hears realized. And foremost in the impression carried away is that of a conductor who has something like magic resourcefulness. There seems to be no specific thing upon which his extraordinary command of his splendid players rests. He represents a synthesis of so many musical virtues they would be impossible to enumerate.

Like Light Diffusion

But if any one thing is more striking than another it is his uncanny ability to make one feel an accent without hearing it, to articulate every detail of design and preserve the singing line which achieves the highest kind of expressiveness in beauty of proportion. This was particularly notable in the Mozart which attained an almost incredible simplicity and graciousness, with reeds sounding through the silken texture of strings in a way that seemed to diffuse light in all directions.

Equally mysterious is the attack of this orchestra which seems to form itself out of the ether. The tone quality continues to be a part of the rare atmospheric substance out of which it grew and however intense it may become, it always seems to relate itself back to some ineffable silence which, one imagines, is the true abode of the soul. For, indeed, the soul seemed to live and expand and flourish in the wonderful transition of colors which came out of "The Afternoon of a Faun." Some of its phrases seemed to come to light for the first time.

Emerging from the same tranquility of spirit, Ravel's suite from "Daphne and Chloe" mounted with almost imperceptible graduations to a pitch of intensity that fairly lifted one out of one's seat. And the frenzy of the finale became the more intoxicating for the awareness of its being under absolute control.

What struck home deepest perhaps was the revelation of a Tschaikowsky whose heart rests deep in spiritual recesses of the real Russia, for here at the close of the program was a Fourth Symphony neither melancholic nor melodramatic nor in way way extravagant with those bursts of passion superficially associated with the great Slavic genius. It was a symphony heavy with the sense of destiny and therefore tragic, but at the same time wistful, charming, gay and above all permeated with an irresistible dance impulse that held sway even when song was uppermost, and blazed forth amid all the Russian's love of bright color in an unforgettable climax. The dignity and power of this work as recreated by Koussevitzky will live long in the memory, as, for obvious reasons, will the entire program.

THIS CLIPPING FROM
CLEVELAND, O.
NEWS

DEC 16 1939

MUSIC

Koussevitzky Wins Fine Ovation; Martinelli to Star at Public Hall

BY ELMORE BACON

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra won a notable ovation at Music Hall last night.

Their thrilling performance of the Ravel "Daphnis and Chloe" ballet music and the Tschaikowsky Fourth Symphony brought them storms of applause and cheering. Orchestra and director took bow after bow as a near-capacity audience, stirred by their artistry, gave them a notable demonstration of approval.

This orchestra of seasoned players—most of them have been members for more than a score of years—performs with a fine virtuosity in all its choirs. The singing violins play as one man. And Dr. Koussevitzky obtains an attention to nuance, expression and dynamic shading that is marvelous.

His performance of the Mozart Symphony in C Major, No. 338, one of the earlier ones from the pen of this master, was a gem of delicacy. He maintained an atmosphere of classic reserve and obtained the most exquisite shadings.

We prefer a more virile "Afternoon of a Faun," Koussevitzky succeeding in shrouding this sensuous Debussy item in a rather too nostalgic, dreamy atmosphere. While the Mallamarme text indicates the faun's impressions of his surroundings are vague, still he was not taking an afternoon nap.

Brilliant

The brilliant performance of Ravel's Second "Daphnis and Chloe" Suite was breath-taking in its vividness. Koussevitzky cunningly piled forte on forte, leaped from astounding climax to shimmering pianissimo, carried the melodic line through it all with a notable clarity and brought out all the beauty in this colorful music.

The opening murmuring and the trickling of the dew streams in the pastoral scene in which the revived Daphnis finds Chloe, and the two plight their troth, were beautifully portrayed. The closing general dance was dramatic and colorful, its brilliance heightened by the clever building of the climaxes.

The Tschaikowsky Fourth was a performance that rather dramatized the weakness and terror pictured in it. The melancholy and restlessness were emphasized. The Pizzicato Scherzo was a marvel of precision, expression and clarity.

The finale with its fitful brilliance, whirling strings and the folk song that leaps from choir to choir, finding its most sonorous expression in the brasses, was a performance that brought the audience to its feet at the close.

The Cleveland Concert Course and Mrs. Emil Brudno, director, are to be congratulated upon the Boston visit.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

DEC 16 1939

Yule Program Will Be Given By Bach Choir

Group in Concert Tuesday; Boston Symphony Here Today, Tomorrow.

The holiday lull will find most of the city's concert stages quiet next week, with the Bach Choir of Pittsburgh practically monopolizing major music activity with its first performance of the season Tuesday night in Carnegie Music Hall.

This week-end, however, will bring the Boston Symphony Orchestra, directed by Serge Koussevitzky, to Pittsburgh for a pair of concerts. Two American composers, Roy Harris and Howard Hanson, will be represented on the programs.

At the suggestion of the Post-Gazette, Dr. Koussevitzky will direct special performances of Sibelius' "Finlandia" at each concert. The symphonic poem will be played in tribute to the Finnish people, for whom this newspaper is aiding in the collection of a relief fund.

Three symphonies will be played tonight—Schubert's Seventh, Harris' Third and Mozart's Symphony in C Major, The Sunday afternoon program includes the Overture to "The Marriage of Figaro" of Mozart. Howard Hanson's Third Symphony, Prokofieff's Classical Symphony, Debussy's "Prelude a l'Apres-midi d'un Faune" and Ravel's "Daphnis and Chloe" (second suite).

Bach Choir Program.

The Bach Choir will present its Christmas program Tuesday night in costumes of the period of Johann Bach. The stage will be decorated with evergreen. Soloist with the choir, directed by J. Julius Baird, will be Yella Pessl, harpsichordist. Miss Pessl has a happy faculty for extracting lively music from the outmoded instrument, which, for the benefit of those who never saw "Godey's Lady's Handbook," resembles a harp lying down.

At any rate, Toscanini was sufficiently impressed with the qualities of Miss Pessl's playing to have her make solo appearances with the NBC Symphony. So one can expect more than mere museum music from her performance.

The choral numbers include compositions of Bach, Praetorius, Scarletti, Handel and Harvey Gaul.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

DEC 17 1939

This afternoon at three o'clock the Boston Symphony Orchestra will give a concert at Syria Mosque featuring the third symphony of Dr. Howard Hanson, distinguished American composer, and Director of the Eastman School of Music in Rochester.

Dr. Koussevitzky has played the new symphony four times this season. Another feature of the concert will be the playing of the Tone Poem "Finlandia" by Jean Sibelius, celebrated Finnish composer. The complete program:

Overture to "The Marriage of Figaro" .... Mozart.
Symphony No. 3...Howard Hanson.
"Classical" Symphony Op. 25 .... Prokofieff.
"Afternoon of a Faun"....Debussy.
"Daphnis et Chloe" (Second Suite) .... Ravel.
Tone Poem "Finlandia" (By request) .... Sibelius.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 17 1939

Concert Today At Mosque

The Boston Symphony Orchestra will give a concert at Syria Mosque at 3 o'clock this afternoon featuring the third symphony of Dr. Howard Hanson, distinguished American composer. Another feature of the concert will be the playing of the Tone Poem "Finlandia," by Jean Sibelius, celebrated Finnish composer. This will be played as an extra number as a tribute to Finland and to Sibelius, a friend of the orchestra's conductor, Serge Koussevitsky.

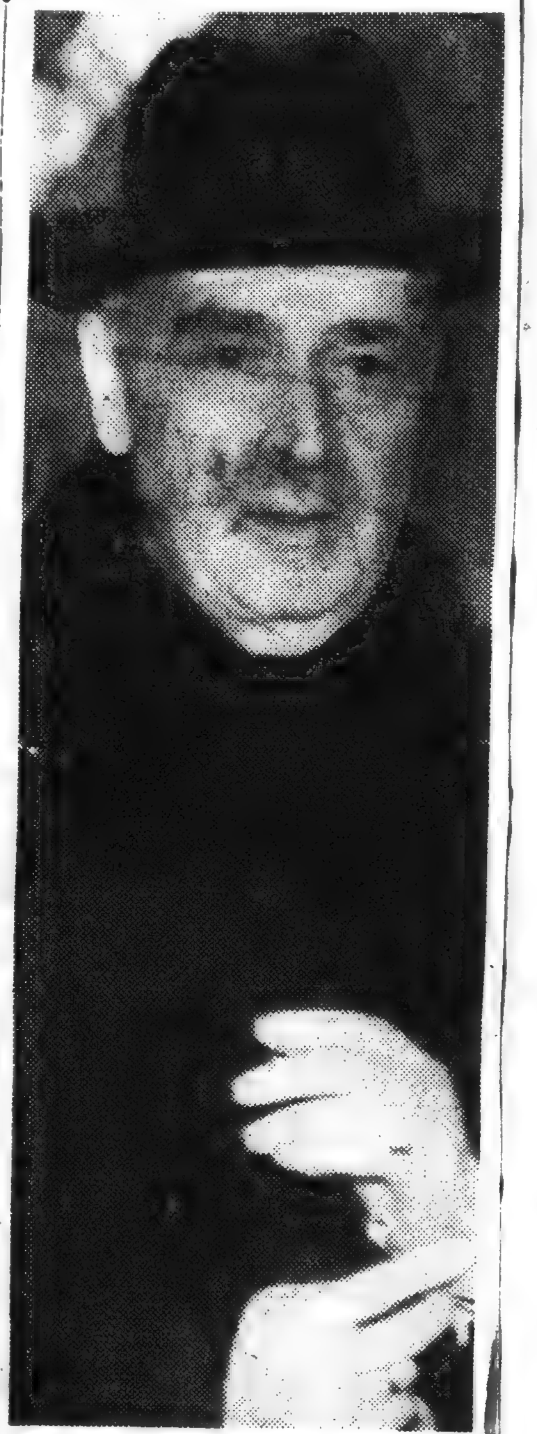
The program:

Overture to "The Marriage of Figaro".. .... Mozart
Symphony No. 3.............Howard Hanson
"Classical" Symphony Op. 25....Prokofieff
"Afternoon of a Faun"...........Debussy
"Daphnis et Chloe" (Second Suite)..Ravel
Tone Poem "Finlandia" (By request)... .... Sibelius

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 17 1939

'American Composers Best In World'–Koussevitzky

American composers are the best in the world at present, declared Sergei Koussevitzky, conductor of the Boston Symphony, as he arrived in Pittsburgh yesterday.



DR. SERGE KOUSSEVITZKY
..conducting Boston Symphony..

Koussevitzky, a Russia, selected for one of his numbers at Syria Mosque last night and today the tone poem "Finlandia," by the Finn, Sibelius.

When he was asked about that, he replied:

"When you talk with a musician, ask him about music; when you talk with a politician, ask him about politics."

'FINLANDIA' POPULAR

He said he had conducted "Finlandia" at Ann Arbor, Mich, and it had been very well received.

Discussing his selection of symphonies by the Americans Roy Harris and Howard Hanson, the conductor said:

"The composers in America are better today than in any other country. No other country can produce such leaders as Harris and Hanson, and such music as they compose.

'UNIVERSAL MUSIC'

"Their music has grown from American life and is American—but more than that, it is universal. All music is universal. In this case, its universality is reflected by America.

"These symphonies will take their place beside the great European classics."

THIS CLIPPING FROM
ERIE, PA.
DISPATCH-HERALD
DEC 17 1939

Mrs. Henry Hampel, Buffalo Rd., went to Cleveland for the weekend to attend a concert of the Boston Symphony Orchestra in the Cleveland Music Hall, on Friday evening. She will also attend a concert of the Cleveland Symphony Orchestra with Artur Rodzinski as conductor and Giovanni Martinelli as soloist on Sunday afternoon in Severance Hall. She will be the guest of her son, Alfred R. Hampel, cellist with the Cleveland Orchestra.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 18 1939

Koussevitsky Repeats Symphonic Triumph

By FRED J. LISSFELT

Yesterday afternoon the Boston Symphony Orchestra, under Sergei Koussevitsky, repeated its triumphs of the former evening. There was another capacity audience, and when "Finlandia" came at the end of the program as a reminder of America's suffering friend, there was an almost frenzied response.

The program was confusing as to materials, but each work was an entity unto itself; the playing was so brilliant no one was concerned in the least about unity of program. The opening Mozart Overture to "Figaro" set a merry pace for the orchestra that never relaxed during the concert.

Howard Hanson's Third Symphony was new to Pittsburgh. Its performance emphasized again what was so nobly demonstrated Saturday evening—Koussevitsky's devotion to the cause of good American music. It was done in all sincerity, a memorable exhibition of all the talents of the Boston Orchestra and its director, applauded by the joyous composer who was present on the stage and shared the ovation.

The symphony is frankly programmatic, symbolizes the early struggles of Swedish settlers in America, and like a good movie has a happy ending. There are vague reminders of Sibelius and Wagner, not strong enough to detract from Hanson's own individuality. The score seems to abound in difficulties which another less skillful orchestra might not surmount. There are no innovations in orchestration in evidence on first hearing.

Prokofieff's "Classical Symphony" is a more serious work than one is led to believe from the implications of his clowning the bewigged music of Haydn and Mozart. These two symphonists would have doubtless praised it. Koussevitsky's reading was brisk and witty.

Debussy's "Afternoon of a Faun" and the second suite from Ravel's "Daphnis and Chloe" were once again flooded in the luscious tone color of this wonderful orchestra.

PITTSBURGH SUNDAY SUN-TELEGRAPH

Dec 17 '39

Boston Orchestra Sensation Here, Lissfelt Says

Kousswitsky Praised For Expression in Dramatic Scores

By J. FRED LISSFELT

An orchestra program of three symphonies such as offered by the Boston Symphony Orchestra and Director Serge Koussevitsky last night in Syria Mosque is always a sensation in Pittsburgh.

Since Koussevitsky has taken to expressing in his own physiognomy all the dramatic implications of the scores he plays, one is carried to greater ecstatic heights than this great orchestra alone gives us.

MOZART SYMPHONY

An usually fresh Mozart symphony in C Major opened the program. Koussevitsky kept his tone within the limitations set by Mozart's time. With the sonorous Boston strings and their virtuoso woodwinds, the director achieved a perfect precision without losing any of the intended romanticism.

Roy Harris' third symphony was, indeed, congenial music for Koussevitsky, who has so whole-heartedly sponsored American music. The symphony is in one movement with all the usual variety of the symphonic form.

The long cello theme with its melody immediately bespeaks a stark originality, music like none other. If one wished to find a dramatic program it would be easy to read into it the vast pageantry of our West, not omitting a few Redman rhythms, but I prefer on first hearing to record it musically.

POLYPHONIC SKILL

One is conscious of tremendous polyphonic skill, a flair for effective orchestration without sensationalism and a feeling for steadily mounting climax. The pastorale might be termed an Oklahoma Waldwebes although it suffers not a whit from Wagner.

One feels the force of a youthful country and a young pioneering mind. Harris was called to the stage and received an ovation from the orchestra as well as from the audience.

THIS CLIPPING FROM
TOLEDO, O.
BLADE
DEC 18 1939

SERGE KOUSSEVITZKY, the genius who directs the Boston Symphony Orchestra, broke a tradition Thursday night at his concert in Ann Arbor when he played an encore. But it was done magnificently and purposefully . . . Catharine Gallagher, whose love of good music is almost as great as her appreciation of good literature, told me of the thrilling program in Hill Auditorium. At its close the usually stern and silent conductor returned to the stage in response to the tremendous applause, held up his hand and said he would break a precedent by playing an encore—Sibelius' "Finlandia" in tribute to Finland. It seems that set the audience wild with emotion and at the close of the masterful rendition, the listeners rose in a body in tribute to the musicianship of the orchestra and to the courage of a high-minded little nation . . . The incident is the more significant in that Mr. Koussevitzky is a native of Russia.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE
DEC 18 1939

Findandia

TO HEAR Sibelius' tone poem "Finlandia" played by Dr. Serge Koussevitzky and his magnificent Boston orchestra would be a thrilling musical treat at any time. But for the Pittsburgh audiences which heard it Saturday or Sunday, with Finland's courageous struggle so vividly in mind, it was a moving and memorable experience. The conductor and his men played as if wishing to express their admiration for the composer and their sympathy for his country.

It was particularly appropriate as Pennsylvania and many other states observed Finland Day as part of the effort to relieve the distress and suffering of a stricken people. We are grateful to Dr. Koussevitzky for including the number on his program.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS
DEC 18 1939

Two Memorable Concerts Led by Dr. Koussevitzky

By RALPH LEWANDO
Press Music Critic

The two brilliant concerts of the incomparable Boston Symphony Orchestra under Dr. Serge Koussevitzky's distinguished and inspiring conducting, given yesterday afternoon and Saturday night in Syria Mosque under Pittsburgh Orchestra Assn. auspices, not only were marked by eloquent expression and communicative interpretative power in performance of a different program on each occasion, but also were notable by inclusion of two new important major works of two representative American musicians.

Mr. Lewando

The items were Roy Harris' one-movement Third symphony, played Saturday; and the four-movement Third symphony of Howard Hanson, director of Eastman School of Music.

Ever since Dr. Koussevitzky assumed the baton of the orchestra more than 15 years ago, he has shown deep interest in the outstanding compositions of this country's composers and has presented 123 concerts in which their works have been played. This recognition and co-operation by a foremost conductor and orchestra not only has given superb articulation to artistic creative thought, but has brought home vividly to the public that America has composers of whom to be proud. Among these are Messrs. Hanson and Harris. Both men are highly endowed. Both are masters of their craft, pioneers in the new awakenment that has come to American musical activity in the creative field. Each composer possesses a potent and definite individuality of expression. Each approaches his respective goal in a manner that is singularly interesting and provocative. Although each achieves an artistic end through differing idiomatic processes which at times may not be fully realized by the average listener, the fact remains that here are two works that are important and which are bound to leave a beneficial influence in their wake, for they were evolved in a spirit of lofty idealism.

Dr. Hanson's work is forthright in concept, masterly in the handling of thematic material, and surcharged with vitality of expression—elements that were set forth by Dr. Koussevitzky through the orchestra with marvelous power. Its success was instantaneous and when the conductor motioned for the composer to come to the stage for acknowledgment of appiause Dr. Hanson reaped an ovation.

Roy Harris' Third symphony proved a striking endeavor. Entirely different in type from the Hanson work, it is an imposing composition of abstract rather than of descriptive values. Superb instrumental combinations of evocative quality utilize the different orchestral choirs most effectively. Most original is the manner in which these are balanced. No less impressive in effect are the skillful and colorful contrapuntal developments in the fourth section of this work, achieved in a style that stamps Mr. Harris as an expert in this sort of treatment. This symphony is not one to be immediately understood by an average listener. It is complex, to be sure, with diatonism and polytonalism comporting with advanced conterpoint in fugal and canonic forms. Yet for all this complexity the work is compact, reasonable and tremendously exciting. One hearing of either the Hanson or Harris works is insufficient for the trained listener to properly or thoroughly uncover their fullest values and qualities.

Mr. Harris' work likewise achieved success, evoking prolonged approbation. When Dr. Koussevitzky called him to the stage the composer was accorded a demonstrative reception which he shared with leaders and players.

The other orchestral items played during the two concerts included Mozart's C-major symphony, No. 34; Schubert's C-major; Prokofieff's "Classical" Symphony; Debussy's Afternoon of a Faun; Ravel's 2nd suite to Daphnis and Chloe; and, by request, Sibelius' sonorous and stentorian Finlandia, which was given at the end of each performance.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE
DEC 18 1939

Sibelius, Noted Composer, In Finland, Conductor Says

Dr. Koussevitzky of Boston Symphony Sure Friend Will Stay With Countrymen.

Conjecture as to the whereabouts of Jan Sibelius, famed Finnish composer, brought assurance yesterday from Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, that Sibelius never would desert his country.

Dr. Koussevitzky made his statement in discounting rumors that Sibelius had taken refuge in Norway. The foremost interpreter of Sibelius music, and his intimate friend, Koussevitzky, said in an interview after his concert at Syria Mosque:

"He will never go from his people. He will die with them, but he will not go."

Only a few minutes before, the audience had heard Koussevitzky direct the Boston Symphony Orchestra in a stirring performance of "Finlandia"—a performance the more significant for the fact that a Russian-born conductor was paying tribute to a country his homeland invaded.

Perspiration dripping from his face, Koussevitzky was bundled into an overcoat the instant he left the stage. The conductor, noted for the vigor of his direction, still was perspiring 20 minutes later.

He said that Sibelius' home was not in Helsinki, but nevertheless "is in the battle zone."

"All Finland is in the battle zone," he commented, "because of aerial warfare."

Dr. Koussevitzky frequently has visited Sibelius in Finland. The two are steady correspondents, but since the invasion of Sibelius' homeland, Koussevitzky has not heard from him.

However, the conductor expects news when a mutual friend, the Finnish Conductor Hannikainen, comes to this country in January to guest-conduct the Boston Symphony.

141

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

DEC 18 1939

Boston Orchestra Proves Musical Leadership Again

In Two Programs Symphony, Under Dr. Koussevitzky, Gives Masterly Programs Brilliantly.

That incredible organization, the Boston Symphony Orchestra, with its leader, Dr. Serge Koussevitzky, made its annual appearance in Pittsburgh over the week-end, and in two memorable concerts at Syria Mosque Saturday night and yesterday afternoon, re-established its claim as America's foremost symphonic ensemble.

Moses Smith, who had the incomparable pleasure of hearing the Boston Symphony regularly every week for 10 years as music editor of the Boston "Transcript," once called it "a human machine of 110 parts." This is an apt description if one can dissassociate the idea of mechanics with anything about the orchestra. True, it seems superhuman in its uncanny ability to follow Dr. Koussevitzky's every wish and his difficult beat, but it reaches superhuman heights more importantly in its uncountable refinements of tone and technique, the sweep of its string sections when the music calls for such treatment and in the power of its brass, which manages to avoid the suggestion of blatant stridency.

Saturday night's performance included three symphonies; the C Major of Mozart No. 34, the third of Roy Harris and the great C Major of Schubert. It was in the Mozart work, perhaps more than in anything else played by the Boston Symphony, that we were able to judge of the greatness of Dr. Koussevitzky's interpretive abilities. For Mozart can be over-refined and too polished in lesser hands. This is not one of the greater Mozart masterpieces, yet, as performed Saturday night, it reached heights of sparkling spontaneity. The tone of the strings was just coarse enough and yet not too fine. And the tempo was correct to establish the ornateness and elegance of the music without disturbing its basic simplicity.

What more can be said of the familiar Schubert Symphony which Schumann once called "of heavenly length."? The Boston Symphony is fully routined in its performance, in spots, in fact, a little too routined. Yet it received a performance of perfection particularly in the overpowering splendor of the final movement.

Dr. Koussevitzky has long been one of the patron saints of American music. He has introduced more native composers to American audiences than any other top-flight conductor, and Pittsburgh is to be congratulated that he thought sufficiently of our intelligence to give us two new American scores—the Third Symphony of Roy Harris played Saturday and the Third Symphony of Howard Hanson played yesterday. Without taking refuge behind the usual critical reservation of a "first hearing," this reviewer would like to state quite emphatically that he found the Roy Harris work a stimulating and exciting piece of writing. Mr. Harris has avoided commonplaces and at the same time kept away from dissonances and atonalities. The work is particularly strong at its inception with its opening phrases in the lower strings and at the close with an insistant pulsing, surging rhythm. It follows no program, yet in its guantness and starkness so reminiscent of Sibelius in spots, one can perhaps find some reference to the landscape of the composer's native Oklahoma. Mr. Harris knows his orchestra fully and the work is colored with all the hues of the symphonic pallette and if there are phases where there are evidences of string doubling, we may be sure that they are deliberate and not due to paucity of ideas, as in the case of the Schumann Symphony for example. Altogether, Mr. Harris has made a notable contribution to the literature of American symphonic music.

Yesterday's program included the overture to "The Marriage of Figaro" played in a brilliant and sprightly Mozartean style, Howard Hanson's Third Symphony, new to Pittsburgh; Prokofieff's delightful Haydenesque Classical Symphony, and two works long in the Bostonians' Pittsburgh repertory, the "Prelude to the Afternoon of a Faun" by Debussy, and the "Daphnis and Chloe" Suite No. 2 of Ravel.

It is doubtful if a new modern work has ever received a more heart-warming welcome on first hearing than Dr. Hanson's Third Symphony and with good reason. Dr. Hanson has written a most pleasant work, and one that requires no effort on the part of the audience to understand. It is rich in melodic ideas, sincere in workmanship and colorful in its orchestration, with a decided leaning to Sibelius. Dr. Hanson evidently believes that the form of the nineteenth century composers is sufficient to express his views, for he makes no break with the past in either style or rhythm. There are no dissonances or harsh atonalities to interrupt the even melodic flow and as Dr. Hanson reflects the scene about him in his music, it is conservative, even reactionary, though pleasant to contemplate. The audience enjoyed the Symphony immensely and extended a warm greeting to Dr. Hanson in person as it did to Mr. Harris on Saturday night.

Though an oft-told story, one cannot hear Dr. Koussevitzky's playing of either the Ravel or the Debussy works without amazement at the sensuosity of the strings in the case of the Debussy or the clarity of the woodwinds and the might climax of the Ravel. Here is surely virtuoso playing unmatched in our time.

At the suggestion of the Post-Gazette, Dr. Koussevitzky graciously added to both programs the poem "Finlandia" of Jan Sibelius. There is nothing in all music that equals this tribute of affection to a home-land by a devoted son, and this gesture to a brave and stricken liberty-loving people struck a wide chord of acceptance by both large audiences. The orchestra played the Finlandia with a moving warmth and feeling enhanced undoubtedly by the connotation caused by present conditions.

D. S. STEINFIRST.

THIS CLIPPING FROM
LOUISVILLE, KY.
TIMES

DEC 18 1939

Russian Lauds Finn

Pittsburgh, Dec. 18 (AP)—Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, directed two week-end performances here of "Finlandia"—put on the program in tribute to a country his homeland invaded.

Later in an interview Dr. Koussevitzky praised Jan Sibelius, one of his intimate friends and composer of "Finlandia." The conductor said rumors that Sibelius had taken refuge in Norway are false.

"He will never go from his people," Koussevitzky said. "He will die with them, but he will not go."

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

DEC 18 1939

THIS CLIPPING FROM
NEW BRUNSWICK, N. J.
HOME NEWS

DEC 18 1939

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION

DEC 18 1939

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

DEC 18 1939

THIS CLIPPING FROM
ATLANTIC CITY, N. J.
UNION

DEC 18 1939

THIS CLIPPING FROM
ERIE, PA.
TIMES

DEC 19 1939

PRAISES COMPOSER

Pittsburgh, Dec. 19.—(INS)—Jan Sibelius, famed composer of Finland, is still in his own country, Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, believes. He said:

"He will never go from his people. He will die with them, but he will never go."

Dr. Koussevitzky and Sibelius, despite the enmity of their native lands, were fast friends. Dr. Koussevitzky frequently visiting the famed Finn at his home before hostilities began.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

DEC 20 1939

Musicians' Group Honors Composer

Roy Harris, noted composer who was a guest at the December meeting of the Musicians' Club of Pittsburgh, was made an honorary member. The composer's Third Symphony was performed by the Boston Symphony Orchestra Saturday evening in Syria Mosque. Election of officers was held with Victor Saudek named president; Burton Mustin, vice president; Stevan G. Ambrits, secretary, and Alfred Demmler, treasurer. The board of directors includes Ferdinand Fillion, August Fischer and Vernon Porter.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle

DEC 20 1939

Eastman School Orchestra Shows Notable Skill in Concert

By NORMAN NAIRN

IT was an ambitious program of delightful music that Dr. Paul White chose for the Eastman School Symphony Orchestra in its concert last night at the Eastman Theater, but it was entirely within the capabilities of the young musicians who gave a splendid account of themselves.

From the pianissimo strings in the opening of Wagner's prelude to Act 1 of "Lohengrin," to the vivacious finale of the Brahms Symphony Number 2, Dr. White led the orchestra in fine verve and feeling for the niceties of expression and dynamics that held the interest of the good sized audience.

With well over 100 members, this orchestra is of symphonic proportions, boasting 10 string basses (the Boston Symphony carried nine in its concert here), five harps and a brass choir that plays with particularly warm and brilliant tone.

Following the "Lohengrin" Prelude came the Prelude and Love Death from "Tristan and Isolde" and the Wagner Rienzi Overture where the climaxes were broad and effective. The players seemed to know just what they were doing under Dr. White's baton and there was life and vitalty in the strings and woodwinds.

Miss Helen Louise Riedy, soprano, was the soloist, singing Wagner's "Traume" with orchestral accompaniment. Her voice, although not big in volume, has a sweet and carrying quality that found favor with her hearers.

As the major work on its program, the orchestra played the Brahms Symphony with notable skill and precision. The strings had a lovely singing quality in the first movement. The third movement was delightfully graceful in its minuet tempo interrupted by a delicate presto played fascinatingly, while the finale made a brilliant conclusion to a performance which merits great praise and shows the results of careful preparation.

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH

DEC 21 1939

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

DEC 21 1939

Russian Director Calls for 'Finlandia'

BOSTON, Dec. 21—(UP)—As a gesture of good will and sympathy toward Finland, the Boston Symphony Orchestra's Russian-born conductor Serge Koussevitzky said today that the orchestra's programs this week-end will be augmented by Jan Sibelius' "Finlandia."

THIS CLIPPING FROM
KALAMAZOO, MICH.
GAZETTE

DEC 24 1939

* * *

AT THE recent Ann Arbor concert, Kussevitzky, a Russian, dedicated the Boston Symphony Orchestra's playing of Sibelius' great tone poem, "Finlandia," to the composer's embattled countrymen. The musicians gave a fiery, impassioned reading of the number. Under ordinary treatment it is irresistibly exciting. This evening the circumstances made it a wild musical intoxicant. Applause started as the last note died. It swelled and grew. Suddenly listeners as one rose in their seats and gave rein to an fervent, thunderous ovation, a spontaneous outburst thrilling in its intensity. It is not hard now to understand why Russia for years prohibited the playing of the number where Finns might hear it.

* * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 24 1939

Most people, of course, are concerned about Finland. If concert music had a hit parade, "Finlandia" would be number one: We heard it five times last week and nearly all of the country's great orchestras have programmed it. Dr. Koussevitzky, Russian-born, performed the tone poem twice last week-end and with good reason, since Jan Sibelius is one of his best friends.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE
DEC 19 1939

Show To Aid Finnish Fund

Ruth Norris and June Williams were busily at work yesterday making some of the miniature characters who will perform, for the benefit of the Finnish relief fund being collected through the Post-Gazette, in a marionette show to be staged Saturday afternoon by the "Y" Triangle Players in the auditorium of the Downtown Y. M. C. A.

Sibelius Admirers Help Send Finn Aid Fund Past $10,000

48 New Donations Received by Post-Gazette In Campaign Launched by Hoover.

Bolstered by a widow's mite and by contributions from admirers of Composer Jan Sibelius, the amount raised for a nationwide Finnish relief fund through the Post-Gazette scaled the $10,000-mark yesterday.

As the campaign launched by former President Herbert Hoover moved into its second week, 48 new donations aggregating $324.91 were received during the day by this newspaper, bringing its total up to exactly $10,083.30.

Heading the list of donations was the sum of $95.66, which was collected Saturday night and Sunday afternoon at Boston Symphony Orchestra concerts in Syria Mosque. The music of Sibelius, a native of Finland and probably the world's greatest living composer, was featured at the two concerts.

Another of the latest gifts came from William R. Stamey of Reynoldsville, whose money order was accompanied by a note which read in part:

"This small contribution is being made out of respect for the heroic Finnish people, and especially out of my deep admiration for the great composer, Jan Sibelius, whose national hymn 'Finlandia' so beautifully exemplifies that nation's undying ideal of liberty."

Mrs. John S. Bryan of Ford City, Pa., sent in with her check merely the brief, pencil-written explanation that it was "a 79-year-old widow's mite."

Here follows a complete list of yesterday's donors:

Collection at Boston Symphony Orchestra Concerts at Syria Mosque	$ 95.66
Peggy, Betsy, and Annie Tener	30.00
A. R. Robinson	25.00
C. W. Heppenstall	25.00
The Gentlemen's Club	22.00
D. M. Miller	15.00
Anonymous	10.00
O. W. Oppenheimer	10.00
Almeda F. Curtin	10.00
Anonymous	5.00
Mrs. W. V. Flanagan	5.00
Anonymous	5.00
Caroline Fruit	5.00
Helen S. Fisher	5.00
Kittanning Jewish Mothers' Club	5.00
Eugenia E. Heinle	5.00
James E. Stewart	4.00
R. E. Hanna	2.50
P. A. Agnew	2.50
L. F.	2.50
Ann S. Haskell	2.50
Raymond H. Stohner	2.00
Class 16 Fourth U. P. Sunday School	2.00
Marie Steinecke	2.00
Dorothy E. Pinkerton	2.00
C. W. Glotfelty	2.00
Anonymous	2.00
Anonymous	2.00
Edith Hall	1.00
Anonymous	1.00
William R. Stamey	1.00
J. W. Preusse	1.00
Ada R. Preusse	1.00
Anna C. Chesebrough	1.00
D. A. Brinker	1.00
Anonymous	1.00
Anonymous	1.00
Burk Kight	1.00
Andy	1.00
Anonymous	1.00
Anonymous	1.00
Harvey Burgess	1.00
Helen Semonite	1.00
Anonymous	1.00
Anonymous	1.00
H Too Zee	1.00
I Too Zee	1.00
Anonymous	.25
Total receipts December 18	$ 324.91
Total receipts to date	$10,038.30

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
DEC 31 1939

CAREERS BEGAN, FADED AND TOOK NEW DIRECTIONS IN 1939

LA GUARDIA
Became concert promoter

FLAGSTAD
Will retire

RACHMANINOFF
Wants to Quit

DOROTHY MAYNOR
Made Koussevitzky weep

STOKOWSKI
Switched musicians' hats

KOUSSEVITZKY
Had tiff with union

MONTCLAIR, N.J
TIMES
12/26/39

Koussevitzky Is Veteran Boston Symphony Head

Conductor's Term of Service Longer Than Any Other.

Dr. Serge Koussevitzky, leader of the Boston Symphony Orchestra, which will give a concert at Montclair High School on Jan. 10, as the extra event in connection with the twentieth anniversary season of Unity Concert Course, began his term as conductor in 1924 and has continued for a period longer than that of any of his predecessors.

The long association of the orchestra and such a leader is eloquently justified by the results. The conductor has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction, the festivals, especially the Berkshire Symphonic Festival at Tanglewood, special choral concerts, the broadening repertoire of the regular concerts and the quality of the performance which indicates the direction of a master.

Tickets are on sale at Unity Institute office, 67 Church Street, telephone Montclair 2-6770.

Greetings From Three Spokesmen

Edward Johnson

for the

Opera:

EDWARD JOHNSON
General Manager,
The Metropolitan Opera

Opera is no longer limited to the conceptions of the past. It is still a great art form; it continues to provide legitimate entertainment; it is constantly recognized as a factor in cultural education; it is always a major business enterprise.

Today, however, Opera has become something more: it is a refuge which a world in conflict seeks from problems that loom too great for them to solve.

Music speaks a universal language, which can be understood by men and women whose spoken tongues are as various as Babel itself. By means of that language, Opera conveys a spirit that is more powerful, more lofty than any individual emotion. The essence of such a spirit is to me akin to religion. Wherever we may find it, we realize that we need it today more than ever before.

In spite of the difficulties of conscription, internment and transatlantic hazard, in spite of the new tests in tact and mutual forbearance among our own international company, we of the Metropolitan face the current season with a high and happy faith.

Our artists realize that their function to reveal new vistas to the human spirit by their own disciplined craft provides an essential therapy. Our management recognizes the challenge that a European war offers to art in America. For us it is a golden opportunity.

Metropolitan executives and artists alike, we approach our winter's work with a new sense of consecration, born from the needs of the day.

Serge Koussevitzky

for the

Orchestra:

SERGE KOUSSEVITZKY
Conductor,
Boston Symphony Orchestra

If symphonic music is the nobler and higher expression of musical creative genius, the Symphony Orchestra is the highest existing medium to bring that music to life. It is a perfect, many-voiced instrument, the mysterious possibilities of which are yet to be exploited and used by the composer of tomorrow

It is interesting to follow the development of the Symphony Orchestra from one generation to another. Let us take the orchestra as used by Haydn, Mozart, then Beethoven, then Wagner and, finally, Stravinsky. What a vivid demonstration of the far-reaching possibilities afforded by that powerful, living instrument!

Real interest for symphony music and for orchestral performance is, comparatively, of short standing, for the wide public was slow to realize the importance of the Symphony Orchestra and its aesthetic and cultural value.

Today, however, the concert public has awakened to the fact that a Symphony Orchestra is the most perfect, the most complete and the most satisfying of all existing means serving to convey tonal wealth and beauty. To this country goes the honor of founding and maintaining great Symphony Orchestras, the virtuosity and perfection of which have never been attained in the past.

America may be justly proud of this achievement, for the high standard of orchestral performance has stimulated interest for symphony music and has revealed its significance in the artistic and cultural life of a nation.

Lawrence Tibbett

for the

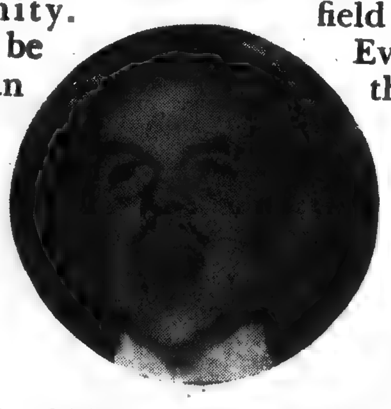
Artist:

(Portrait On Cover)

Our nation needs Opera because Opera opens a new world of enchantment, color, and romance for the average person; an oasis where he can find solace mentally, physically, and spiritually.

For the singer, more Opera is needful in our country as an outlet for the great outpouring of vocal talent.

Local opera companies when competently directed, must be steadfastly supported by the community. The use of English must be encouraged; our American composers should be able to find fruit for their creative work in the field of Opera. Every year should witness the premiere of new operas by American composers in the various communities.



LAWRENCE TIBBETT

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
DEC 27 1939

WORDS About MUSIC And Musicians

The Cecilia Society, of which Arthur Fiedler is conductor, with Cleora Wood as soprano soloist, will assist in the Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra under Serge Koussevitzky's direction at Boston's Symphony Hall this week.

The chorus will take part in Debussy's music from "Le Martyre de Saint-Sebastien," the mystery play of Gabriele d'Annunzio. Also programmed are Faure's "Pelleas and Melisande" Suite from the stage music to Maeterlinck's Tragedy, Op. 80, and the Dukas "Sorcerer's Apprentice."

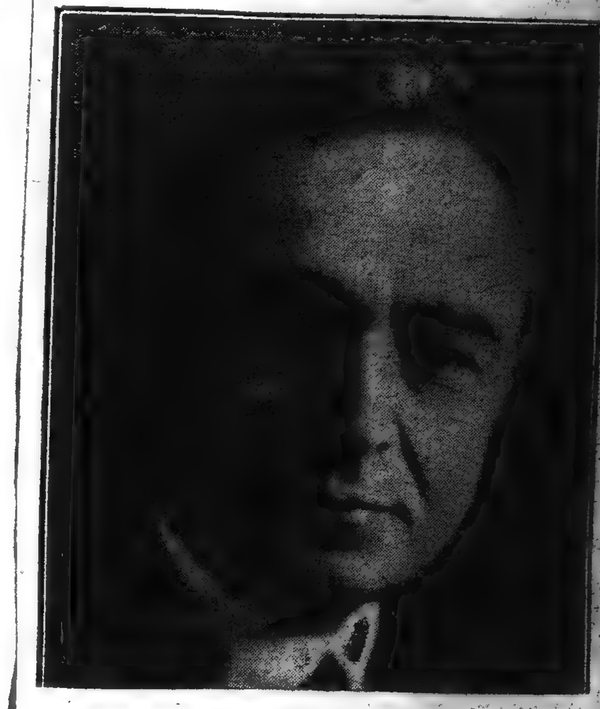
* * *

The third concert in the Boston Symphony's series of Monday evening and Tuesday afternoon concerts will be given next week with Dr. Koussevitzky conducting. The program lists Beethoven's Symphony No. 1 in C major, Op. 21, Stravinsky's Capriccio for orchestra with piano solo by Jesus Maria Sanroma and Franck's Symphony in D minor.

CALDWELL, N.J.
PROGRESS
12/29/39

Boston Symphony Will Come to Montclair

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra when it appears at the Montclair High School on Wednesday evening, January 10, as the special event in the Unity Concert Course in Montclair, opens this autumn the fifty-ninth season of the Boston Symphony Orchestra. The great [illegible] year retains its illustrious personnel without notable change. This season will be the sixteenth of Koussevitzky in America—the longest uninterrupted tenure of any conductor.



DR. SERGE KOUSSEVITSKY

Koussevitzky's seasons have been a continuous quest for current scores of importance in Europe and America, and that beauty and vitality in the presentation of classics which may be obtained only by a leader to whom the past is at every instant a living art.

In the New York Times, Olin Downes recently summed up this great conductor's ability in this fashion: "Koussevitzky's originality, enterprise in program making, his rare gifts as an interpreter, the quality of the wonderful orchestra, which he has not only developed technically to a fine edge of virtuosity, but endowed with a sensibility and tone quality, has set this famous organization apart from any other, whenever and wherever it plays."

Tickets for the Boston Symphony Orchestra concert are on sale at the Unity Institute office, 67 Church street, Montclair.

MUSICAL AMERICA *for December* 25, 1939

Bostonians Open N. Y. Series with American Program

Koussevitzky Begins Manhattan Season with Further Service to Native Tonal Cause

By LEONARD LIEBLING

A foreign New York Philharmonic conductor said years ago that to give a Carnegie Hall concert of nothing but American symphonic works was to play to many empty seats and a few occupied by rebellious listeners.

Those who attended the Boston Symphony seasonal opening in the metropolis on the evening of Nov. 23, and the afternoon of the 25th, had reason to think that times have changed greatly since the dictum of the pessimistic leader just quoted. Carnegie Hall was crowded for the pair of events, and if any rebellious ones were among the hearers, their presence was hard to discover, for everyone seemed to be consistently attentive, interested, and frequently enthusiastic.

Serge Koussevitzky has given much more than lip service to the cause of American music since he began his leadership of the Boston orchestra fifteen years ago. He believes that our best composers have something of importance to voice, and his programs show a proud record of performances of their works, many of them having their initial hearings under his baton.

(*Continued on page* 10)

Berkshire Academy Members Hold Conference

Nilsson

Some Members of the Faculty of the New Berkshire Academy Hold Conference at Symphony Hall in Boston. Seated (Left to Right), F. Gillet, First Oboe; Richard Burgin, Concertmaster; G. Mager, First Trumpet; Dr. Serge Koussevitzky, Conductor of the Boston Symphony and Director of the Berkshire Music Center; G. Laurent, First Flute; J. Bedetti, First 'Cello. Standing Are (Left to Right), J. LeFranc, First Viola; V. Polatschek, First Clarinet; R. Allard, First Bassoon, W. Valkenier, First Horn, and J. Raichman, First Trombone. All Are Members of the Boston Symphony

Koussevitzky Plays Native Scores in N. Y.

(*Continued from page* 5)

This past autumn saw the one-week mammoth festival of American music at Carnegie Hall, under the auspices of ASCAP, and Koussevitzky lent warm cooperation to the endeavor, offering to bring his orchestra and to conduct one or more of the symphonic concerts. However, that was not to be, and through no fault of his own. The local Musical Union objected to the Bostonians (they are a non-Union orchestra) appearing in a series together with Union bands and soloists, and so New York Philharmonic players were secured instead. Unwilling to have his contribution denied altogether, Koussevitzky arranged to devote his New York concerts of last week entirely to American music, thereby supplying a brilliant aftermath to the successful festival achieved by ASCAP.

He did it with a Thursday evening list of Arthur Foote's E major suite for strings, the concertino by Walter Piston for piano and orchestra, Roy Harris' third symphony, and the second symphony by Randall Thompson; and a Saturday afternoon presentation of Edward B. Hill's violin concerto, opus 38 (first time in New York), Walter Schuman's American Festival Overture (first time anywhere), excerpts from John A. Carpenter's Skyscrapers, and (also a world premiere) Howard Hanson's symphony No. 3. Of these two groups, all except Foote are alive. Hill, at 67, is the oldest; then follow in order of age, Carpenter, 63; Piston, 45; Hanson, 43; Harris, 41; Thompson, 40; Schuman, 29.

The music as a whole proved what Koussevitzky has said often of recent years, that the time has come when American composers are writing vitally, with a wealth of ideas, admirable technical mastery, and an idiom no longer helplessly imitating that of Europe.

He also told an interviewer not long ago that it matters little whether or not all our symphonists have found a tonal language immediately recognizable as American, and added: "Music may reflect either folklore of a people for a certain epoch, or great ideals. Thus in America some composers are influenced by folk melodies, by dance rhythms, while others produce music of universal scope and motion."

The Thursday Program

The Foote suite, dating from 1910, need not halt this review for detailed consideration. The flowingly written music, in the romantic style characteristic of the Boston composer, made its customary agreeable impression.

The Piston concertino is an entirely different matter, for it came to creation only a couple of years ago and speaks mostly in the incisive accents and free harmonies of our own period. There is also softer presentment with several extended passages of reflection almost sentimental. The other themes are motifs with pith and point, manipulated deftly and often humorously. The last-named quality and the percussive rhythms of the opus give it a close relationship to Americanism. The concertino made an unmistakable hit with the auditors.

Believer in a new classicism, Roy Harris in his third symphony adheres to the old style of contrasting parts, but joins them in one movement. Its subtitles as given in the program notes, indicate the composer's basic purposes. He describes the moods as Tragic (low string sonorities) Lyric (strings, horns, woodwinds) Pastoral (emphasizing woodwind color) Fugue (dramatic), Dramatic-Tragic. His materials he calls Melodic Contours, Diatonic, Polytonal, Harmonic Textures, Consonance. The melodies have quite long-breathed continuity. The orchestration is resourceful, clear, well-knit. An impression of largeness and the absence of morbidness, suggest Harris' Western origin and his years spent in the open. Excellent are the organic developments. (Too many other composers say their piece in episodes.) His third symphony finds Harris in possession of ampler ideas and more convincing utterance than appeared in his previous symphony done in 1935.

Randall Thompson's example (1931) offers no "program" with the score, but he says that he "wished merely to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness." His intent is achieved successfully. The flavor is idiomatically American, but without rhythmic overuse of percussion. Especially the first movement features syncopation. The short Largo has a lovely subject, expressively set forth. A capricious scherzo precedes the healthy, vigorous and strongly native finale. There are traces of aristocratized blues and jazz throughout this symphony of free, unaffected and mostly joyous expression.

In the Piston concertino, Jesus Maria Sanroma furnished scintillant and knowing pianism as the soloist, and won a resounding personal ovation. The composer as well as Messrs. Harris and Thompson were present and took bows on the stage.

Unfortunately press hour for the MUSICAL COURIER is at hand, and discussion of the matinee concert must be deferred until the next issue.

(*Continued on page* 44)

Buck Flays Leaders Who Ban U. S. Works

Conductors of American orchestras who fail to give scores by American composers a hearing were denounced by President Gene Buck, of the American Society of Composers, Authors and Publishers at a luncheon of the New York State Federation of Music Clubs on Nov. 17, at the Hotel Great Northern.

"We brag about our money, our bridges, politicians, and statesmen, but we are reluctant to talk about American music, something we ought to be proud of," President Buck declared. He cited Arturo Toscanini's tour, in 1929, of Europe with the New York Philharmonic Orchestra when this conductor, he said, "did not play one American work." Mr. Buck styled as the "toughest thing we are up against" the fact that conductors refuse to play American composers' works and assailed this form of "snobbishness."

Mr. Buck spoke of the work done in the light opera field by American composers and he also praised swing music pointing out that "22,000,000 children love swing and are learning the masters through swing music although the melody is carried in a drum pot."

Mr. Buck assailed the boards of directors of orchestras, whom he characterized as "newborn rich people in the hands of subtle gentlemen who tell them what to play" and concluded by making a plea for audiences to support American composers and American works.

"When an American gets a hearing, write to the Philharmonic to play it again," he said.

On motion of Mrs. Edmund H. Cahill, President of the Federation, the members pledged themselves to support Mr. Buck's plea.

George Engles, managing director of NBC Artists Service subsequently took issue with Mr. Buck and cited Walter Damrosch's "hundreds of performances of American compositions."

Lotos Club Honors Koussevitzky

The Lotos Club of New York is tendering a dinner to Serge Koussevitzky on Dec. 2, in recognition of his eminent services to the cause of American music through that conductor's programming of many works by our composers. The guest of honor will be eulogized by Chancellor Chase (president of the Lotos Club), Walter Damrosch, Charles O'Connell, Olin Downes and Dr. Louis Anspacher. With Leonard Liebling as master of ceremonies, a musical program follows the dinner, which is expected to be attended by about 300 members and guests.

144

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
DEC 27 1939

WORDS About
Music
And Musicians

The Cecilia Society, of which Arthur Fiedler is conductor, with Cleora Wood as soprano soloist, will assist in the Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra under Serge Koussevitzky's direction at Boston's Symphony Hall this week.

The chorus will take part in Debussy's music from "Le Martyre de Saint-Sebastien," the mystery play of Gabriele d'Annunzio. Also programmed are Faure's "Pelleas and Melisande" Suite from the stage music to Maeterlinck's Tragedy, Op. 80, and the Dukas "Sorcerer's Apprentice."

* * *

The third concert in the Boston Symphony's series of Monday evening and Tuesday afternoon concerts will be given next week with Dr. Koussevitzky conducting. The program lists Beethoven's Symphony No. 1 in C major, Op. 21, Stravinsky's Capriccio for orchestra with piano solo by Jesus Maria Sanroma and Franck's Symphony in D minor.

CALDWELL, N.J.
PROGRESS
12/29/39

Boston Symphony Will Come to Montclair

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra when it appears at the Montclair High School on Wednesday evening, January 10, as the special event in

DR. SERGE KOUSSEVITSKY

the Unity Concert Course in Montclair, opens this autumn the fifty-ninth season of the Boston Symphony Orchestra. The great [illegible] year retains its illustrious personnel without notable change. This season will be the sixteenth of Koussevitzky in America—the longest uninterrupted tenure of any conductor.

Koussevitzky's seasons have been a continuous quest for current scores of importance in Europe and America, and that beauty and vitality in the presentation of classics which may be obtained only by a leader to whom the past is at every instant a living art.

In the New York Times, Olin Downes recently summed up this great conductor's ability in this fashion: "Koussevitzky's originality, enterprise in program making, his rare gifts as an interpreter, the quality of the wonderful orchestra, which he has not only developed technically to a fine edge of virtuosity, but endowed with a sensibility and tone quality, has set this famous organization apart from any other, whenever and wherever it plays."

Tickets for the Boston Symphony Orchestra concert are on sale at the Unity Institute office, 67 Church street, Montclair.

MUSICAL AMERICA *for December 25, 1939*

Berkshire Academy Members Hold Conference

Nilsson

Some Members of the Faculty of the New Berkshire Academy Hold Conference at Symphony Hall in Boston. Seated (Left to Right), F. Gillet, First Oboe; Richard Burgin, Concertmaster; G. Mager, First Trumpet; Dr. Serge Koussevitzky, Conductor of the Boston Symphony and Director of the Berkshire Music Center; G. Laurent, First Flute; J. Bedetti, First 'Cello. Standing Are (Left to Right), J. LeFranc, First Viola; V. Polatschek, First Clarinet; R. Allard, First Bassoon, W. Valkenier, First Horn, and J. Raichman, First Trombone. All Are Members of the Boston Symphony

---

Bostonians Open N. Y. Series with American Program

Koussevitzky Begins Manhattan Season with Further Service to Native Tonal Cause

By LEONARD LIEBLING

A foreign New York Philharmonic conductor said years ago that to give a Carnegie Hall concert of nothing but American symphonic works was to play to many empty seats and a few occupied by rebellious listeners.

Those who attended the Boston Symphony seasonal opening in the metropolis on the evening of Nov. 23, and the afternoon of the 25th, had reason to think that times have changed greatly since the dictum of the pessimistic leader just quoted. Carnegie Hall was crowded for the pair of events, and if any rebellious ones were among the hearers, their presence was hard to discover, for everyone seemed to be consistently attentive, interested, and frequently enthusiastic.

Serge Koussevitzky has given much more than lip service to the cause of American music since he began his leadership of the Boston orchestra fifteen years ago. He believes that our best composers have something of importance to voice, and his programs show a proud record of performances of their works, many of them having their initial hearings under his baton.

(Continued on page 10)

Koussevitzky Plays Native Scores in N. Y.

(Continued from page 5)

This past autumn saw the one-week mammoth festival of American music at Carnegie Hall, under the auspices of ASCAP, and Koussevitzky lent warm cooperation to the endeavor, offering to bring his orchestra and to conduct one or more of the symphonic concerts. However, that was not to be, and through no fault of his own. The local Musical Union objected to the Bostonians (they are a non-Union orchestra) appearing in a series together with Union bands and soloists, and so New York Philharmonic players were secured instead. Unwilling to have his contribution denied altogether, Koussevitzky arranged to devote his New York concerts of last week entirely to American music, thereby supplying a brilliant aftermath to the successful festival achieved by ASCAP.

He did it with a Thursday evening list of Arthur Foote's E major suite for strings, the concertino by Walter Piston for piano and orchestra, Roy Harris' third symphony, and the second symphony by Randall Thompson; and a Saturday afternoon presentation of Edward B. Hill's violin concerto, opus 38 (first time in New York), Walter Schuman's American Festival Overture (first time anywhere), excerpts from John A. Carpenter's Skyscrapers, and (also a world premiere) Howard Hanson's symphony No. 3. Of these two groups, all except Foote are alive. Hill, at 67, is the oldest; then follow in order of age, Carpenter, 63; Piston, 45; Hanson, 43; Harris, 41; Thompson, 40; Schuman, 29.

The music as a whole proved what Koussevitzky has said often of recent years, that the time has come when American composers are writing vitally, with a wealth of ideas, admirable technical mastery, and an idiom no longer helplessly imitating that of Europe.

He also told an interviewer not long ago that it matters little whether or not all our symphonists have found a tonal language immediately recognizable as American, and added: "Music may reflect either folklore of a people for a certain epoch, or great ideals. Thus in America some composers are influenced by folk melodies, by dance rhythms, while others produce music of universal scope and motion."

The Thursday Program

The Foote suite, dating from 1910, need not halt this review for detailed consideration. The flowingly written music, in the romantic style characteristic of the Boston composer, made its customary agreeable impression.

The Piston concertino is an entirely different matter, for it came to creation only a couple of years ago and speaks mostly in the incisive accents and free harmonies of our own period. There is also softer presentment with several extended passages of reflection almost sentimental. The other themes are motifs with pith and point, manipulated deftly and often humorously. The last-named quality and the percussive rhythms of the opus give it a close relationship to Americanism. The concertino made an unmistakable hit with the auditors.

Believer in a new classicism, Roy Harris in his third symphony adheres to the old style of contrasting parts, but joins them in one movement. Its subtitles as given in the program notes, indicate the composer's basic purposes. He describes the moods as Tragic (low string sonorities) Lyric (strings, horns, woodwinds) Pastoral (emphasizing woodwind color) Fugue (dramatic), Dramatic-Tragic. His materials he calls Melodic Contours, Diatonic, Polytonal, Harmonic Textures, Consonance. The melodies have quite long-breathed continuity. The orchestration is resourceful, clear, well-knit. An impression of largeness and the absence of morbidness, suggest Harris' Western origin and his years spent in the open. Excellent are the organic developments. (Too many other composers say their piece in episodes.) His third symphony finds Harris in possession of ampler ideas and more convincing utterance than appeared in his previous symphony done in 1935.

Randall Thompson's example (1931) offers no "program" with the score, but he says that he "wished merely to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness." His intent is achieved successfully. The flavor is idiomatically American, but without rhythmic overuse of percussion. Especially the first movement features syncopation. The short Largo has a lovely subject, expressively set forth. A capricious scherzo precedes the healthy, vigorous and strongly native finale. There are traces of aristocratized blues and jazz throughout this symphony of free, unaffected and mostly joyous expression.

In the Piston concertino, Jesus Maria Sanroma furnished scintillant and knowing pianism as the soloist, and won a resounding personal ovation. The composer as well as Messrs. Harris and Thompson were present and took bows on the stage.

Unfortunately press hour for the MUSICAL COURIER is at hand, and discussion of the matinee concert must be deferred until the next issue.

(Continued on page 44)

Buck Flays Leaders Who Ban U. S. Works

Conductors of American orchestras who fail to give scores by American composers a hearing were denounced by President Gene Buck, of the American Society of Composers, Authors and Publishers at a luncheon of the New York State Federation of Music Clubs on Nov. 17, at the Hotel Great Northern.

"We brag about our money, our bridges, politicians, and statesmen, but we are reluctant to talk about American music, something we ought to be proud of," President Buck declared. He cited Arturo Toscanini's tour, in 1929, of Europe with the New York Philharmonic Orchestra when this conductor, he said, "did not play one American work." Mr. Buck styled as the "toughest thing we are up against" the fact that conductors refuse to play American composers' works and assailed this form of "snobbishness."

Mr. Buck spoke of the work done in the light opera field by American composers and he also praised swing music pointing out that "22,000,000 children love swing and are learning the masters through swing music although the melody is carried in a drum pot."

Mr. Buck assailed the boards of directors of orchestras, whom he characterized as "newborn rich people in the hands of subtle gentlemen who tell them what to play" and concluded by making a plea for audiences to support American composers and American works.

"When an American gets a hearing, write to the Philharmonic to play it again," he said.

On motion of Mrs. Edmund H. Cahill, President of the Federation, the members pledged themselves to support Mr. Buck's plea.

George Engles, managing director of NBC Artists Service subsequently took issue with Mr. Buck and cited Walter Damrosch's "hundreds of performances of American compositions."

Lotos Club Honors Koussevitzky

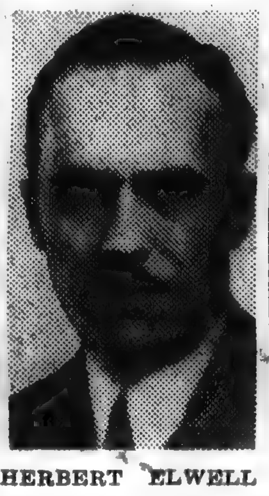
The Lotos Club of New York is tendering a dinner to Serge Koussevitzky on Dec. 2, in recognition of his eminent services to the cause of American music through that conductor's programming of many works by our composers. The guest of honor will be eulogized by Chancellor Chase (president of the Lotos Club), Walter Damrosch, Charles O'Connell, Olin Downes and Dr. Louis Anspacher. With Leonard Liebling as master of ceremonies, a musical program follows the dinner, which is expected to be attended by about 300 members and guests.

THIS CLIPPING FROM
CLEVELAND, O.
PLAIN DEALER
DEC 10 1939

Boston Symphony Orchestra Under Serge Koussevitzky Appears Here Friday Night

BY Herbert Elwell

THE Boston Orchestra under its famed conductor, Dr. Serge Koussevitzky, again visits Cleveland this week, appearing at Public Music Hall Friday night as the third event of the Cleveland Concert Course managed by Mrs. Emil Brudno and sponsored by the Cleveland Museum of Art.


HERBERT ELWELL

The return of this great orchestra, which last season brought cheers from a packed house here, marks a red-letter day in the local music season. The fact that Cleveland offers hospitality to this visiting orchestra is a sign of liberality and musical advancement. There may have been a time when the Boston Orchestra could have filled a hall here on its reputation alone. Curiosity to see and hear one of the world's greatest orchestras would have been a sufficiently strong motive for drawing out a large audience.

Today the picture has changed to the extent that this orchestra is now welcomed not merely because of its name but because 21 years of local symphonic music has developed a musical public capable of appreciating and enjoying the best in symphonic performance. The result is that when the Boston Orchestra comes here now it is greeted with enthusiasm that is based on real understanding of its high merit.

Anyone who was close enough to see the smile on Dr. Koussevitzky's face during the uproar at the end of his last year's concert here knows how he and his men felt about the reception they got. They were pleased beyond words at the intelligent, sympathetic response. And this is a pretty good guarantee that they again will give of their best. Cleveland is lucky to be included in their itinerary, for they travel only one week in the year.

The program contains works familiar to all symphonygoers. The opening "Jupiter" Symphony of Mozart and Tschaikowsky's Fourth which closes the program is first grade as well as first rate material, and sure box office. Debussy's "Afternoon of a Faun" and the Orchestral Fragments from Ravel's ballet, "Daphne and Chloe" rank only second in tabulations of the relative popularity of symphonic works, and both are masterpieces.

110 Players

The appearance of the Boston Orchestra here should be an inspiration and an incentive to higher achievement for local music. There is no reason, except one, why our own orchestra cannot aspire to and achieve equality with this big league organization. The thing that prevents the Cleveland Orchestra at present from being considered in the same category is size. The Boston Orchestra has 110 players. We have 81. Of the Boston's 110, 67 are strings. Our own string section totals 54 men, two of which double on percussion.

With this small number of strings we cannot compete with Boston, Philadelphia, Chicago or even Cincinnati, which has 60 string players. In size we are definitely in a class with the minor league orchestras such as Kansas City with 52 strings, Washington 51 and Detroit 52. Something should be done about it.

A large string section is necessary to balance the heavy scoring for brass that has been the fashion since the days of Wagner. The music of Haydn, Mozart and other Eighteenth Century composers can be creditably presented with fewer strings, because they wrote lightly for the other choirs. But when a small string choir is asked to balance trombones, tuba, contra bassoon, wood winds in threes instead of twos, and eight instead of two horns, as is frequently the case in modern scoring, the strings push for all they are worth and the result is a hard, metallic tone. This is too frequently the case with the Cleveland Orchestra which does its best under the obvious handicap. This situation easily could be remedied by the addition of about ten more strings. And the Cleveland Orchestra could then play New York engagements with a degree of success that would immeasureably increase its prestige. The Boston Orchestra appears about six times annually in New York.

"Twilight" Today

The third in the series of popular "twilight" concerts by the ~~Cleveland~~ Orchestra under the direction of the associate conductor, Rudolph Ringwall, will be played in Severance Hall this afternoon at 5. Ringwall has chosen the following program: Overture to "Sakuntala" by Goldmark, two movement from Rimsky-Korsakoff's Symphonic Suite, "Sheherazade," Dvorak's Slovanic Dance No. 1, Entr'acte from "Khovantchina" by Moussorgsky and Chabrier's Rhapsody, "Espana."

Next Sunday afternoon at 4 the Cleveland Orchestra under Dr. Rodzinski will present the renowned Metropolitan Opera tenor, Giovanni Martinelli, in the second of a series of gala, all-star popular concerts at popular prices in Public Auditorium. The program will consist mainly of works by well-known Italian composers, Rossini, Puccini, Ponchielli, Verdi and Mascagni.

Brownlee With Singers

John Brownlee will be remembered as the Australian baritone who scored a distinct hit here last spring with the Metropolitan Opera. He will be soloist with the Singers Club under Boris Goldovsky at their concert in Severance Hall Tuesday night.

Brownlee's operatic career began with encouragement from Dame Nellie Melba, who was also an Australian. His debut was made in Paris and less than three years later, 1926, he sang opposite Melba at her farewell appearance in Covent Garden. Brownlee has since sung with the opera companies of Brussels, Antwerp, Monte Carlo, Barcelona, Buenos Aires, Rio de Janeiro and Montevideo. He recently made a round-the-world tour in opera and concert.

He will be heard in a modern French group and a Mozart group, and will sing with the club in excerpts from Berlioz's "Damnation of Faust" and in Vaughan Williams' "Fantasia on Christmas Carols." The club opens with Beethoven's "Creation's Hymn," to be followed with numbers by Carissimi, Morley and Purcell. A novelty on the program is a Tarantella by Randall Thompson, recently appointed head of the Curtis Institute of Music in Philadelphia.

"Beggar's Opera" at Reserve

Students of music and the theater in Western Reserve University are collaborating for a production of "The Beggar's Opera" at Eldred Hall, which will open Tuesday night and run through next Sunday. "The Beggar's Opera," written by John Gay in 1728, is one of the oldest and most renowned of ballad operas. It has a political as well as artistic history. It has delightful tunes and witty dialog that sounds contemporary even today. Nagel Playfair's revival of it with Gordon Craig's sets at the Hammersmith Theater in London ran for four years.

The cast includes Howard Feiten, Haline McGugin, William Boehm, Ilona Herman, Alvin Beck, Elizabeth Wilson, William Rosenfield, Harvey Rowe, Yvonne Danielson, Carol Garden and Ann Jones. Miriam Cramer is in charge of the dances. Ralph Richey has designed settings and costumes. Barclay S. Leathem is supervising theatrical direction by Nadine Miles, and F. Karl Grossman directs the music, with Gerard and Marie Gentile in charge of scenes and costumes.

Oberlin Concerts

The Oberlin Conservatory Musical Union and the Conservatory Orchestra, totaling 290 student musicians under Prof. Maurice Kessler, will present a joint concert at Finney Chapel, Oberlin, this evening at 7:30. There will be eleven soloists in a program that includes Bach's Cantata based on Luther's chorale, "Ein Feste Burg Ist Unser Gott;" the Adagio from the string quintet of Anton Bruckner, and the latter's "Te Deum Laudamus."

Some 70 stage seats already sold for the Marian Anderson recital at Finney Chapel, Oberlin, have had to be returned for a refund because of an established policy of Miss Anderson which the Oberlin Conservatory was not informed of before the seats were sold.

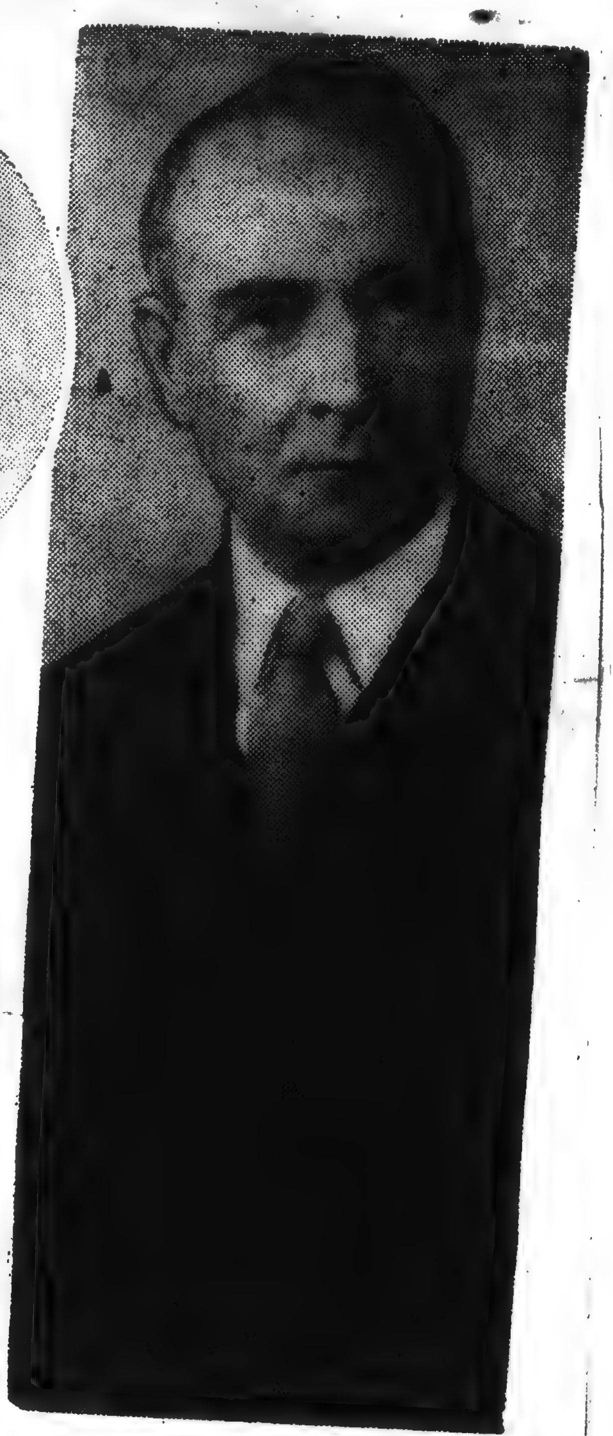
Rubenstein Performs

Beryl Rubinstein, distinguished Cleveland pianist, will participate as guest artist on the program of the donor reception of the Cleveland Chapter of Hadassah Wednesday evening at 8:30 at Hotel Cleveland. Maurice Goldman, former choirmaster at Euclid Avenue Temple who has returned from Hollywood, will sing the traditional Chanukah (a Jewish holiday) chants during the ceremony of the kindling of the lights. The guest speaker is Emil Lengyel, foreign correspondent of the New York Times.

Stars of the Week in Music

ILONA HERMAN

JOHN BROWNLEE


Underwood & Underwood
SERGE KOUSSEVITZKY

BERYL RUBINSTEIN

CARLTON BULLIS

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

DEC 30 1939

Stravinsky To Be Center Of Big Program

BOSTON—That very provocative composer, Igor Stravinsky, is to be the centre of a provocative program arranged by Dr. Serge Koussevitzky, who thereby keeps up his reputation for originality in building programs. According to today's issue of the Boston Symphony Concert Bulletin, Stravinsky's much-discussed "Capriccio for Orchestra with Piano Solo" is to be thrust by Koussevitzy between the delightful one-hundred-and-forty-year - old First Symphony of Beethoven, and Cesar Franck's melodious and widely popular Symphony in D-Minor, written fifty years ago. This will be done at the extra concerts in Symphony Hall on Monday night, and Tuesday at three o'clock ("Commuters' Matinee").

Why put the work of the obstreperous modernist, Stravinsky, in such apparently incongruous company—between such innocent, old-fashioned, favorites—with Jesus Sanroma, ace of modernist pianists, as soloist?

Inquiry divulged that Beethoven in 1800, and Franck in 1889, were accorded about the same sort of disappreciation as some listeners show for Stravinsky today. Hence, Koussevitzky's program plot offers the hint that, given time, Stravinsky's "Capriccio" may win such a reversal of bitterness among audiences as, in the cases of Beethoven and Franck, resulted in high popularity today for the two symphonies on the same program.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

DEC 31 1939

Russian Guest Conductor For Boston Symphony

NEW YORK, Dec. 30 (UP).—Nicolai Malko, Russian conductor, will make his American debut as guest conductor of the Boston Symphony Orchestra for the series from Jan. 15 to 22. Malko is well known in Europe, where he is permanent conductor of the Copenhagen symphony.

WORLD AFFAIRS
WASHINGTON, D.C.
DEC., 1939

THIS CLIPPING FROM
WASHINGTON, D. C.
POST
DEC 31 1939

"Music, a Democratic Art"

By HOWARD HANSON

(Dr. Hanson, National Chairman of National Committee for Music Appreciation, is Director of the Eastman School of Music at the University of Rochester.—Editor.)

AT CERTAIN TIMES in the development of a state or of a culture it becomes both wise and necessary to take inventory, to take stock of accomplishments, to record both our failures and our successes and to attempt to guide our plans for a productive future. In music this is as necessary as in any other field of human endeavor. It is perhaps particularly pertinent now that conditions in the world at large seem to demand that the Western Hemisphere assume a leadership in the arts which has formerly been the responsibility of Europe.

Since music is the one field in which I feel somewhat slightly qualified to speak, I shall attempt to make some estimate of our status in the new era in which we now find ourselves. For the sake of a broad evaluation we might divide the field into four large subdivisions — professional performance, creative development, education and general public participation and appreciation.

I

We do not run any great danger of appearing unduly nationalistic if we frankly admit that in the field of performance we are already assuming leadership. Fifty years ago we had in this country only a few struggling orchestras, not necessarily professional in character and some probably of dubious technical proficiency. Today the American symphony orchestras are undoubtedly the best in the world, a fact to which I feel sure any conductor who has conducted both in the United States and Europe will freely subscribe. It is not too much to say that orchestras such as the Boston Symphony, the NBC Symphony, the Philadelphia Symphony and the New York Philharmonic-Symphony Orchestras do not today exist in Europe, nor have they existed for some time. The fact that our own orchestras number many foreign-born musicians need not concern us as these m too, are Americans, having chosen this cou try as the land in which they wish to pra tise their profession. Then, too, into the splendid orchestras are going every y young American musicians who are prov themselves entirely capable of carrying and forward these great traditions.

Our ventures into the fields of chamb music and the solo virtuoso are prov equally successful, though there is still dearth of opportunity for young Ameri conductors.

In the field of opera we have been successful—but for financial, or per social, rather than artistic reasons. T there are innumerable gifted singers the ter of young artists amply proves. Whet the hybrid form of opera will ever rec the same attention as has been given symphony is a matter for prophecy in wh I shall not indulge.

II

The development of creative talent is rather slower and more difficult task tha the development of performing organ tions or individuals. In this country th development has been slow due partially t a lack of opportunity for the young com poser and partially to a curious snobbish ness which has obtained in the art strange feeling that anything creative mus come from abroad and that anything "hom grown" must necessarily be inferior. Thi is not strange. Rather it is a consta recurring phenomenon in music history. the late sixteenth century Europe took musical cue from Italy. England was pr diced against its own music, preferrin music of the French court. The F preferred the ballets and operas of Later the whole musical world took its from Germany and later again from R

Now, however, the pendulum seems

54

wly swinging to a point where Americans becoming interested in the music of ir own composers, and the snobbishness ich militated against the natural growth our own art is very rapidly vanishing. examples of which I might quote the two- Festival of American Symphonic Music ented by Dr. Serge Koussevitzky and Boston Symphony Orchestra early in ober and, simultaneous with this, the en-day Festival of American Music in York, which included orchestras from ny Goodman to the New York Philmonic-Symphony and music from Irving lin to Roy Harris. In this connection ight also mention the significant remark Dr. Koussevitzky that the best contemrary music is now being created in the ted States.

III

I am not, therefore, belittling either our velopment as a nation of performers or ators when I state that, in my opinion, greatest work—greatest because it has n successful on a scale never dreamed of ore in the history of the world's music— been in the field of music education and ticularly education in the public schools. do not know whether or not the maity of readers realize that this musical velopment in the public schools of our ntry is unique in the whole world. It is mocratic education on a scale and of a ality never before dreamed of. I have rd performances of symphonic music by h school orchestras which sounded almost e major symphony orchestras. I recall a rformance of Rimsky-Korsakoff's *Span- Caprice* played by the High School Orestra at Ottawa, Kansas, which was a rvel of technical and musical proficiency. recall the same sort of playing by an orestra from a small town in Iowa. The se Technical High School of Chicago asts a symphony orchestra which would the pride of any city; and Cleveland, hio, has three similar orchestras all comting with each other with a verve usually ssociated with the football field or the seball diamond.

Anyone who could listen to these orches as or to such an organization as the Naonal Music Camp Symphony of Interchen, Michigan, and feel that there is any earth of talent in America must have both of his ears securely stopped and his mind tightly closed.

IV

There is, therefore, in this country a wealth of performing talent both professional and amateur and a wealth of creative talent. What is the other side of the picture? What is the status of the large group of people for whom our composers write their music and for whom our singers and players perform their songs and their symphonies? For we must admit, I believe, that, at least for a long time to come, the great majority of our public will participate in music passively rather than actively, as listeners and appreciators rather than as creaters or performers.

Here, too, the picture is rapidly changing. I believe that we must admit that the early part of the twentieth century showed a dangerous development toward the complete professionalization of music and the service of this group for a small and limited audience. The great orchestras were the property of a very few and their operation benefited the great mass of people only to a very small extent.

The advent of radio brought about a change so radical that I doubt if many of us even yet realize how important the change is. Almost in a moment radio changed music from an aristocratic to a democratic art. The Metropolitan Opera Association is no longer the property of a small number of Americans in and around New York City but belongs to the entire radio public of millions. The NBC Symphony is essentially an orchestra for America even though millions of its most ardent fans may never see it. A Brahms Symphony is no longer an appurtenance of Carnegie Hall. It is equally welcomed in the farmhouse miles from the nearest population center.

The phonograph and the record accompany the radio in its work of spreading the democracy of music. The radios are the scout troups; the phonographs follow through, consolidate and educate. Whereas the radio gives us a fleeting glimpse of many beauties, the phonograph allows us to concentrate upon one until it becomes our own. In music, not unlike other arts, we like what we know and understand, and great music once become familiar has that rare quality of unfolding new beauties upon repetition

---

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
DEC 27 1939

LOPATNIKOFF SYMPHONY

Koussevitzky added another "first performance" in Boston last week—of the Second Symphony by Nikolai Lopatnikoff, a composer in his early thirties, who is Russian by birth. His family went to Finland after the revolution and there, at Helsinki, Lopatnikoff finished his education. He has lived and worked subsequently in Berlin and London and only last April made his home in New York. Engineering was his major subject at college and his knowledge of structure and material seems to have aided him greatly in his building of music.

Lopatnikoff's music holds the attention and one gets the impression that here is a composer of great originality who is aware that all the possibilities of the diatonic scale are not yet exhausted. His tunes may be followed by do, re, mi. They are short and the kind one remembers. His knowledge of counterpoint is never obtrusive and his orchestration is so skillful that never does a theme become obscured by thickness of instrumental sound. His choice of instruments may in a measure account for this effect. Two flutes and a piccolo are used instead of three flutes. To the two clarinets a bass clarinet is added, to the oboes, an English horn, and to the bassoons, a contra-bassoon. Melodies are sung in octaves for reinforcement. Rhythmically, his music has a strong pulse with as much variety, in a modern way, as the music of Brahms.

This Symphony No. 2 has the usual four movements not too conventional in form. A march rhythm, well punctuated by percussion, marked the opening allegro. For sheer beauty, the allegretto overshadowed the remainder of the work. Suave reed voices discoursed agreeably over an accompaniment of pizzicato strings which were delicately imaginative. The andante was decidedly lyric and the final allegro came swiftly back to the strong rhythm of the opening movement.

Lopatnikoff has an abundance of dissonance but of a sort which says something. His sinewy horizontal line of writing is suggestive of a suspension bridge. Perhaps here is the musician who can take modern music over the depths of polytonality, atonality, 12-tone scales and all the rest of the experimental torrents to a safe shore and a fresh start. In a long time, we have not felt so hopeful about the state of new music.

R. T.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
DEC 31 1939

EXTRA SYMPHONY CONCERTS THIS WEEK

(Special to The Lowell Sunday Telegram.)

BOSTON, Dec. 29.—That very provocative contemporary composer, Igor Stravinsky, is to be the centre of a program provocatively schemed by Dr. Serge Koussevitzky, who excels in that knack. The occasion, it was announced in today's issue of the Boston Symphony Concert Bulletin, is to be the extra concert in Symphony Hall on Monday night, Jan. 1, with a repetition on Tuesday at three o'clock—"the Commuters' Matinee."

Koussevitzky will present Stravinsky's "Capriccio for Orchestra, with Solo Piano" between the one-hundred-and-forty-year-old First Symphony of Beethoven, and the fifty-year-old D Minor Symphony of César Franck.

Concertgoers today are charmed with the pleasing old-fashionedness of Beethoven's First Symphony, and the chromatic melodiousness of Franck's. But when the "Capriccio" was revived recently by Stravinsky himself, audiences and critics more or less restricted their admiration to the prowess of the soloist, Jesus Sanroma, the young ace of modernist pianists who again will play the solo on Monday and Tuesday. Laudation of the pianist ran very high.

A little investigation made Koussevitzky's apparently mismated program seem arranged quite to the point. Beethoven in 1800, and Franck in 1889 met with about the same sort of sweeping misappreciation as Stravinsky in 1939. Koussevitzky is offering the hint in this program that since time has seen the original adverse decisions swerve to popularity for the two symphonies, the same thing may be in store for the "Capriccio" with [illegible] [illegible]rings.

[illegible] obligation to be pontifical to a certain extent, for the musical [illegible] looks to us for opinions with which it can either agree or disagree. Often this public does not know exactly what it does think about an unfamiliar work, and it wants help in making up its mind. It is our [illegible] as servants of this public to be helpful in the measure of [illegible].

[illegible] complaint is, and has been for many years, that we are not more frequently called upon for judgments on American music. Unfamiliar American works, new or old, are rare oases in the wearisome waste of a standardized repertoire. It is against this standardization that the A. G. A. might wage a vigorous campaign. The way to keep the musical public mentally alert is not to deaden its mind with repetitions of music that it has known ever since it began to listen, but to give it fresh materials upon which to exercise its wits.

Musicians themselves, from orchestral conductors to recitalists, are responsible for the limited opportunities which the American public has for hearing what American composers have done and are doing. Conductors might be asked to give us not only symphonies by Howard Hanson, Harl McDonald and Daniel Gregory Mason, but also symphonies by John Knowles Paine, William Wallace Gilchrist and William Henry Fry. Pianists might be asked why they do not forget Chopin and Liszt for a while and play the sonatas of Edward MacDowell; singers might be reminded of the songs of Clayton Johns and Margaret Ruthven Lang; and all recitalists might be advised to look at the lists of contemporary American works awaiting their attention.

WORLD AFFAIRS
WASHINGTON, D.C

5+

as an old friend reveals new qualities which endear him more to us as the years pass.

V

This unfolding of the aesthetic and spiritual joy of music to everyone who has ears to hear and a heart to understand is to me the democratization of music.

It is, therefore, with particular pleasure that I take this opportunity of paying my respects to all laboring for music appreciation. For out of their efforts will come many by-products, greater and more understanding audiences, greater numbers of amateurs led from passive to active participat in music, finding that joy which comes those who learn to make music for th selves, and, last, greater numbers of ev day Americans who have caught at lea glimpse of the spiritual sustenance w great music can afford.

Surely in these days of strain, of hatred and suspicion, the great art of m is more necessary than ever before. F can lift men above strife and bring t peace, it can replace suspicion with und standing, ugliness with beauty, and b to men not hatred but love.

Interparliamentary Union Oslo Jubilee Conference

(Thirty-fifth Interparliamentary Conference)

August 15-19, 1939

By ARTHUR DEERIN CALL

WHEN on that fair summer day in Oslo, Norway's charming capital city, the Thirty-fifth Conference of the Interparliamentary Union ended its labors, Europe was just fourteen days from the outbreak of war. Before adjournment the members of the Conference, over 350 in number and representing twenty-two parliaments—of Europe, America and the Far East—solemnly sensed the gravity of the situation. On that final day, by a unanimous vote, they sent a telegram reminding all the Powers of the obligations which they had assumed with a view to the settlement of their differences by means of conciliation and arbitration. The telegram closed by urging them to spare no effort to bring about the settlement of their international disputes in a spirit of justice and good will, and to resort in full confidence to those peaceful methods for the success of which the Union was created. War came. Yet the values in that Oslo Conference remain, sure to play their honest part in the long struggle of the friends of law and order for the nations. "As for the Union as a whole," writes Count de Wiart, "it is important that it should at all events study how b it may preserve and use for the gene good the contacts which it has establish the aspirations which it represents, and sum-total of experience and enthusiasm sulting from its half-century of activity. The Interparliamentary Union stood test of the war from 1914 to 1918. It keep its torch alight in the present tempe

I

The Interparliamentary Union devot its first session, August 15, to a fitting servance of the fact that there had been fi years since its first conference, held in t City of Paris back in 1889. The form ceremonies of that beautiful morning we held in the Aula of the University of Os in the presence of His Majesty the Kin of His Highness the Crown Prince, and an appreciative audience of delegates a invited guests that filled the large aud torium.

The morning's program opened with march—*Sigurd Jorsalafar* by Edward Grie played by the Philharmonic Orchestra

---

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

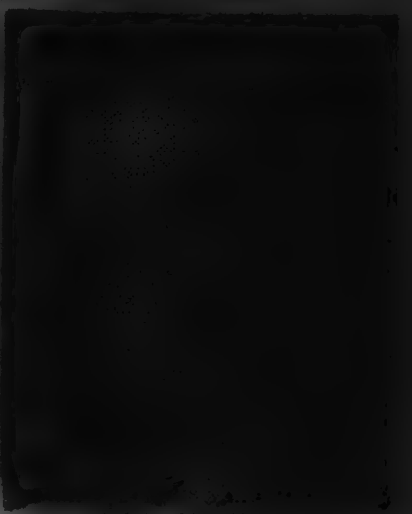
DEC 31 1939

Composers Say Critics Neglect Native Music

American Composers Alliance Alleges That Home Works Are Treated With Coolness, Indifference and Faint Praise

By Ray C. B. Brown.

In keeping with the spirit of the times, a state of undeclared war exists between the American Composers Alliance and the principal music critics on New York newspapers, with the offensive coming from the composers. It seems that the trouble arose from the reviews of two recent all-American concerts played by the Boston Orchestra in New York, and the immediate reaction of the A. C. A. was a letter from the investigation committee to the membership.



RAY C. B. BROWN.

The gist of the message was this: "There is a long record of misstatements, off-handedness, lack of interest about American music on the part of the daily press which we can change by a consistent campaign of protest to the papers, demanding more space, more information and more intelligent reviews for American composers. To be effective, this action must be taken by all members individually, and by as many friends as can be persuaded to do likewise."

The letter states that, even before Dr. Koussevitzki's performances, two of the critics began questioning their value and dampening audiences' enthusiasm. "After these concerts were over, the same doubts and reserves were noticeable in the daily columns, where the critics never fail to consider American music as being of less importance than that of almost any other nation. The comments, forced out of the unwilling critics by the prestige of the Boston Orchestra, are much more favorable and sympathetic than is usually the case."

One of the individual letters of protest, from Edward Kurtz, head of the music department of Iowa State Teachers College, was published in the Times and the Sun, and answered by Olin Downes and Oscar Thompson. Both these critics found in Mr. Kurtz's armor the same weak point in his statement that "the Romantic Symphony of Howard Hanson is just as worthy a work, in my opinion, as the Cesar Frank symphony." Through that little phrase "in my opinion" the critics thrust their rapiers, saying in effect: "Your opinion is yours and my opinion is mine, and who is to choose between them?" Their major defense, however, was a flat denial of aloofness toward American music just because it is American, and an assertion of fair play toward all American composers who produce works worthy of praise.

Judging from the one review of these concerts which came to my notice, my symphanies are with the A. C. A., for the comments on compositions by Edward Burlingame Hill, Howard Hanson, Arthur Foote and Walter Piston were evasive, noncommittal and excessively wordy in saying nothing of real import. A critic should have the courage of his convictions; if he does not like a work he should say so definitely and give the reasons why, and if a work pleases him he should be just as emphatic in his endorsement. The American composer does not ask to be ranked with the acknowledged old masters of the craft, but for a reasoned consideration of his music. He asks, as Bernard Rogers put it in a letter to the Times, "for criticism that proves the case, for or against."

We critics, each and every one of us, have a very simple duty to perform as best we can: To appraise honestly and frankly whatever new music comes to our hearing. None of us, I believe, flatters himself that his verdict is so infallible as to be conclusive, or that it sways public opinion as the moon moves the ocean tides. That would be the height of egotistic folly. Nevertheless, our status as critics carries with it the obligation to be pontifical to a certain extent, for the musical public looks to us for opinions with which it can either agree or disagree. Often this public does not know exactly what it does think about an unfamiliar work, and it wants help in making up its mind. It is our [illegible] as servants of this public to be helpful in the measure of [illegible].

[illegible] complaint is, and has been for many years, that we are not more frequently called upon for judgments on American music. Unfamiliar American works, new or old, are rare oases in the wearisome waste of a standardized repertoire. It is against this standardization that the A. C. A. might wage a vigorous campaign. The way to keep the musical public mentally alert is not to deaden its mind with repetitions of music that it has known ever since it began to listen, but to give it fresh material upon which to exercise its wits.

Musicians themselves, from orchestral conductors to recitalists, are responsible for the limited opportunities which the American public has for [illegible] American composers have done and are doing. Conductors might be asked to give us not only symphonies by Howard Hanson, Harl McDonald and Daniel Gregory Mason, but also symphonies by J[illegible] Paine, William Wallace Gilchrist and William Henry Fry. Pianists might be asked why they do not forget Chopin and Liszt for a while and play the sonatas of Edward MacDowell; singers might be reminded of the songs of Clayton Johns and Margaret Ruthven Lang; and all recitalists might be advised to look at the lists of contemporary American works awaiting their attention.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

DEC 27 1939

LOPATNIKOFF SYMPHONY

Koussevitzky added another "first performance" in Boston last week—of the Second Symphony by Nikolai Lopatnikoff, a composer in his early thirties, who is Russian by birth. His family went to Finland after the revolution and there, at Helsinki, Lopatnikoff finished his education. He has lived and worked subsequently in Berlin and London and only last April made his home in New York. Engineering was his major subject at college and his knowledge of structure and material seems to have aided him greatly in his building of music.

Lopatnikoff's music holds the attention and one gets the impression that here is a composer of great originality who is aware that all the possibilities of the diatonic scale are not yet exhausted. His tunes may be followed by do, re, mi. They are short and the kind one remembers. His knowledge of counterpoint is never obtrusive and his orchestration is so skillful that never does a theme become obscured by thickness of instrumental sound. His choice of instruments may in a measure account for this effect. Two flutes and a piccolo are used instead of three flutes. To the two clarinets a bass clarinet is added, to the oboes, an English horn, and to the bassoons, a contra-bassoon. Melodies are sung in octaves for reinforcement. Rhythmically, his music has a strong pulse with as much variety, in a modern way, as the music of Brahms.

This Symphony No. 2 has the usual four movements not too conventional in form. A march rhythm, well punctuated by percussion, marked the opening allegro. For sheer beauty, the allegretto overshadowed the remainder of the work. Suave reed voices discoursed agreeably over an accompaniment of pizzicato strings which were delicately imaginative. The andante was decidedly lyric and the final allegro came swiftly back to the strong rhythm of the opening movement.

Lopatnikoff has an abundance of dissonance but of a sort which says something. His sinewy horizontal line of writing is suggestive of a suspension bridge. Perhaps here is the musician who can take modern music over the depths of polytonality, atonality, 12-tone scales and all the rest of the experimental torrents to a safe shore and a fresh start. In a long time, we have not felt so hopeful about the state of new music.

R. T.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

DEC 31 1939

EXTRA SYMPHONY CONCERTS THIS WEEK

(Special to The Lowell Sunday Telegram.)

BOSTON, Dec. 29.—That very provocative contemporary composer, Igor Stravinsky, is to be the centre of a program provocatively schemed by Dr. Serge Koussevitzky, who excels in that knack. The occasion, it was announced in today's issue of the Boston Symphony Concert Bulletin, is to be the extra concert in Symphony Hall on Monday night, Jan. 1, with a repetition on Tuesday at three o'clock—"the Commuters' Matinee."

Koussevitzky will present Stravinsky's "Capriccio for Orchestra, with Solo Piano" between the one-hundred-and-forty-year-old First Symphony of Beethoven, and the fifty-year-old D Minor Symphony of César Franck.

Concertgoers today are charmed with the pleasing old-fashionedness of Beethoven's First Symphony, and the chromatic melodiousness of Franck's. But when the "Capriccio" was revived recently by Stravinsky himself, audiences and critics more or less restricted their admiration to the prowess of the soloist, Jesus Sanroma, the young ace of modernist pianists who again will play the solo on Monday and Tuesday. Laudation of the pianist ran very high.

A little investigation made Koussevitzky's apparently mismated program seem arranged quite to the point. Beethoven in 1800, and Franck in 1889 met with about the same sort of sweeping misappreciation as Stravinsky in 1939. Koussevitzky is offering the hint in this program that since time has seen the original adverse decisions swerve to popularity for the two symphonies, the same thing may be in store for the "Capriccio" with enough hearings.

WORLD AFFAIRS
WASHINGTON, D.C

216 5 +

World Affairs, *December*, 19

as an old friend reveals new qualities which endear him more to us as the years pass.

V

This unfolding of the aesthetic and spiritual joy of music to everyone who has ears to hear and a heart to understand is to me the democratization of music.

It is, therefore, with particular pleasure that I take this opportunity of paying my respects to all laboring for music appreciation. For out of their efforts will come many by-products, greater and more understanding audiences, greater numbers of amateurs led from passive to active participat in music, finding that joy which comes those who learn to make music for the selves, and, last, greater numbers of ever day Americans who have caught at least glimpse of the spiritual sustenance which great music can afford.

Surely in these days of strain, of war, hatred and suspicion, the great art of music is more necessary than ever before. For can lift men above strife and bring the peace, it can replace suspicion with unde standing, ugliness with beauty, and bri to men not hatred but love.

Interparliamentary Union Oslo Jubilee Conference

(Thirty-fifth Interparliamentary Conference)
August 15-19, 1939

By **ARTHUR DEERIN CALL**

WHEN on that fair summer day in Oslo, Norway's charming capital city, the Thirty-fifth Conference of the Interparliamentary Union ended its labors, Europe was just fourteen days from the outbreak of war. Before adjournment the members of the Conference, over 350 in number and representing twenty-two parliaments—of Europe, America and the Far East—solemnly sensed the gravity of the situation. On that final day, by a unanimous vote, they sent a telegram reminding all the Powers of the obligations which they had assumed with a view to the settlement of their differences by means of conciliation and arbitration. The telegram closed by urging them to spare no effort to bring about the settlement of their international disputes in a spirit of justice and good will, and to resort in full confidence to those peaceful methods for the success of which the Union was created. War came. Yet the values in that Oslo Conference remain, sure to play their honest part in the long struggle of the friends of law and order for the nations. "As for the Union as a whole," writes Count de Wiart, "it is important that it should at all events study how best it may preserve and use for the general good the contacts which it has established, the aspirations which it represents, and the sum-total of experience and enthusiasm resulting from its half-century of activity. The Interparliamentary Union stood the test of the war from 1914 to 1918. It will keep its torch alight in the present tempest."

I

The Interparliamentary Union devoted its first session, August 15, to a fitting observance of the fact that there had been fifty years since its first conference, held in the City of Paris back in 1889. The formal ceremonies of that beautiful morning were held in the Aula of the University of Oslo in the presence of His Majesty the King, of His Highness the Crown Prince, and of an appreciative audience of delegates and invited guests that filled the large auditorium.

The morning's program opened with a march—*Sigurd Jorsalafar* by Edward Grieg, played by the Philharmonic Orchestra of

---

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

DEC 31 1939

Composers Say Critics Neglect Native Music

American Composers Alliance Alleges That Home Works Are Treated With Coolness, Indifference and Faint Praise

By Ray C. B. Brown.

In keeping with the spirit of the times, a state of undeclared war exists between the American Composers Alliance and the principal music critics on New York newspapers, with the offensive coming from the composers. It seems that the trouble arose from the reviews of two recent all-American concerts played by the Boston Orchestra in New York, and the immediate reaction of the A. C. A. was a letter from the investigation committee to the membership.

The gist of the message was this: "There is a long record of misstatements, off-handedness, lack of interest about American music on the part of the daily press which we can change by a consistent campaign of protest to the papers, demanding more space, more information and more intelligent reviews for American composers. To be effective, this action must be taken by all members individually, and by as many friends as can be persuaded to do likewise."

RAY C. B. BROWN.

The letter states that, even before Dr. Koussevitzki's performances, two of the critics began questioning their value and dampening audiences' enthusiasm. "After these concerts were over, the same doubts and reserves were noticeable in the daily columns, where the critics never fail to consider American music as being of less importance than that of almost any other nation. The comments, forced out of the unwilling critics by the prestige of the Boston Orchestra, are much more favorable and sympathetic than is usually the case."

One of the individual letters of protest, from Edward Kurtz, head of the music department of Iowa State Teachers College, was published in the Times and the Sun, and answered by Olin Downes and Oscar Thompson. Both these critics found in Mr. Kurtz's armor the same weak point in his statement that "the Romantic Symphony of Howard Hanson is just as worthy a work, in my opinion, as the Cesar Frank symphony." Through that little phrase "in my opinion" the critics thrust their rapiers, saying in effect: "Your opinion is yours and my opinion is mine, and who is to choose between them?" Their major defense, however, was a flat denial of aloofness toward American music just because it is American, and an assertion of fair play toward all American composers who produce works worthy of praise.

Judging from the one review of these concerts which came to my notice, my symphanies are with the A. C. A., for the comments on compositions by Edward Burlingame Hill, Howard Hanson, Arthur Foote and Walter Pison were evasive, noncommittal and excessively wordy in saying nothing of real import. A critic should have the courage of his convictions; if he does not like a work he should say so definitely and give the reasons why, and if a work pleases him he should be just as emphatic in his endorsement. The American composer does not ask to be ranked with the acknowledged old masters of the craft, but for a reasoned consideration of his music. He asks, as Bernard Rogers put it in a letter to the Times, "for criticism that proves the case, for or against."

We critics, each and every one of us, have a very simple duty to perform as best we can: To appraise honestly and frankly whatever new music comes to our hearing. None of us, I believe, flatters himself that his verdict is so infallible as to be conclusive, or that it sways public opinion as the moon moves the ocean tides. That would be the height of egotistic folly. Nevertheless, our status as critics carries with it the obligation to be pontifical to a certain extent, for the musical public looks to us for opinions with which it can either agree or disagree. Often this public does not know exactly what it does think about an unfamiliar work, and it wants help in making up its mind. It is our privilege as servants of this public to be helpful in the measure of our ability.

My complaint is, and has been for many years, that we are not more frequently called upon for judgments on American music. Unfamiliar American works, new or old, are rare oases in the wearisome waste of a standardized repertoire. It is against this standardization that the A. C. A. might wage a vigorous campaign. The way to keep the musical public mentally alert is not to deaden its mind with repetitions of music that it has known ever since it began to listen, but to give it fresh material upon which to exercise its wits.

Musicians themselves, from orchestral conductors to recitalists, are responsible for the limited opportunities which the American public has for hearing what American composers have done and are doing. Conductors might be asked to give us not only symphonies by Howard Hanson, Harl McDonald and Daniel Gregory Mason, but also symphonies by John Knowles Paine, William Wallace Gilchrist and William Henry Fry. Pianists might be asked why they do not forget Chopin and Liszt for a while and play the sonatas of Edward MacDowell; singers might be reminded of the songs of Clayton Johns and Margaret Ruthven Lang; and all recitalists might be advised to look at the lists of contemporary American works awaiting their attention.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

DEC 27 1939

LOPATNIKOFF SYMPHONY

Koussevitsky added another "first performance" in Boston last week—of the Second Symphony by Nikolai Lopatnikoff, a composer in his early thirties, who is Russian by birth. His family went to Finland after the revolution and there, at Helsinki, Lopatnikoff finished his education. He has lived and worked subsequently in Berlin and London and only last April made his home in New York. Engineering was his major subject at college and his knowledge of structure and material seems to have aided him greatly in his building of music.

Lopatnikoff's music holds the attention and one gets the impression that here is a composer of great originality who is aware that all the possibilities of the diatonic scale are not yet exhausted. His tunes may be followed by do, re, mi. They are short and the kind one remembers. His knowledge of counterpoint is never obtrusive and his orchestration is so skillful that never does a theme become obscured by thickness of instrumental sound. His choice of instruments may in a measure account for this effect. Two flutes and a piccolo are used instead of three flutes. To the two clarinets a bass clarinet is added, to the oboes, an English horn, and to the bassoons, a contra-bassoon. Melodies are sung in octaves for reinforcement. Rhythmically, his music has a strong pulse with as much variety, in a modern way, as the music of Brahms.

This Symphony No. 2 has the usual four movements not too conventional in form. A march rhythm, well punctuated by percussion, marked the opening allegro. For sheer beauty, the allegretto overshadowed the remainder of the work. Suave reed voices discoursed agreeably over an accompaniment of pizzicato strings which were delicately imaginative. The andante was decidedly lyric and the final allegro came swiftly back to the strong rhythm of the opening movement.

Lopatnikoff has an abundance of dissonance but of a sort which says something. His sinewy horizontal line of writing is suggestive of a suspension bridge. Perhaps here is the musician who can take modern music over the depths of polytonality, atonality, 12-tone scales and all the rest of the experimental torrents to a safe shore and a fresh start. In a long time, we have not felt so hopeful about the state of new music.

R. T.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

DEC 31 1939

EXTRA SYMPHONY CONCERTS THIS WEEK

(Special to The Lowell Sunday Telegram.)

BOSTON, Dec. 29.—That very provocative contemporary composer, Igor Stravinsky, is to be the centre of a program provocatively schemed by Dr. Serge Koussevitzky, who excels in that knack. The occasion, it was announced in today's issue of the Boston Symphony Concert Bulletin, is to be the extra concert in Symphony Hall on Monday night, Jan. 1, with a repetition on Tuesday at three o'clock—"the Commuters' Matinee."

Koussevitzky will present Stravinsky's "Capriccio for Orchestra, with Solo Piano" between the one-hundred-and-forty-year-old First Symphony of Beethoven, and the fifty-year-old D Minor Symphony of César Franck.

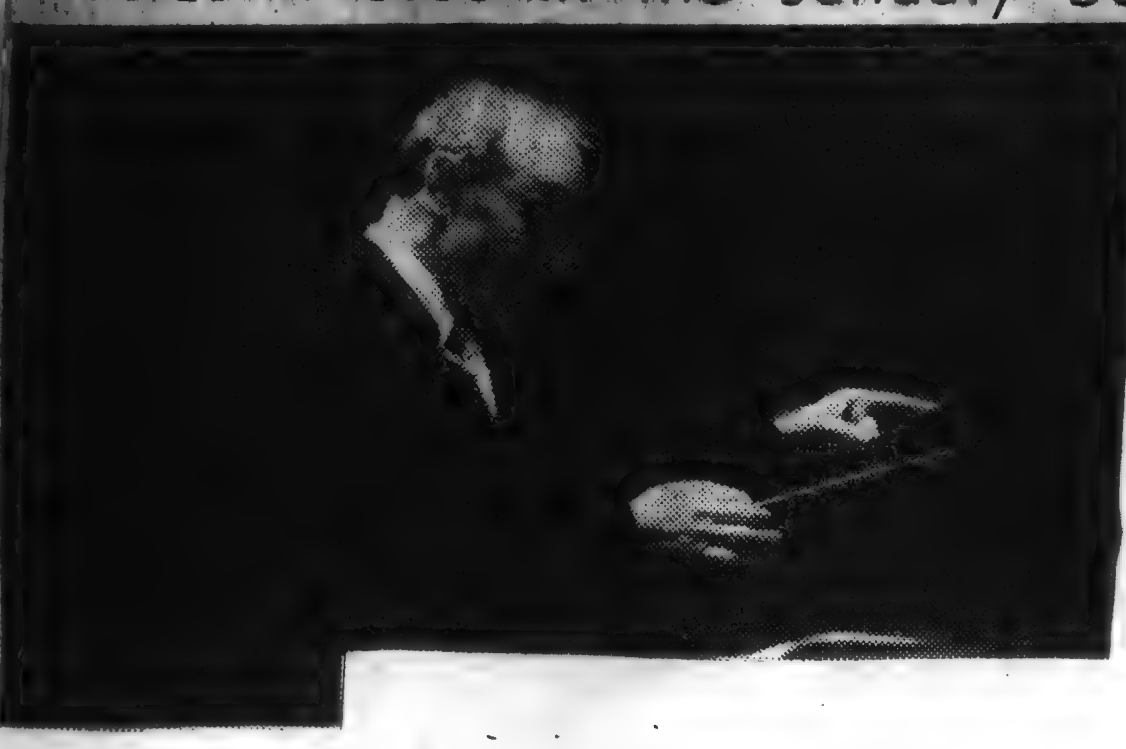
Concertgoers today are charmed with the pleasing old-fashionedness of Beethoven's First Symphony, and the chromatic melodiousness of Franck's. But when the "Capriccio" was revived recently by Stravinsky himself, audiences and critics more or less restricted their admiration to the prowess of the soloist, Jesus Sanroma, the young ace of modernist pianists who again will play the solo on Monday and Tuesday. Laudation of the pianist ran very high.

A little investigation made Koussevitzky's apparently mismated program seem arranged quite to the point. Beethoven in 1800, and Franck in 1889 met with about the same sort of sweeping misappreciation as Stravinsky in 1939. Koussevitzky is offering the hint in this program that since time has seen the original adverse decisions swerve to popularity for the two symphonies, the same thing may be in store for the "Capriccio" with enough hearings.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 1- 1940

147

Musical Notes in the January Scale



THIS CLIPPING FROM
CHARLESTON, S. C.
NEWS-COURIER
JAN 1- 1940

Nicolai Malko, Russian conductor, will make his American debut as guest conductor of the Boston Symphony Orchestra for the ~~series from~~ January 15 to 22. Malko is well known in Europe, where he is permanent conductor of the Copenhagen Symphony.

MONTCLAIR, N.J
TIMES
1/2/40

Next Week's Concert Program Announced

Two symphonies will be played by the Boston Symphony Orchestra when it appears for its program in Montclair Wednesday night of next week, with Dr. Serge Koussevitzky conducting. They are Brahms' Second, in D major, which will open the concert, and Prokofieff's "Classical" Symphony, also in four movements.

The orchestra will also play Faure's "Pelleas et Melisande" Suite and the well known and often played "Finlandia," Sibelius' symphonic poem relating to the northern republic which is now fighting for its existence. Tickets are still available at Unity Institute office, 67 Church Street, telephone Montclair 2-6770.

Globe Jan 2

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Subscribers to the Monday Boston Symphony concerts last night heard the D minor Symphony of Cesar Franck given a performance that was breathtaking. It was one of those rare, "miraculous" occasions when even a great conductor and orchestra seem to excel their best, when a masterpiece is recreated with so much virtuosity, fire and sheer beauty of sound that one could say: "Here, for the first time, I have heard all there is in this music!"

Dr. Serge Koussevitzky, who conducted, had placed Franck's well-worn piece last on a program that began with the First Symphony of Beethoven, and included the Piano Capriccio by Stravinsky, with Jesus Maria Sanroma as soloist.

Only a few years ago the Franck Symphony turned up so often that many crossed and went down the other side of the street every time they saw it coming. A little rest has done much good; now it again sounds fresh and lovely, a masterpiece entirely of sensuous appeal, quite like nothing else in the realm of symphonies.

Dr. Koussevitzky followed his usual practice of reducing the strings to a foundation of only six double-basses for the Beethoven Symphony. This naive, utterly joyous music, like the Franck, showed the conductor at his best. From first to last it had a precision that almost crackled. If some of the tempi, especially the fast ones, were more Koussevitzky than classic, who would deny their logic and their effect?

Mr. Sanroma deserved the full-bodied reception that was his when he had finished a truly brilliant performance of Stravinsky's odd little Capriccio. It takes more than accurate manipulation of notes to play the Capriccio as Mr. Sanroma did. What is required is understanding of the modern spirit, a psychological grasp of our wisecracking period as it has affected the art of music.

The Capriccio is devilishly clever, and there is enough humor to justify appraisal as a fairly good musical joke. But as fairly good jokes can stand only a certain number of tellings, so a judiciously applied syllogism brings the conclusion that the Capriccio should be put to bed for a long Arctic Winter. The program will be repeated this afternoon at 3.—C. W. D.

REPEAT MUSIC BY SYMPHONY

Post Jan 2

Sanroma Soloist in Stravinsky's Piano Capriccio

BY WARREN STOREY SMITH

So far as the programme was concerned last evening's Symphony concert offered only music already heard this season in the concerts of the longer series. The one touch of novelty lay in the fact that the second of the three numbers, Stravinsky's Capriccio for orchestra and piano, with Mr. Sanroma as the soloist, was conducted not by the composer himself but by Dr. Koussevitzky. The remaining pieces were the First Symphony of Beethoven and the Symphony of Franck.

For two reasons the Capriccio was heard to better advantage last evening than at the recent all-Stravinsky concert—Dr. Koussevitzky is an abler conductor of Stravinsky's music than Stravinsky himself and the Capriccio did not suffer from being placed after the too-long and too-similar "Card Game." If anything, too, Mr. Sanroma's playing of the piano part, which suits him to a "t," was more brilliant and high-spirited than heretofore.

The Capriccio itself, a piece designed purely and solely for entertainment, is hardly more than enormously clever fooling, a virtuoso parodying of styles from a Liszt Rhapsody to jazz. It reminds one of Alec Templeton's pianistic cuttings-up and much of it could be played in a night club without arousing a flicker of astonishment. If the piece had not been finished in September, 1929, one might well say that it epitomized musically the decade which has just been left behind.

Music of 3 Centuries

Transcript Jan 2

Beethoven, Stravinsky and Franck Presented At Third Monday Evening Symphony Program

By EDWARD DOWNES

Three extremely brilliant orchestral performances from the current repertory of the Boston Symphony made up the program of that organization's third Monday evening concert at Symphony Hall last night under the direction of Serge Koussevitzky. Jesus Maria Sanroma drew some of the evening's most enthusiastic applause for his glittering execution of the piano part in Stravinsky's Capriccio for piano and orchestra. The warmth of his audience no less than the friendly congratulations of his colleagues on the stage must have warmed Mr. Sanroma's heart. They left no doubt about the position he has won for himself in Boston.

For Performance or Work?

Or was this outburst of feeling directed to Mr. Stravinsky's address? It did not appear so. But it is easy to be mistaken in these matters. Hearing the Stravinsky Capriccio for the fourth time in recent months, this reporter found it superficially entertaining. It has the light touch, the incredible dexterity, the finish and sophistication of a master, but none of the significant utterance that many Stravinsky works of an earlier period still have. It seems almost neurotic in its purposelessness. It reflects admirably the mental confusion, the nervousness, the lack of direction, of any large, unifying idea from which the entire world has been and still is suffering.

If the function of the artist is to hold up a mirror to the world about him Mr. Stravinsky has perhaps succeeded better than any of us would like to admit.

Beethoven's First

The program opened with a deeply satisfying performance of Beethoven's First Symphony, though it is possible to disagree with Dr. Koussevitzky in matters of tempo. There is perhaps no other orchestra in the world that could bring off that finale with such breath-taking delicacy, such sensitive precision and at the fleet pace Dr. Koussevitzky demands. It is a vertiginous pleasure to listen to. Whether the music might not profit from a less hasty unfolding is another question. The writer feels that a pace one shade easier, a little more breathing-space for each phrase would add to the grace of this incomparable finale.

In the other movements Koussevitzky and his men brought to life the composer's vision with all its native profundity and charm.

Cesar Franck's popular D minor Symphony which closed the program is a work which for today's symphonic audiences can be made to sound flashy and trite. It was not so last night. It was presented in a subjective and extremely personal manner, with Koussevitzky's never-failing sense of drama and appreciation of color. Neither did the lament of the English horn turn to bathos, nor were the mystic premonitions and final triumphant proclamation of the first movement debased to pompous platitude.

It was a performance for the most jaded concert-goer to enjoy.

Monday Symphony Concert

For the third program of the Monday-Tuesday series of programs given by the Boston Symphony Orchestra, Dr. Koussevitzky arranged the following items: Beethoven, Symphony No. 1 in C major, Stravinsky, Capriccio for Orchestra with Pianoforte Solo (J. M. Sanromá, soloist); Franck, Symphony in D minor.

It was pleasant to hear the early Beethoven played with such evident understanding of the composer's intentions, and while the wind section did not especially distinguish itself at the close of the first repeat in the exposition of the first movement, the slip was trifling and in subsequent passages was redeemed manyfold. The criticism, as most persons are aware, has been made of this symphony that it contains an overabundance of material for the wind choirs. The performance last night served to emphasize this idiosyncrasy. There are moments during performances of our orchestra when one might wish for less vociferousness from the brass section, yet this is a thing which concerns only the individual interpretation placed upon a work. If you wish to attain such and such an effect, you must call up all your reserves. In the instance of this Beethoven First, there seems to be room for a little argument in favor of milder brass—or so it seemed to this commentator last night.

The Stravinsky Capriccio is by this time fairly familiar music, and Mr. Sanromá's expertness in presenting the pianoforte portion is now taken somewhat as a matter of course, yet with each performance the piece yields new revelations of finely developed coordination. The timing last night was again amazingly accurate and it seemed to one listener that Mr. Sanromá had discovered some new approaches to the pianoforte score, especially in the Andante rapsodico. The audience recalled him many times at the close of his brilliant performance.

The question which presented itself to this writer during the playing of the piece, however, was whether the work might not lend inspiration to some choregrapher. Possibly we are becoming excessively dance-conscious, but certainly there is a story here to be mimed which would be both interesting and amusing.

A sympathetic performance of the Franck symphony brought manifestations of great enthusiasm from the audience and closed one of the most satisfying programs which Dr. Koussevitzky has given his Monday-Tuesday patrons.

G. M. S.

Herald Jan 2

MUSIC

Herald Jan 2

MONDAY SYMPHONY

The third concert in the Monday-Tuesday series by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. Jesus Maria Sanroma, pianist, was the soloist. The program was as follows:

Beethoven...Symphony No. 1 in C major Op. 21
Stravinsky...Capriccio for orchestra and piano solo
Franck...........Symphony in D minor

All of the music on this attractive and well-balanced program has been heard this season already at the regular concerts and consequently does not require much comment just now. Beethoven's First Symphony is a perfectly charming Haydnesque work that merely has to be very precisely played by such an orchestra as the Boston Symphony to make its full effect at once upon all those not deaf to the beauties of late 18th century music. It is common among professional musicians and critics to deplore frequent performances of the Franck Symphony, and this is meant honestly and on good grounds. But we forget that the symphony is firmly entrenched in the popular imagination as a truly great work of musical art. Hence it is only fair to repeat it from time to time, regardless of the suggestions of those who approach symphony concerts with a somewhat more blase attitude.

The Stravinsky Capriccio made an excellent foil between the classic Beethoven and the romantic Franck. This effective and dryly entertaining caprice for orchestra and piano has a glitter and fascination that also has its place in music. Mr. Sanroma, who had successfully played the solo part under the composer exactly a month ago, repeated his achievement as sympathetic virtuoso last night. Mr. Koussevitzky's interpretation had a little more "joie de vivre" than Stravinsky's, and that is only natural. Some of the modern composers—Stravinsky and Hindemith are good instances of this tendency—desire their works performed with as little expression as possible. This is in revolt against the over-conducting that has at times been the fashion. Last night's performance, however, would not have bothered the composer and might even have shown him a point or two.

The concert will be repeated this afternoon. The next pair of concerts in the series will be given on Monday evening, Jan. 29, and Tuesday afternoon, Jan. 30. Richard Burgin will conduct; and Albert Spalding, violinist, will be the soloist.

A. W. W.

148

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, JANUARY 4, 1940

Foreword to Symphony Programs

Two Novelties Scheduled

By Alfred H. Meyer

Two novelties grace this week's program of the Boston Symphony Orchestra. Together with Brahms' pleasant Second Symphony Dr. Koussevitzky offers his listeners the violinist Joseph Szigeti for Boston's first hearing of Ernest Bloch's Violin Concerto, and for first performance anywhere, George Foote's Suite for Orchestra, entitled "In Praise of Winter."

The first performance of Mr. Bloch's concerto took place in Cleveland on Dec. 15, 1938, with Mr. Szigeti as violinist and Dimitri Mitropoulos as guest conductor. It was also played in London by the same violinist with the Philharmonic Orchestra, Beecham conducting, on March 9, 1939.

Mr. Bloch has stated that the concerto was assembled from various sketches, each the inspiration of the moment, made between 1930 and 1937. The work as a whole was completed in January, 1938. Mr. Bloch disclaims any programmatic scheme or significance for the work, insists further that it has had no Jewish inspiration or intention. Several critics and commentators have remarked, however, that its idiom has Eastern connotations. A hasty glance at the score reveals numerous inflections of musical thought which carry Oriental suggestions, some of them no doubt similar to those traits which in his early works carried so strong a Jewish connotation.

* * *

Curiously, however, the principal theme, which is heard at the very beginning and is repeated frequently throughout the first and last movements, the composer describes as being "undoubtedly of an American-Indian character." It is by no means a far stretch of the imagination to assume that much of the feeling which musical association commonly deems "Oriental" is in the composer's thought a development of the implications of this pseudo-Indian theme. In any case, the pungent idiom which by common consent has been thought to be Bloch's most individual and characteristic vehicle of expression, has again, in this work, ample opportunity for free play.

For the first performance of the concerto in Cleveland Mr. Bloch wrote a detailed analysis, from which, in consultation with the score, the following analytical facts are gathered. Mr. Bloch's analysis lists some 15 themes or motives from which the concerto is constructed. Evidence from the score and remarks of Mr. Block, such as ". . . and a few other themes of importance are added," show that the 15 are by no means a complete catalogue of the thematic material of the concerto. The work, then, is one of considerable complexity, rich in invention.

The first movement begins with an introduction, "Allegro deciso," in which the orchestra at once exposes the Indian theme. After a few measures the violin enters meditatively with a quiet theme of its own. Both of these are used repeatedly throughout the concerto After a very brief cadenza the orchestra brings a complex of four new motives, all of which are extensively developed.

* * *

The main body of the movement enters "Allegro." It is a fre sonata-allegro in which the first theme section is an elaborate working of many of the motives presented in the introduction. The second theme is a melody played by the solo violin, "Meno mosso," repeated presently by cellos. The development comes quickly, the tempo "Moderato." After a climax "of great vehemence" the recapitulation begins with the solo violin singing its theme from the introduction. The cadenza occurs between the first and second themes in the recapitulation. After it, the second theme is begun by flute and oboe, is continued by the solo violin. "The tempo gradually increases, and the music becomes more and more animated, leading finally to the conclusion of the movement, on a fortissimo chord."

The second movement, "Andante," "is curiously and quite unconsciously related to the violin theme of the introduction." After nine measures of an introductory character, "it starts with a kind of folk song of a very quiet and dreamy character." Ae few other themes and a few references to the first movement, all of related character, bring it to its conclusion.

The third movement again begins with an introduction, "Deciso." The orchestra begins in a "tragic and vehement mood." There are again references to the first movement and a few new motives of importance. The movement proper "Allegro Moderato," "is of a joyful character, like a lively 'Pastorale.' " The movement is again a free sonata-allegro. The second theme, played by the solo violin, "Piu Calmo," consists of motives already heard. In the development the theme of the beginning of the movement is used "with tragic accent." The recapitulation is similar to the exposition but with music frequently of more abandon. A coda recapitulates material from the first and last movements, and the solo violin "pronounces the initial Indian motive for the last time—broadly and 'moderato'—and brings the concerto to its conclusion."

* * *

George Foote, whose suite, "In Praise of Winter," receives its première at these concerts, is a Bostonian of New England stock. His "Variations on a Pious Theme" were played by the Boston Symphony Orchestra in 1935. Other works of his have been played at the Flute Players' Club and at other local concerts.

In spite of the title the composer disavows a program, indeed does not give title to the four movements of the suite. "It adheres rather closely to accepted symphonic forms," he writes, "without attaining perhaps to the stature of a symphony. It is not intended to be descriptive in any way, although I hope that it may have something of the atmosphere of what Thomas Wolfe called 'the beautiful frozen north.' "

The first and second movements are sonata-allegros. The third "scherzando," is a concise ternary form; the last is a rondo. The first, third and fourth are gay in mood, the second is tranquil. Mr. Foote uses the large modern orchestra with winds in fours.

THIS CLIPPING FROM
BROOKLYN, N. Y.
Brooklyn Spectator

JAN 5 - 1940

BOSTON SYMPHONY CONCERT AT ACADEMY

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its second Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music, on Friday evening, Jan. 12th. The following program will be played: Overture to "The Marriage of Figaro," Mozzart; Symphony in B-flat, No. 1, Op. 38, Schumann; Classical Symphony, Op. 25, Prokofieff; "Pelleas and Melisande," Suite from the stage music to Maeterlinck's Tradgedy, Op. 80, Faure; "Finlandia," Symphonic Poem, Op. 26, Sibelius.

On the Tuesday afternoon preceding this concert (Jan. 9), a discussion of the program will be held by Jonathan Schiller, lecturer in music at the Institute and Director of the RCA Victor Lecture Bureau. Mr. Schiller will speak in the lecture hall of the Brooklyn Academy of Music at 4 p. m.

HARTFORD, CONN.
TIMES

JAN 4 - 1940

'Peter and Wolf' Feature of Boston Symphony Program

"Peter and the Wolf," Prokofieff's orchestral fairy tale for children, is to be one of the features of the program to be presented by the Boston Symphony Orchestra at the Bushnel Memorial under the direction of Dr. Serge Koussevitzky next Tuesday evening. Richard Hale will be the narrator

The program, which is the fourth event of the Bushnell Conert Series of 1939-1940, includes also the Second Symphony of Sibelius and Handel's Concerto Grosso for String Orchestra in B minor, No. 12. The Sibelius symphony is considered particularly appropriate at this time. All over the world musicians have signified their interest in Finland's present struggle by scheduling repeatedly the works of the great Finnish composer.

The Prokofieff suite was programmed by the Boston Symphony at the Tanglewood Festival in Stockbridge last summer, having previously been hailed by New York and Brooklyn audiences when the orchestra played it there after it had been the hit of the Pension Fund concert given by the organization in Symphony Hall, Boston, last winter.

"Peter and the Wolf" was written in 1936 and was first performed at a children's concert in Moscow in December of that year. Its subsequent performances, however, have proved that, like all great fairy tales, it is as interesting for adult listeners as for children.

THIS CLIPPING FROM
WILSON, N. C.
TIMES

JAN 3 - 1940

ARTS: Plain People Rescue Culture Of America

By JOHN SELBY
Associated Press Arts Editor

Because even millionaires must eat, the entire cultural picture of the United States has changed in 10 years. Now the village doctor helps support the New York Philharmonic and Uncle Joe helps guarantee the Metropolitan Opera.

There was a day when one family, the Esterhazys, supported an opera, an orchestra and even a great composer for their own exclusive enjoyment. Later a Colonel Higgins could shoulder the deficit of the Boston Symphony, and Harry Harkness Flagler could assume the burden of the New York Symphony.

There was also October, 1929.

The virus of October, 1929, worked slowly but effectively. The first break came in March, 1932, when bearded and remote Giulio Gatti-Casazza announced that the Metropolitan's financial backlog was exhausted.

There were many similar breaks over the country.

Yet there were no important casualties among great American orchestras, opera companies, or art museums. Even book publishing, which took a severe beating, lost few important practitioners. Public libraries were hardest hit. Art dealers drew in their horns, and a few important ones closed out. Museum endowments lost income steadily—no final answer has yet been found to that, either.

But generally an answer was found. It was forced on the world. The answer was to broaden the base of support.

One instance was governmental: the federal art projects. By and large these proved there was a popular market for "art," and that "art" could be produced to fit it.

LINE-UP AT THE OPERA: Uncle Joe helps guarantee it.

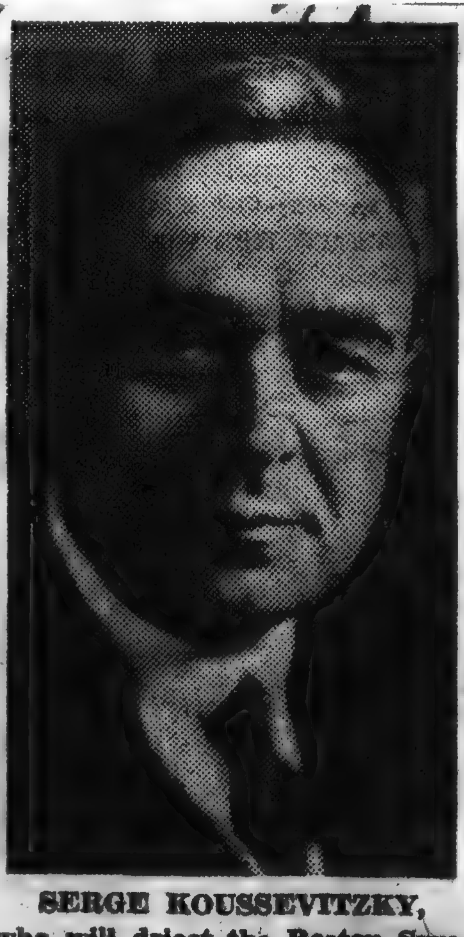
Privately the situation is similar. Once you could count the men who supported the New York Philharmonic on your fingers and toes; now there are more than 10,000 guarantors.

Where once the Metropolitan opera was almost wholly controlled by the owners of the lower tier boxes, now the owners thereof are trying to sell their holdings to the operating company, and the Metropolitan Opera Guild is lining up other thousands to help. Etchings are being sold for $5 or less; sculpture can be had at bargain rates; popular-priced books are on the make.

The decade closes with the country at large advancing to pay the deficits left behind by art's patrons in their dash for the automat.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

JAN 4 - 1940



SERGE KOUSSEVITZKY,
who will driect the Boston Symphony in Montclair High School next Wednesday night in a special concert sponsored by Unity Institute.

SOUTH ORANGE, N.J
RECORD
1/5/40

Unity Concert

Dr. Serge Koussevitzky, one of the greatest orchestra leaders of our times, will conduct the Boston Symphony Orchestra, which Olin Downes calls "the unsurpassed," at its appearance in the Montclair High School, on January 10, as the extra event in connection with the Unity Concert course.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

JAN 4 - 1940

Boston Symphony Contrasts Styles

Beethoven, Franck, Stravinsky in Sympathetic Reading

The program heard in the Monday-Tuesday series of the Boston Symphony this week was of unusually high character, even for the orchestra that is receiving growing acceptance as the finest in the country. Its contrast choice held interest to the end; it represented three periods of orchestral music, and both Dr. Koussevitzky and his pliant forces were functioning at their best.

The Beethoven First was presented with a magic lightness and fluent grace in the strings that was a veritable fragrance, a restraint in brasses and percussion and infinite variety in repetitive passages. Dr. Koussevitzky gave the impression that he was offering the work of the young Beethoven with a becoming tentative modesty. The Finale reminded of a spirited riding horse kept under perfect control yet allowed its moments of canter.

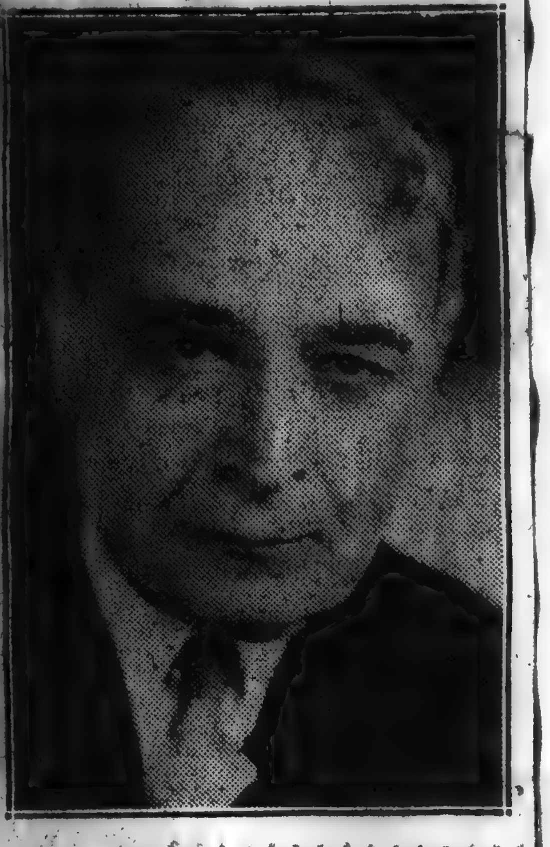
Stravinsky's 10-year-old Capriccio for orchestra with piano solo followed. Jesus Maria Sanroma dominated with arpeggios and trills on the keys while, as an amused hearer remarked, "The orchestra seemed to be expressing individual ideas, now from one corner, now from another, each quite sure of the importance of his own thought." It was in odd tonalities that these conversational outbursts were couched while the piano went on its assured way. Every oddity was a pleasant incident. They will be playing Stravinsky's third movement in the night clubs yet, and like it. The odd thing about a second hearing of this Capriccio in Boston under Koussevitzky is that it appeared a much less fleet tour de force than in Providence recently when the composer directed the same orchestra and pianist.

Completing the program came a Cesar Franck D minor revivified—such freshness of spirit inspired the performers. The first movement seemed contrastingly grandiose after the gay, rippling flow of the Beethoven and the flitting qualities of the Capriccio; but there was a well integrated clarity conceived by a devoutly musical soul. Who could resist the Allegretto, introduced by harp, carried on across the orchestra by plucked strings, warm in instrumental voices merging into Oriental langors and scaling heaven again in its sounded harp at the close? A sharper brilliance than in the first movement was read into the last Allegro non troppo by a quickened spirit in the playing and a responsiveness that sent the themes through subtle changes. A fair and noble symphony.

The first balcony foyer is hung for this week with 25 recent paintings by Marsden Hartley, Maine artist. This is Mr. Hartley's first representative show for Boston. Highly individual in a modern trend, this exhibit is not to be taken lightly. Odd portrait types intrigue, a shadowy dark riverway of Maine wilds carries across the gallery to masterly effect and in French Impressionist mood a "Still life with Rose" may be greeted with real aesthetic joy. A. C. R.

MONTCLAIR, N.J
TIMES
1/5/40

Here Next Week



DR. SERGE KOUSSEVITZKY

Mixed Program Scheduled Here

Boston Symphony Concert to Include Classical and Modern Music.

Noted for his choice of programs, Dr. Serge Koussevitzky will conduct one which combines classical and modern music at Montclair High School Wednesday night, when the Boston Symphony appears as the extra event in connection with Unity Concert Course. His choice of Brahms' Second Symphony and Prokofeff's "Classical" Symphony illustrates the sweep of his program.

In regard to programs Dr. Koussevitsky recently declared: "I would like to make it clear that I am neither modernist nor classicist in my musical preferences. The works of the classic masters are absolutely indispensible to me as a musician and in my life. None would less willingly be without them than I. But music is not a static art. . . .

"Music is constantly being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done. As for the value of new works, a conductor uses his best judgment in producing them. He must leave the rest to the judgment of time."

The orchestra will also play Faure's "Pelleas et Melisande" Suite, written for the Maeterlinck play, and Sibelius' "Finlandia." The two symphonies will precede the shorter numbers, with the Brahms opening the program.

The next concert in the Unity Course series will be given on Jan. 19, when Kerstin Thorborg, Metropolitan Opera contralto, and Emanuel Feuermann, violoncellist, appear in joint recital. Tickets for both concerts are obtainable at Unity Institute, 67 Church Street, telephone Montclair 2-6770.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
JAN 5 - 1940

A DECADE PASSES—IX

ARTS: Plain People Rescue Culture of America

By JOHN SELBY
Associated Press Arts Editor

Because millionaires must eat, the entire cultural picture of the United States has changed in 10 years. Now the village doctor helps support the New York Philharmonic and Uncle Joe helps guarantee the Metropolitan Opera.

There was a day when one family, the Esterhazys, supported an opera, an orchestra and even a great composer for their own exclusive enjoyment. Later a Colonel Higginson could shoulder the deficit of the Boston Symphony, and Harry Harkness Flager could assume the burden of the New York Symphony.

There was also October, 1929.

The virus of October, 1929, worked slowly but effectively. The first break came in March, 1932, when bearded and remote Giulio Gatti-Casazza announced that the Metropolitan's financial backlog was exhausted.

There were many similar breaks over the country.

Yet there were no important casualties among great American orchestras, opera companies or art museums. Even book publishing, which took a severe beating, lost few important practitioners. Public libraries were hardest hit. Art dealers drew in their horns, and a few important ones closed out. Museum endowments lost income steadily—no final answer has yet been found to that, either.

But generally an answer was found. It was forced on the world. The answer was to broaden the base of support.

One instance was governmental: the federal art projects. By and large these proved there was a popular market for "art," and that "art" could be produced to fit it.

Privately the situation is similar. Once you could count the men who supported the New York Philharmonic on your fingers and toes; now there are more than 10,000 guarantors.

Where once the Metropolitan Opera was almost wholly controlled by the owners of the lower tier boxes, now the owners thereof are trying to sell their holdings to the operating company, and the Metropolitan Opera Guild is lining up other thousands to help. Etchings are being sold for $5 or less; sculpture can be had at bargain rates; popular-priced books are on the make.

The decade closes with the country at large advancing to pay the deficits left behind by art's patrons in their dash for the automat.

BLOOMFIELD, N.J
INDEPENDENT
1/5/40

GLEN RIDGE, N.J
PAPER
1/5/40

KOUSSEVITZKY IS AMONG GREATEST OF CONDUCTORS

Dr. Serge Koussevitzky, one of the greatest orchestra leaders of these times, will conduct the Boston Symphony Orchestra, which Olin Downes calls "the unsurpassed," at its appearance in the Montclair High School, Montclair, on January 10th, as the extra event in connection with the Unity concert course.

Dr. Koussevitzky, who for the past 15 seasons has conducted this great orchestra, which a recent magazine writer has called "the greatest orchestra in the world," was born during the Czar's regime in Northern Russia and received his early education in his home town. At the age of 14, he went to Moscow to continue his studies and soon became the double bass soloist in the orchestra of the Imperial Opera. In a few years, he succeeded his teacher as professor of the instrument at the Conservatoire. In 1909, the organized the Koussevitzky Orchestra. It soon became famous in Moscow and was made up of the best players from other Russian orchestras. With this orchestra, he toured Russia and European cities until the beginning of the war. He remianed in Europe until 1920, when he left his native country to settle in Western Europe. In 1921, he formed his "Paris Concerts," which made him famous in France. He soon became popular in London and other Western European cities. In 1924, he came to America as conductor of the Boston Symphony Orchestra and, as Olin Downes has said, "America has found Koussevitzky's musicianship and orchestral technique equal to any demands that have been made upon them."

Tickets for this concert are available at the Unity Institue office, 67 Church street, Montclair. Telephone is Montclair 2-6770.

NEW PIECES BY SYMPHONY

Post
Jan 6

Foote's Winter Suite and Bloch's Violin Concerto

A timely, if not altogether tactful gesture on Dr. Koussevitzky's part, was the performance at the Symphony Concert of yesterday afternoon (for the first time anywhere) of George Foote's Suite, "In Praise of Winter." Another first performance, at least so far as Boston was concerned, was that of Ernest Bloch's Concerto for Violin with Joseph Szigeti as soloist. Brahms' very familiar Second Symphony brought the end.

Had Mr. Foote aimed to write a work in dispraise of winter the result might have had made recognizable connection with this particular season. As it turned out, the general mood of the music is so aimiable that it might as well have been inspired by spring. But this is the reaction of the soured city-dweller. The composer's intention, as the programme book disclosed it, was to suggest "the atmosphere of what Thomas Wolfe called 'the beautiful frozen north.'" Wisely, since such literalism is now out of fashion, he gave no titles to the separate movements, presenting them merely as Allegro moderato: Larghetto vivace; Allegretto scherzando and Vivace.

To come to the music as music, it is eclectic in style: sometimes self-consciously contemporaneous, sometime guilelessly reactionary. But reaction or not, it was a pleasure to hear for a change a new work that aimed to please and to stimulate the imagination, rather than to impress, startle or perplex. And that "In Praise of Winter" did please was abundantly proven by applause that was more than polite commendation of a fellow-townsman. Brought to the stage by Dr. Koussevitzky, Mr. Foote was twice brought back by the plaudits of the audience.

A little of Mr. Foote's aimiability would not hurt Mr. Bloch, who in this Concerto, as in many other works, stands badly in need of cheering up. As a matter of fact, much of the last movement has a gaiety and exuberance that was as unexpected as it was welcome. The rest, while often engrossing and sometimes moving, tends to somberness. There is the wailing of "Schelomo" without the compensating splendor. There are outside influences, too, and rather incongruous ones: American Indian and modern French, which is to say, Debussy and Ravel.

The orchestral portion is, on the whole, more rewarding that the solo part. This last was superbly played by Mr. Szigeti, who assisted at the world-premiere of the Concerto in Cleveland in December, 1938, and introduced it to London last April. Since new violin concertos of the calibre of this one are rare indeed, we may be grateful to him and to Dr. Koussevitzky for giving it to us in place of one of the violinistic war-horses.

Globe

MUSIC IN BOSTON

Jan. 6

SYMPHONY HALL

Boston Symphony Orchestra

Two novelties and the Second Symphony of Brahms were conducted by Serge Koussevitzky at the concert of the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. The new pieces were a suite, "In Praise of Winter," by the Boston composer, George Foote, and the Violin Concerto of Ernest Bloch. Joseph Szigeti was the soloist in the Concerto, which he introduced to Boston. The Foote suite was given its first performance anywhere. . .

When a composer calls his work a violin concerto, anyone who says it isn't lays himself open to being ridiculous. One may nevertheless venture that Bloch's interesting new score is not a concerto according to the traditional rules of the form, but a rhapsody in three movements with a solo violin as leading instrument.

The orchestra plays quite as important a part as the violin, much more so in many places, and in that respect the score is not dissimilar to Strauss' "Don Quixote" or the "Poem" of Chausson. Bloch seems to have given the bigger share of interesting music to the orchestra; while the slow movement contains a solo part of the utmost lyrical beauty, the violin is on the whole treated in a subdued fashion, not to say a little crabbedly.

Bloch disclaims any intended "Jewish" character of the sort that has distinguished other of his works. But his orchestra is full of that Oriental color, opulence and the long-phrased melodies of Hebraic poignance by which we have come to recognize one side of Bloch's art.

During a period when it has been fashionable to compose dry, inexpressive music, Bloch has continued to speak out, to be as emotional—romantic if you like—as he pleased. That independence has given us a number of notable scores which apparently are going to endure. The Violin Concerto may take its place with them. Certainly it ought to be heard again, and before long.

Joseph Szigeti is probably an ideal soloist for the Concerto. A musician of great skill and high standards, he played with a sort of apostolic devotion, completely free from superficial display, an exacting part which the public may not like the first time they hear it. Mr. Szigeti was, it is pleasant to report, cordially applauded.

If George Foote had not given his suite a title, he could have called it a small symphony. The four short movements are analogous in treatment and the way they are placed, to symphonic movements. Esthetically the suite bears out a conviction long felt by this reviewer: that music, untitled and without an acknowledged literary program, may mean many things to many people, no matter what was in the mind of the composer.

This reviewer listened first, then read the program notes. According to the ear, there was nothing especially wintry about Mr. Foote's pleasant suite; according to the composer's statement, it was not intended to be descriptive, beyond the fact that he hoped it "may have something of the atmosphere of what Thomas Wolfe called 'the beautiful frozen North.'"

Mr. Foote's style is eclectic, a style one may judge to be fundamentally diatonic, overlaid with devices of the French impressionists and the modern practice of writing in more than one key at the same time. There is much use of the repetitive formula called the sequence.

When the music is plainly diatonic, then is it most flavorsome, most original, and in a way, American. Mr. Foote bowed from the stage.

Mr. Koussevitzky and the orchestra were at their best the afternoon through. Brahms' D major Symphony was radiantly performed. No wonder applause broke in before the last chord was ended.

C. W. D.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
JAN 6 - 1940

Concert to Be Given By Boston Symphony Next Friday Evening

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its second Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music next Friday evening. The following program will be played: Overture to "The Marriage of Figaro" by Mozart; symphony in B flat, No. 1, Op. 38, by Schumann; classical symphony, Op. 25, by Prokofieff; "Pelleas and Melisande," suite from the stage music to Maeterlinck's Tragedy, Op. 80, by Faure, and "Finlandia," symphonic poem, Op. 26, by Sibelius.

The Academy of Music concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society an da Brooklyn committee.

Next Tuesday afternoon a discussion of the program will be held by Jonathan Schiller, lecturer in music at the institute, who will speak in the lecture hall of the Brooklyn Academy of Music at 4 p. m.

150

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 6 - 1940

Second Sibelius Symphony Called Most Nationalistic

Three outstanding compositions make up the program in which Dr. Serge Koussevitzky will direct the Boston Symphony Orchestra at the Bushnell Memorial Tuesday evening in the fourth event of the Bushnell Concert Series.

The program has been announced as follows: Handel's Concerto Grosso for String Orchestra in B minor, Prokofieff's "Peter and the Wolf" and Sibelius' Symphony No. 2 in D major.

Regarding the symphony, Herbert Elwell comments as follows:

"The music of Sibelius has two dominant characteristics. Deeply rooted in the soil of the composer's native Finland, it is perhaps more nationalistic in feeling than almost any other contemporary musical expression. It also reflects the thought of one who finds comfort and expansion of the spirit in his communion with nature.

'Dreamer and Poet'

"'It is true,' writes Sibelius, 'I am a dreamer and a poet of nature. I love the mysterious sounds of the fields and forests, water and mountains.'

'And through his music runs that unmistakable impress of his from urban conventionality. He has captured something of the imponderable silence of snow and ice, the barrenness of windswept plains, the majesty and mystery of the vast raw expanses of the North.

"This response to the call of wild, primal forces Sibelius inherited from his ancestors, whose legends and epics he has translated into his music, as Wagner did the stories of Teutonic gods, in his music dramas. The nationalistic impulse was too strong in Sibelius to be stilled by electicism, or the influence of German scholasticism with which the composer must have come into contact during his years of study in Berlin.

'National Hero'

"It communicates itself in a language so completely in harmony with the qualities and aspirations of his countrymen that it has made of its author a national hero. Not only has Sibelius received from the people of Finland high honor, affection and admiration, but—unparalleled in the annals of music—his government provides him with a generous annuity which allows him to devote himself completely to the art which, in a large measure, he has consecrated to the unfolding of racial genius.

"Of Sibelius' seven symphonies, the second completed in 1902, and produced at Helsingfors the same year, is tinged even more than the others with nationalistic sympathies. According to Georg Schneevoigt, its first movement depicts the peaceful rural life of the Finns, the second, their brooding under foreign oppression; and the third, their hope of independence."

Herald Jan 6

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 11th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Joseph Szigeti, violinist, was the soloist. The program was as follows:

Suite, "In Praise of Winter"..George Foote
Concerto for Violin and Orchestra.....Bloch
Symphony No. 2 in D major Op. 73..Brahms

Bloch's Violin Concerto is certainly the most interesting of the unfamiliar scores heard so far this season. Its virtues do not lie in any remarkable success as a violin concerto, if we take that term a little more strictly than most modern composers bother to do. In that genre Bloch's work is inferior to Sibelius's Violin Concerto or the Second of Prokofieff. But as a symphonic rhapsody, with a great deal of independent melodic line handed to the violin, it must be regarded as of unusual significance.

Its fault for us is one that is common to all of Bloch's better scores and is quite properly ignored by the composer's admirers, because for them it does not exist as a blemish. We refer to the singular monotony of mood, sustained by the harmony, which is only broken by the "pastoral" section in the finale and not very sharply broken even then. This "sort of universal dovetailedness," as Mr. Curdle observed to Nicholas Nickelby, is for some listeners a merit. As the Concerto was not long, a spirited defense could be made in support of this contention. We can only repeat that for us it constitutes a defect, particularly in music that involves a solo instrument.

Bloch's idiom is very individual and profoundly emotional. It is always impressive in his better works and sometimes tedious. In the work under discussion he wrote, we may hazard, at his best. The compactness and density of the music, wrought by the close relation of themes, is propelled by the sincere, and gloomy, emotional force.

The commentator in the leaflet accompanying the recording by Columbia of this Concerto finds a great deal more emotional variety than we do. He also rather wistfully gropes about for a program. We cannot keep him company. Bloch's music is almost always a wail, and here it is a more eloquent wail than ever.

Mr. Szigeti gave an extraordinarily fine performance of the solo part. He has made it very much his own, for as far as we know there have been no performances without him as soloist. His playing as playing was superb; and we may be confident that the interpretation by him and Mr. Koussevitzky and the orchestra was all that the composer could ask.

A Suite, "In Praise of Winter," by the New England composer, George Foote, was played for the first time yesterday. "Sinfonietta" might be a better title, for we are accustomed to think of suites as comprising a selection of dance or theater music. Also Mr. Foote has only remotely written descriptive music, for this work could quite as well make its way without any program at all.

The best movements are the first and the scherzo. Mr. Foote is inclined to overdo his sequences, so that we get a little tired of this trick where it is most prominent in the finale. The slow movement is a bit tenuous for what it has to say. (Mr. Foote might retort that winter is like that. But recollect that he is supposed to be hailing that season with cries of pleasure.) The other two movements are agreeable music attractively set forth. Mr. Foote came forward to receive the cordial applause.

Mr. Koussevitzky gave a most sonorous and vital performance of Brahms's Second Symphony. This thrice-familiar music emerged as freshly under his guidance as if we were coming back to it after long absence. What with the radio nowadays, that is hardly possible in practice. Therefore we rely on conductor and orchestra to renew it for us spiritually by the qualities of their interpretation.

The concert will be repeated tonight. Next week the orchestra will be out of town. In its place Symphony Hall will be visited by the Philadelphia Orchestra under Eugene Ormandy on Saturday night only.

BLOCH CONCERTO

Premiere by Koussevitzky, Szigeti Reveals Bloch Turned Philosopher

Two premieres adorned the program of the Boston Symphony Orchestra which was given under the direction of Serge Koussevitzky yesterday afternoon in Symphony Hall: George Foote's pleasant suite, "In Praise of Winter." performed for the first time anywhere, and Ernest Bloch's deeply introspective Violin Concerto which had its first Boston performance with Joseph Szigeti as soloist. The remainder of the afternoon was given over to Brahms' Second Symphony in D major.

Though Ernest Bloch speaks a familiar language in his new work, a language which is unmistakably his own, yet he speaks it with a new accent. His intuitions and feelings have changed with time more than the vocabulary he uses to express them. Thus though he has left behind him the savage exultation,' the wild laments and volcanic emotions, the barbaric colors and stressful rhythms of such works as the Three Jewish Pieces or his Piano Quintet—though he has turned philosopher and sings with greater reticence and depth, yet his fundamental materials remain the same. There are the familiar stark fourths, the poignant major and minor seconds, rhythmic patterns that in anyone else's hands would long since have become stereotypes but which in Bloch give an impression of endless fertility.

One reason Bloch's musical speech has not the shop-worn sound of many styles that are chronologically younger than his is that he has never been primarily interested in style, but in what he had to say. This is one of the most fundamental differences between Bloch and certain of his contemporaries who took seriously the dictum: "It's not what you say, but how you say it." Bloch thought differently. To paraphrase Lewis Carroll, he took care of the sense and lo-the sounds have taken care of themselves.

As the medium to present this new thing which Bloch has to say, Joseph Szigeti is a felicitous choice. A smooth craftsman, an artist who thinks subtlely, he plays with an intense inward glow which never breaks into gaudy flame or mere catchpenny pyrotechnics.

Above all the Andante of the Concerto benefited from these characteristics — an andante different from those of the early Bloch, so much quieter, one had almost said simpler, for the total effect is of simplicity, and yet probably one of the finest slow movements Bloch thas penned.

Here, and in the other movements of the Concerto, the themes grow organically, spread and develop into luxuriant foliage, which is governed by the logic of its own natural laws. Nothing is forced. On the contrary, the whole work has a subdued beauty which, though it may lack the immediate appeal of some earlier Bloch works, grows upon the listener even at a first hearing.

"In Praise of Winter," George Foote's suite, that opened the program, though no world-storming masterpiece, is written with a strong lyric vein, a mildly exuberant tone and refreshing optimism. It is entertaining without being oppressviely clever about it or terrifyingly sophisticated. Its chief weakness lies in the modern passages that are thrown, without much conviction or logic, here and there, into a prevailingly conservative muscial structure. The rest of the work has a spontaneous, native grace.

After the intermission, Dr. Koussevitzky and his men gave an interpretation of Brahms's Second Symphony that made everything that had gone before, important as it may have appeared, seem Lilliputian. Not only its tonal and architectural splendor but an emotional impact from which no one in the hall could escape made the hearing of this performance a privilege which the audience showed they appreciated when the time came for applause. E. D.

Nikolai Malko, the Russian conductor, a resident of Copenhagen, now visiting this country, will come to Boston to conduct the next pair of concerts by the Boston Symphony Orchestra. These concerts will follow the orchestra's second visit to New York (which occurs the coming week), and will take place in Symphony Hall on Friday afternoon, Jan. 19, and Saturday evening, Jan. 20.

Rossini's Overture to "La Gazza Ladra"; the First Symphony of Shostakovitch; Max Reger's Variations on a Theme of Mozart; and Tchaikovsky's Capriccio Italien will be offered at these two concerts as well as for the program at Sanders Theater, Cambridge, on Thursday evening, Jan. 18.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
JAN 6 - 1940

Champion of American Music

By THEODOLINDA C. BORIS

HERE and there throughout the land has been heard of late a new counterpoint on an old theme—the American composer and the press. From the typewriters and ink-pots of native composers, music-lovers and music critics have come fugal treatments of the theme in article and letter.

The current discussion arose after the presentation in New York City by the Boston Symphony Orchestra under Dr. Serge Koussevitzky of two concerts devoted entirely to works by native composers. Edward Kurtz, head of the music department in Iowa State Teachers College, took the New York critics to task for "throwing cold water on the all-American programs."

Composers Roy Harris, Bernard Rogers and Otto Luening are among those who have taken up the cudgels for the American composer, while the comment of Gene Buck, president of the American Society of Composers, Authors and Publishers, in his recent address before the New York Federation of Music Clubs that American symphonic orchestras, prominent conductors as well as music critics are "snobbish" in their attitude toward American music has been widely noted.

This column was reminded of this lively subject—a discussion of which, because of space considerations, must be postponed to a future date—by the lecture-recital to be given Thursday evening by Dr. Howard Hanson, director of the Eastman School of Music, and a recognized promoter of American music. Here is a man, a noted musician, composer and educator, who has made his name blessed among American composers, for he has championed their cause not only with words but with concrete service in the form of orchestral concerts of manuscript works by native composers.

Dr. Hanson will speak on the subject "From a Composer's Workshop," and those who know his sense of humor know that the lecture will be entertaining as well as educational. The lecture, sponsored by the Music Forum for Piano Teachers, will be held in Norton Hall, University of Buffalo campus, at 8:45 o'clock. Miss Mary E. Moore is chairman of arrangements.

—Dr. Howard Hanson, director of the Eastman School of Music, who will address the Music Forum for Piano Teachers here on Thursday evening in Norton Hall.

THIS CLIPPING FROM
AKRON, OHIO
BEACON-JOURNAL
JAN 7 - 1940

HIS U. S. DEBUT

Nicolai Malko, Russian conductor, will make his American debut as guest conductor of the Boston Symphony orchestra for the series from Jan. 15 to 22. Malko is well known in Europe, where he is permanent conductor of the Copenhagen symphony.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
JAN 7 - 1940

International

Finland has given permission for the distinguished conductor, Tauno Hannikainen to fulfil his engagement in America next month. Listed to conduct the Boston Symphony during Dr. Koussevitsky's mid-winter holiday, it was feared that the war situation would change all that. Finland fulfills its obligations, as we know by this time—politically and

---

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL
JAN 7 - 1940

Negro Soprano Will Sing At Benefit for Orchestra

Dorothy Maynor, the senational Negro soprano who was discovered only last summer by Serge Koussevitzky at the Berkshire music festival, will be soloist with the New York Philharmonic-Symphony at a special concert on Jan. 16 for the benefit of the orchestra pension fund.

Miss Maynor made her New York concert debut last month. Almost unheralded except by word of mouth, she was an instant success. Since then, she has been acclaimed in Boston, Toronto, Montreal and a few other cities.

She plans to limit her concert engagements during the coming year, devoting her time to study and enlargement of her repertoire.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
JAN 6 - 1940

Szigeti and Sanroma Soloists With Koussevitzky

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its second visit of the season to New York concerts in Carnegie Hall, next Thursday evening, January 11, and Saturday afternoon, January 13.

At the Thursday evening concert the Violin Concerto of Ernest Bloch will have its first New York performance, the soloist being Joseph Szigeti, who presented the Concerto at its first hearings in America and in London. Mr. Szigeti performed the Concerto in Boston at the symphony concerts of the week past. the program will open with Mo- First Symphony of Beethoven in C major, and close with the Second Symphony of Sibelius in D major.

The Capriccio for Orchestra with Piano Solo, by Igor Stravinsky, will be presented at the matinee performance, Jesus Maria Sanroma appearing as soloist. It was Mr. Sanroma who, with the Boston Symphony Orchestra and Dr. Koussevitzky, gave the Capriccio its first American performances in 1930. The program will open with Mozart's Symphony in C major, No. 34, and close with the Second Symphony of Brahms in D major.

The orchestra under Dr. Koussevitzky will play at the Brooklyn Academy of Music Friday evening, January 12. The program will be the following: Mozart, Overture to "The Marriage of Figaro"; Shumann, Symphony in B flat; Prokofieff, Classical symphony; Faure, "Pelleas and Melisande" Suite, and Sibelius, "Finlandia."

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH
JAN 7 - 1940

151

THIS CLIPPING FROM
BIRMINGHAM, ALA.
NEWS
JAN 7 - 1940

THIS CLIPPING FROM
DURHAM, N. C.
HERALD
JAN 7 - 1940

'All Women' Symphony Group to Make Debut in Boston

By Bernard Freeman

BOSTON, (AP)—On the theory that women are as good musicians as men, a new symphony orchestra composed entirely of women has been organized here and will give its first concert January 16.

Every one connected with the venture, from the 69-year-old white-haired grandmother who plays the French horn down to a 16-year-old high school girl violinist, is on the distaff side—that is, every one except the conductor, a tall handsome Pennsylvanian named Alexander Thiede.

A "boy prodigy" of the violin who at the age of 17 was first violinist of the Detroit Symphony under Ossip Gabrilowitsch, Thiede has some pretty definite ideas on what makes a symphony orchestra click.

There have been several women's orchestras in America—all led by women—but none of them ever has lasted.

Thiede says it's because they lacked a man at the helm.

Play As Well As Men

"Women are every bit as good players as men," he said, "but they simply won't take orders from another woman. You know how it is—personal jealousies and outbursts of temperament—one woman thinks the conductor is wearing a better dress than the one she has on, and they simply don't co-ordinate.

"But this group, I am glad to say, is working very harmoniously, and because of that I believe we are attaining a degree of proficiency comparable to some men's orchestras of standing."

Thiede, who at the age of 29 was concertmaster of the St. Louis Symphony, says his bassoon player, Miss Anne de Guichard, is one of the world's finest players, male or female.

"A top-ranking conductor told me recently that 'if she only wore pants I would take her into my orchestra in a minute.'"

In addition, there are two Junior Leaguers, Mary Driver, who plays the violin, and Peggy Stuart, pianist, as well as numerous music teachers and wives of symphony musicians.

The symphony of 75 players has drawn commendation from famed Conductor Serge Koussevitzky for the calibre of programs it will play.

Anton Rubinstein's "Ocean Symphony," which hasn't been played in Boston since 1903, is on the first program, and Alexander Borodin's second symphony, also infrequently heard, is on the fourth and last concert.

Encourage Players, Composers

Thiede, who also was first violinist for 10 years under Leopold Stokowski in Philadelphia, lists two major objectives.

The first is educational—to encourage women to express themselves in a field in which they, by natural equipment and conscientious study and support, have a rightful place—and the second is to provide a hearing for the less frequently played works of both American and foreign-born composers—especially women.

Thiede hopes to make his orchestra the model from which other women's orchestras will be organized all over the nation.

"Up to now, most women's orchestras—and men's, too, for that matter,—have been 'angelled' by three or four wealthy subscribers.

"However, our group is out for mass support. Each of our players pays dues for an active membership in the society. The public is invited to purchase associate memberships. Through these memberships we expect to pay whatever expenses we may incur, leaving box office receipts to go towards reimbursing the players. Obviously, mass support is far preferable to leaving the fate of an orchestra to the whims of a handful of benefactors."

Meanwhile, the orchestra rehearses at least once a week without any squabbles—all because, one said, "Mr. Thiede wears the pants."

THIS CLIPPING FROM
DETROIT, MICH.
NEWS
JAN 7 - 1940

~~A Composer~~ Here Friday

Copland to Speak for Pro Musica

"Modern Piano Music" will be discussed by Aaron Copland, American composer, next Friday evening in the Detroit Institute of Arts lecture hall at the second Pro Musica concert of the season.

Copland will illustrate his remarks by playing selections from the works of Milhaud, Stravinsky, Poulenc, Chaves, Prokofieff, and others.

The composer recently returned from Hollywood, where he wrote the music for the motion picture version of Steinbeck's "Of Mice and Men." He has been appointed teacher of composition at the new Berkshire Music Center, headed by Serge Koussevitzky. He is also a member ~~of the~~ executive board of the League of Composers and a director of the International Society for Contemporary Music, United States section.

A native of Brooklyn, N. Y., Copland studied piano and later composition. His teachers were Rubin Goldmark and Nadia Boulanger, who was presented by Detroit chapter of Pro Musica last season. He was first composer to be awarded a Guggenheim Fellowship.

As soloist in his own works, he has appeared with the leading American symphony orchestras. Recently his "El Salon Mexico" was performed in St. Louis, Chicago and Dallas and in November his "Outdoor Overture" was played by the Pittsburgh Symphony, Fritz Reiner conducting.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
Brooklyn
JAN 7 - 1940

BOSTON ORCHESTRA PLAYS HERE FRIDAY

Sibelius's 'Finlandia' Included in Koussevitzky Offerings at Academy of Music

STEINBERG RECITAL TODAY

Violinist to Appear in Young Artists Series—Other Plans of Local Concert-Givers

The Boston Symphony Orchestra, Dr. Serge Koussevitsky conducting, wil give a concert Friday night at the Brooklyn Academy of Music, it was announced yesterday. The concert is the second in a series of five under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

The program will include Mozart's Overture to "The Marriage of Figaro"; Schumann's Symphony in B flat, No. 1, Op. 38; Prokofieff's Classical Symphony, Op. 25; Fauré's "Pelléas and Mélisande" Suite, Op. 80, and Sibelius's "Finlandia," Symphonic Poem, Op. 26.

On Tuesday at 4 P. M. Jonathan Schiller will discuss the program at the Brooklyn Academy.

THIS CLIPPING FROM
JACKSON, MISS.
NEWS
JAN 7 - 1940

RECITAL DUE THURSDAY IN MUSIC SERIES

The Jackson Music Association, as its second number on the 1940 concert series, will present Rosalyn Tureck, gifted young American pianist, and Orlando Barera, noted violinist, in joint recital at the City Auditorium, Thursday evening.

Jackson for the first time is included on one of Miss Tureck's tours of the United States. Hailed by music lovers as one of the most brilliant artists to appear on the concert stage in years, Miss Tureck should prove one of the most interesting artists to appear in Jackson this season.

Linked with her will be Mr. Barera, who is on his third American tour. Appearing as soloist with the Boston Symphony Orchestra, directed by Koussevitsky, a year ago, he won great praise. The Washington Evening Star said:

"Orlando Barera, whose debut here last year left a vivid impression of his artistry, confirmed that remembrance by his smooth and soulful playing yesterday. While confining himself to a purely lyric program with even Paganini's "I Palpiti" conforming to that classification, his beautiful tone and suave delivery had ample occasion to work their spell an appreciative audience. Gifted with abundant temperament, he nevertheless holds it discreetly from any rough display and bends it to an elegant and warmly-hued line of expressiveness. His technique is clear and swift, yet graceful and his tone carries modulation of feeling of no mean dimensions."

The Tureck-Barera concert here is the second presentation of the Jackson Music Association this season. The Don Cossacks Russian chorus previously appeared, and the Jooss European Ballet is scheduled in February, followed by the St. Louis Symphony in March.

Persons who do not have season membership in the concert association may secure tickets for a single concert through Armand Coullet, concert manager, whose headquarters are the lobby of the Robert E. Lee hotel. Dr. A. P. Hamilton is president of the association.

THIS CLIPPING FROM
CHARLESTON, W. VA.
MAIL
JAN 7 - 1940

Artist Series Will Resume

State College Plans Recital by Pianist

After a holiday vacation, the West Virginia State college Artist series will resume Sunday, Jan. 14 with a recital by William Allen, pianist and pupil of Egon Petri, T. D. Phillips, director of music at the college, announced Saturday.

Mr. Allen is a graduate of Oberlin conservatory, where he obtained both his bachelor and master of music degrees. Upon completing his musical studies there, he spent two years at the Institute of Musical Art in New York City. He also studied several seasons with Mr. Petri and completed a term with him just before the beginning of the war.

The pianist has been a member of the Howard university faculty, Washington, D. C., and is now a member of the staff at Fish university, Nashville, Tenn. He is at present studying at the Juillard School of Music. His program will include music by Bach-Busoni, Cesar Franck, Chopin and a group by Negro composers.

The outbreak of the war in Europe has forced a change in the artist program, Mr. Phillips said. Members of the Pasquier Trio, scheduled to play at Institute on Feb. 11th, have been unable to leave France because they are subject to call for military duty. Dorothy Maynor, young Negro soprano, whose debut in New York this winter was hailed as the "discovery of the season," will replace the trio with a recital March 18.

Since her discovery by Serge Koussevitzky, conductor of the Boston Symphony, and her Town Hall debut, Miss Maynor has been booked to appear with the New York Philharmonic-Symphony society, the Boston Symphony, the St. Louis Symphony and the Philadelphia Orchestra.

Post

IT SEEMS ~~HE~~ WILL BE A FIREMAN

6-Year-Old Wonder Doesn't Intend to Become a Critic

BY WARREN STOREY SMITH

THE recent Cantabrigian pother about the names Lenin and Leningrad recall to some an incident which occurred shortly after Dr. Koussevitzky came to Boston. Setting down Tchaikovsky's dates in the programme book, Philip Hale had the composer dying, not in St. Petersburg, or Petrograd, but in Leningrad, the then new official name for the city on the Neva. Immediately a certain publication thought that it smelled a rat and, putting two and two together to make five, jumped to the conclusion that the new conductor of the Symphony Orchestra was a Bolshevik and had dictated the use of the odious name in the programme notes.

If the City Council's resolution were to become a law, the good Cambridgeites could not carry home their symphony programmes, nor could these be distributed at the Sanders Theatre concerts, when Leningrad was mentioned in the notes, unless Mr. Burke were to change his ways. Fortunately for all concerned, that situation will not have to be faced.

* * * *

Speaking of music critics, 6-year-old Alan Bendiner of New York city, whose precocious skill in identifying musical themes made him the winner of a recent radio-quiz, has already acquired one important part of the music reviewer's equipment. But it seems that his ambition is to be a fireman. Perhaps he is right. That life would be less monotonous. Very few buildings burn more than once.

Probably if would be just as well if the music critics in a body did not have to take one of these tune-identification tests, even in their own particular sphere. There are too many instances of the boners they have pulled in this direction when commenting on things they thought they heard but didn't. At one of his summer concerts in Paris, not so many years ago, Dr. Koussevitzky played a Brahms symphony that was not the one he had first announced. Too frugal to spend an extra franc for a house programme, the critics, to a man, discussed the wrong symphony. With Beethoven, of course, they would have been on solider ground. Brahms never was a popular composer in France.

* * * *

And speaking of Russia, Nikolai Malko, a native of that country who for the past 10 years has been located in Denmark, will appear as guest-conductor at the next pair of Symphony Concerts, those of Jan. 19 and 20. He will give us the First Symphony of the Soviet composer, Shostakovitch, introduced here by Mr. Burgin, and Tchaikovsky's "Italian Caprice," together with two by no means new works which have never been played at these concerts, Rossini's Overture to "La Gazza Ladra" and Reger's Variations on a Theme of Mozart.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 7 - 1940

Symphony Concert on Friday

The second concert af the season in Brooklyn of the Boston Symphony Orchestra will take place on Friday evening in the Opera House of the Academy of Music.

Mrs. Henry J. Davenport, executive chairman of the Brooklyn Committee for Boston Symphony Orchestra Concerts, of which Adrian Van Sinderen is chairman, has announced the following box holders for this concert: Mrs. Edward C. Blum, Mrs. Dean C. Osborne, Mrs. Banjamin Prince, the Brooklyn Woman's Club, Adelphi Alumnae, Berkeley Alumnae, Mrs. Helen Jones Quinn and officers and guests of the Fort Hamilton Army Post.

Under the direction of Dr. Serge Koussevitzky, the Boston Symphony will present a program of orchestral music, including works by Mozart, Schumann, Prokofieff, Faure and Sibelius.

The Boston Symphony Orchestra concerts are in their 54th season in Brooklyn and are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is president, and the Brooklyn Committee.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH

JAN 7 - 1940

157

THIS CLIPPING FROM
BIRMINGHAM, ALA.
NEWS

JAN 7 - 1940

THIS CLIPPING FROM
DURHAM, N. C.
HERALD

JAN 7 - 1940

'All Women' Symphony Group to Make Debut in Boston

By Bernard Freeman

BOSTON, (AP)—On the theory that women are as good musicians as men, a new symphony orchestra composed entirely of women has been organized here and will give its first concert January 16.

Every one connected with the venture, from the 69-year-old white-haired grandmother who plays the French horn down to a 16-year-old high school girl violinist, is on the distaff side—that is, every one except the conductor, a tall handsome Pennsylvanian named Alexander Thiede.

A "boy prodigy" of the violin who at the age of 17 was first violinist of the Detroit Symphony under Ossip Gabrilowitsch, Thiede has some pretty definite ideas on what makes a symphony orchestra click.

There have been several women's orchestras in America—all led by women—but none of them ever has lasted.

Thiede says it's because they lacked a man at the helm.

Play As Well As Men

"Women are every bit as good players as men," he said, "but they simply won't take orders from another woman. You know how it is —personal jealousies and outbursts of temperament—one woman thinks the conductor is wearing a better dress than the one she has on, and they simply don't co-ordinate.

"But this group, I am glad to say, is working very harmoniously, and because of that I believe we are attaining a degree of proficiency comparable to some men's orchestras of standing."

Thiede, who at the age of 29 was concertmaster of the St. Louis Symphony, says his bassoon player, Miss Anne de Guichard, is one of the world's finest players, male or female.

"A top-ranking conductor told me recently that 'if she only wore pants I would take her into my orchestra in a minute.'"

In addition, there are two Junior Leaguers, Mary Driver, who plays the violin, and Peggy Stuart, pianist, as well as numerous music teachers and wives of symphony musicians.

The symphony of 75 players has drawn commendation from famed Conductor Serge Koussevitzky for the calibre of programs it will play.

Anton Rubinstein's "Ocean Symphony," which hasn't been played in Boston since 1903, is on the first program, and Alexander Borodin's second symphony, also infrequently heard, is on the fourth and last concert.

Encourage Players, Composers

Thiede, who also was first violinist for 10 years under Leopold Stokowski in Philadelphia, lists two major objectives.

The first is educational—to encourage women to express themselves in a field in which they, by natural equipment and conscientious study and support, have a rightful place—and the second is to provide a hearing for the less frequently played works of both American and foreign-born composers—especially women.

Thiede hopes to make his orchestra the model from which other women's orchestras will be organized all over the nation.

"Up to now, most women's orchestras—and men's, too, for that matter,—have been 'angelled' by three or four wealthy subscribers.

"However, our group is out for mass support. Each of our players pays dues for an active membership in the society. The public is invited to purchase associate memberships. Through these memberships we expect to pay whatever expenses we may incur, leaving box office receipts to go towards reimbursing the players. Obviously, mass support is far preferable to leaving the fate of an orchestra to the whims of a handful of benefactors."

Meanwhile, the orchestra rehearses at least once a week without any squabbles—all because, one said, "Mr. Thiede wears the pants."

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JAN 7 - 1940

~~A Composer~~ Here Friday

Copland to Speak for Pro Musica

"Modern Piano Music" will be discussed by Aaron Copland, American composer, next Friday evening in the Detroit Institute of Arts lecture hall at the second Pro Musica concert of the season.

Copland will illustrate his remarks by playing selections from the works of Milhaud, Stravinsky, Poulenc, Chaves, Prokofieff, and others.

The composer recently returned from Hollywood, where he wrote the music for the motion picture version of Steinbeck's "Of Mice and Men." He has been appointed teacher of composition at the new Berkshire Music Center, headed by Serge Koussevitzky. He is also a member of the executive board of the League of Composers and a director of the International Society for Contemporary Music, United States section.

A native of Brooklyn, N. Y., Copland studied piano and later composition. His teachers were Rubin Goldmark and Nadia Boulanger, who was presented by Detroit chapter of Pro Musica last season. He was first composer to be awarded a Guggenheim Fellowship.

As soloist in his own works, he has appeared with the leading American symphony orchestras. Recently his "El Salon Mexico" was performed in St. Louis, Chicago and Dallas and in November his "Outdoor Overture" was played by the Pittsburgh Symphony, Fritz Reiner conducting.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
Brooklyn
JAN 7 - 1940

BOSTON ORCHESTRA PLAYS HERE FRIDAY

Sibelius's 'Finlandia' Included in Koussevitzky Offerings at Academy of Music

STEINBERG RECITAL TODAY

Violinist to Appear in Young Artists Series—Other Plans of Local Concert-Givers

The Boston Symphony Orchestra, Dr. Serge Koussevitsky conducting, wil give a concert Friday night at the Brooklyn Academy of Music, it was announced yesterday. The concert is the second in a series of five under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

The program will include Mozart's Overture to "The Marriage of Figaro"; Schumann's Symphony in B flat, No. 1, Op. 38; Prokofieff's Classical Symphony, Op. 25; Fauré's "Pelléas and Mélisande" Suite, Op. 80, and Sibelius's "Finlandia," Symphonic Poem, Op. 26.

On Tuesday at 4 P. M. Jonathan Schiller will discuss the program at the Brooklyn Academy.

THIS CLIPPING FROM
JACKSON, MISS.
NEWS

JAN 7 - 1940

RECITAL DUE THURSDAY IN MUSIC SERIES

The Jackson Music Association, as its second number on the 1940 concert series, will present Rosalyn Tureck, gifted young American pianist, and Orlando Barera, noted violinist, in joint recital at the City Auditorium, Thursday evening.

Jackson for the first time is included on one of Miss Tureck's tours of the United States. Hailed by music lovers as one of the most brilliant artists to appear on the concert stage in years, Miss Tureck should prove one of the most interesting artists to appear in Jackson this season.

Linked with her will be Mr. Barera, who is on his third American tour. Appearing as soloist with the Boston Symphony Orchestra, directed by Koussevitsky, a year ago, he won great praise. The Washington Evening Star said:

"Orlando Barera, whose debut here last year left a vivid impression of his artistry, confirmed that remembrance by his smooth and soulful playing yesterday. While confining himself to a purely lyric program with even Paganini's "I Palpiti" conforming to that classification, his beautiful tone and suave delivery had ample occasion to work their spell [illegible] an appreciative audience. Gifted with abundant temperament, he nevertheless holds it discreetly from any rough display and bends it to an elegant and warmly-hued line of expressiveness. His technique is clear and swift, yet graceful and his tone carries modulation of feeling of no mean dimensions."

The Tureck-Barera concert here is the second presentation of the Jackson Music Association this season. The Don Cossacks Russian chorus previously appeared, and the Jooss European Ballet is scheduled in February, followed by the St. Louis Symphony in March.

Persons who do not have season membership in the concert association may secure tickets for a single concert through Armand Coullet, concert manager, whose headquarters are the lobby of the Robert E. Lee hotel. Dr. A. P. Hamilton is president of the association.

THIS CLIPPING FROM
CHARLESTON, W. VA.
MAIL

JAN 7 - 1940

Artist Series Will Resume

State College Plans Recital by Pianist

After a holiday vacation, the West Virginia State college Artist series will resume Sunday, Jan. 14 with a recital by William Allen, pianist and pupil of Egon Petri, T. D. Phillips, director of music at the college, announced Saturday.

Mr. Allen is a graduate of Oberlin conservatory, where he obtained both his bachelor and master of music degrees. Upon completing his musical studies there, he spent two years at the Institute of Musical Art in New York City. He also studied several seasons with Mr. Petri and completed a term with him just before the beginning of the war.

The pianist has been a member of the Howard university faculty, Washington, D. C., and is now a member of the staff at Fish university, Nashville, Tenn. He is at present studying at the Juilliard School of Music. His program will include music by Bach-Busoni, Cesar Franck, Chopin and a group by Negro composers.

The outbreak of the war in Europe has forced a change in the artist program, Mr. Phillips said. Members of the Pasquier Trio, scheduled to play at Institute on Feb. 11th, have been unable to leave France because they are subject to call for military duty. Dorothy Maynor, young Negro soprano, whose debut in New York this winter was hailed as the "discovery of the season," will replace the trio with a recital March 18.

Since her discovery by Serge Koussevitzky, conductor of the Boston Symphony, and her Town Hall debut, Miss Maynor has been booked to appear with the New York Philharmonic-Symphony society, the Boston Symphony, the St. Louis Symphony and the Philadelphia Orchestra.

Post
Jan 7

IT SEEMS ~~HE~~ WILL BE A FIREMAN

6-Year-Old Wonder Doesn't Intend to Become a Critic

BY WARREN STOREY SMITH

THE recent Cantabrigian pother about the names Lenin and Leningrad recall to some an incident which occurred shortly after Dr. Koussevitzky came to Boston. Setting down Tchaikovsky's dates in the programme book, Philip Hale had the composer dying, not in St. Petersburg, or Petrograd, but in Leningrad, the then new official name for the city on the Neva. Immediately a certain publication thought that it smelled a rat and, putting two and two together to make five, jumped to the conclusion that the new conductor of the Symphony Orchestra was a Bolshevik and had dictated the use of the odious name in the programme notes.

If the City Council's resolution were to become a law, the good Cambridgeites could not carry home their symphony programmes, nor could these be distributed at the Sanders Theatre concerts, when Leningrad was mentioned in the notes, unless Mr. Burke were to change his ways. Fortunately for all concerned, that situation will not have to be faced.

* * * *

Speaking of music critics, 6-year-old Alan Bendiner of New York city, whose precocious skill in identifying musical themes made him the winner of a recent radio-quiz, has already acquired one important part of the music reviewer's equipment. But it seems that his ambition is to be a fireman. Perhaps he is right. That life would be less monotonous. Very few buildings burn more than once.

Probably if would be just as well if the music critics in a body did not have to take one of these tune-identification tests, even in their own particular sphere. There are too many instances of the boners they have pulled in this direction when commenting on things they thought they heard but didn't. At one of his summer concerts in Paris, not so many years ago, Dr. Koussevitzky played a Brahms symphony that was not the one he had first announced. Too frugal to spend an extra franc for a house programme, the critics, to a man, discussed the wrong symphony. With Beethoven, of course, they would have been on solider ground. Brahms never was a popular composer in France.

* * * *

And speaking of Russia, Nikolai Malko, a native of that country who for the past 10 years has been located in Denmark, will appear as guest-conductor at the next pair of Symphony Concerts, those of Jan. 19 and 20. He will give us the First Symphony of the Soviet composer, Shostakovitch, introduced here by Mr. Burgin, and Tchaikovsky's "Italian Caprice," together with two by no means new works which have never been played at these concerts, Rossini's Overture to "La Gazza Ladra" and Reger's Variations on a Theme of Mozart.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JAN 7 - 1940

Symphony Concert on Friday

The second concert af the season in Brooklyn of the Boston Symphony Orchestra will take place on Friday evening in the Opera House of the Academy of Music.

Mrs. Henry J. Davenport, executive chairman of the Brooklyn Committee for Boston Symphony Orchestra Concerts, of which Adrian Van Sinderen is chairman, has announced the following box holders for this concert: Mrs. Edward C. Blum, Mrs. Dean C. Osborne, Mrs. Banjamin Prince, the Brooklyn Woman's Club, Adelphi Alumnae, Berkeley Alumnae, Mrs. Helen Jones Quinn and officers and guests of the Fort Hamilton Army Post.

Under the direction of Dr. Serge Koussevitzky, the Boston Symphony will present a program of orchestral music, including works by Mozart, Schumann, Prokofieff, Faure and Sibelius.

The Boston Symphony Orchestra concerts are in their 54th season in Brooklyn and are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is president, and the Brooklyn Committee.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 7 - 1940

ON CONTEMPORARY AMERICAN MUSIC

The author of the following article has been director of the Composers' Forum-Laboratory since its inception.

By ASHLEY PETTIS

THERE is no phase of music which is more ineptly discussed than the music of our own day, variously referred to as "modern" or "contemporary" music. The description of unfamiliar music is a task of great difficulty. By the use of technical terms, analogies from other arts or means of expression, descriptive words or phrases, some idea of the nature of a composition may be conveyed to those who have not heard it. Such "analyses" of a composition are eminently successful, when expertly treated, in the case of familiar music, let us say Beethoven's Fifth symphony. However, this success is not due primarily to the skill with which the analysis is made but because we all know the Fifth. We have heard it. We have experienced it.

* * *

The technical methods employed in the handling of the composer's materials may be adequately described; his technical shortcomings, as well as his achievements, weighed with considerable accuracy. Yet the ultimate result depends, not solely upon the manner of the composer's handling of these materials, but upon their nature. The latter is primarily what the audience responds to. Their quality may be either enhanced or damaged in the usage. Ultimately, there exists an interdependence between the nature of the materials and their "handling" in any work of art which may be described as successful in the highest sense.

The Composers' Forum-Laboratory, a unit of the Music Education Division of the Federal Music Project, Work Project Administration, since 1935, has afforded an invaluable and unique opportunity to become intimately acquainted with a vast amount of music which has been or is being written in America. The various case histories of composers who have appeared show conclusively that the Composers' Forum-Laboratory has supplied an enormous incentive to the contemporary creative musician. He has learned how to handle his materials more adequately. He has discovered what "reaches" the audience. If he has the capacity for self-criticism (and he should give up composition if he has not), he has in many instances either rewritten compositions or rejected them, as a result of his experience in the forum-laboratory. His capacity for self-criticism has been increased. Some composers affect a defensive attitude. They excuse anything, no matter how ineffective, on the grounds that they "felt" or "heard" it that way. If no one else "hears" or "feels" it the same way, some one is at fault—and it is not always the audience.

* * *

Much of the "new" music comes under the heading of that which adequately may be described, inasmuch as it resembles something we have formerly experienced. It is merely an old friend in new or different trappings. In that case one is spared the trouble of analysis. Perhaps it is a case of "history repeating itself."

In one of the concerts of the Forum-Laboratory, I thought I detected a familiar quality in the opening subject of a work which was performed. In itself this "familiar" quality is not the logical basis for rejecting a composition. Instances could be cited in which many great composers have used identical motives, each in a manner not to be confused with another. A notable example of this is to be found in the beginning of Scarlat-

Experience of Composers' Forum Throws Light On Issue

ti's so-called E minor "Pastorale," which is also the initial motive of the three part Invention of Bach in the same key, used elsewhere by Bach on other occasions, and on down the line by Beethoven, Schumann, Chopin, Brahms, Grieg, et al. The point to be made is that this in no case constitutes plagiarism, as the dominating individuality and character of each master imbue the motive with entirely different meaning. The similarity is superficial and may be ascribed merely to coincidence.

* * *

The case of the composer in the Forum-Laboratory was entirely different. His three-note motive was identical with one used by César Franck in the first part of the Prelude, Chorale and Fugue, both in intervals and harmonic color. But Franck used the motive episodically, whereas our composer used it constantly, without disguising it from the original with fresh harmonic treatment. Of course, he did this unconsciously and it required the experience of the Forum-Laboratory to bring it to his attention.

I do not wish to give the impression that either approval or a "thumbs-down" rejection by the audience of the Composers' Forum-Laboratory is the final word in the acceptance or rejection of a composition. Rather it is the opportunity given the composer to evaluate his own work through a variety of tests; through rehearsal, performance, and public discussion. Many instances might be cited of composers discarding works in toto, of making extensive cuts, of rewriting and revising, as a result of their experience in the Forum-Laboratory. In rehearsal it is frequently discovered that passages are ineffectively or inexpertly written for an instrument. Our performing musicians collaborate with the composer to bring about a clarification of such passages. If he learns at all, the composer whose easy sequences run the gamut of the instrument, if not the emotions, learns to curb his flights, if not his fancy. Through experience he learns what to retain, what to discard; that all is not "grist that comes to his mill."

* * *

A book on music of our day has described history as a "procession of mediocrity." While I envy the author the aphoristic quality of his utterance, I cannot agree. Rather is history a process of elimination. If this were not true, the present would be futile; the future hopeless. Frequently, at the moment, this is difficult to grasp. In music, as in life, the elements of decay and the forces of life exist simultaneously. In historical retrospect these may be perceived in clearer perspective. Those tendencies or works which survive are the result of living, progressive forces. In the crucible of the Forum-Laboratory the processes of elimination are taking place. The elements of a contemporary idiom are being fused. They are compounded of many seemingly remote and diverse qualities, even of imponderable elements—yet deeply impregnated with those environmental characteristics which are recognizably "American." All of this may not be dismissed superficially, as has recently been done, as "international dissonance." This might have been true several years ago. But much has happened since then——

There has been much discussion recently of the lack of an "American" musical idiom. The observation was made that "nationalism is an essential element of a great art," and that the American quality found in a book of prints has not as yet manifested itself in our music. The profoundly subjective elements which are the necessary components of great music will not come out of an objective attempt to write nationalistically "American" music. It will not even come from those who try to write "American," who write about the Grand Canyon, whose greatness has been reduced to an absurdity by being observed through the wrong end of a telescope—which fact is not concealed by means of extravagant orchestration.

* * *

A characteristic idiom—"American," if you will—is crystallizing here and now. This is not an academic proposition. It is to be perceived in the sessions of the Composers' Forum-Laboratory. In due course of time, with the natural elimination of the dead and dying, it will emerge as an idiom indissolubly linked with this period, made up of musical, ethnic roots of all peoples and times, as heterogeneous as our own racial and cultural backgrounds, yet fused into an integrated style easily recognized as "twentieth century American." We are already coming into our own, in spite of the welter of "new" music which is neither contemporary nor new.

Serge Koussevitzky recently said: "Some have criticized me for playing American music, saying America has not produced a Beethoven or a Brahms. I replied, 'No, it has not produced a Beethoven or Brahms. Why should it? We have the spirit of Beethoven and Brahms always with us. But America is producing something new, youthful and vital in music. We should honor the American composer.' "

Yet there are those who still are seeking the Northwest Passage!

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 7 - 1940

Bostonians Give Second Concert

Schumann, Sibelius On Academy Program Friday Evening

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its second Brooklyn concert in a series of five at the Brooklyn Academy of Music next Friday evening, Jan. 12. The following program will be presented:

Overture to "The Marriage of Figaro," —— Mozart
Symphony in B-flat, No. 1, Op. 38, —— Schumann
Classical Symphony, Op. 25 —— Prokofieff
"Pelleas and Melisande," Suite from the stage music to Maeterlinck's Tragedy —— Faure
"Finlandia," Symphonic Poem, Op. 26, —— Sibelius

The Academy concerts by the Boston Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Next Tuesday afternoon, preceding the concert, a discussion of the program will be held by Jonathan Schiller, lecturer in music at the Institute and director of the R. C. A. Victor Lecture Bureau. Mr. Schiller will speak in the lecture hall of the Academy at 4 p.m.

Copland Lectures

Aaron Copland, the American composer, will be guest speaker in the series "The Background of Contemporary Music," held every Thursday afternoon at the Academy. Mr. Copland will discuss "The Influence of Jazz on Modern Music" this Thursday, Jan. 11, at 4 o'clock.

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR
JAN 7 - 1940

Boston Symphony Plans Summer Music Center

Boston, Jan. 6.

ANNOUNCEMENT is made of the faculty, subjects and detailed activities of the Berkshire Music Center which is to be inaugurated by the Boston Symphony Orchestra next July 8 at Tanglewood, the orchestra's summer home. These details will be set forth in the catalogue of the Music Center which is published forthwith, and which is obtainable by application to Symphony Hall, Boston.

"Tanglewood," the orchestra's historic 200-acre estate between Lenox and Stockbridge, Mass., will be in the six weeks between July 8 and Aug. 18, 1940, a place of busy musical life of an unprecedented sort. Serge Koussevitzky, 30 members of the Boston Symphony orchestra, other prominent musicians, and distinguished lecturers will provide the faculty for the center where those who attend will have the opportunity of "living and working in music," in close association with a great orchestra and its conductor.

Koussevitzky to Teach.

There will be a class in orchestra conducting under Serge Koussevitzky, director of the school, a student orchestra of skilled players, an amateur orchestra, a chorus, courses in composition, operatic interpretation, choral conducting, and other subjects. Members of the Music Center will be trained as a festival chorus which will appear in the Berkshire Symphonic Festival in a performance of Bach's Mass in B Minor.

The Berkshire Symphonic Festival, extended from two to three weeks next year, will coincide with the last three weeks of the school term. All who attend the Music Center will be admitted to specified Boston Symphony rehearsals, and to all of the festival performances.

Defines Aims of Center.

Serge Koussevitzky, as director, makes a statement at the beginning of the catalogue in which he outlines its character and purposes:

"The Berkshire Music Center will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture and who long for a creative rest in the summer." Pointing out that the center will be concerned primarily with collective performance, Dr. Koussevitzky adds that "it will thus supplement, rather than duplicate, the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered upon developing the technical equipment of the individual. . . . We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

For Skilled, Unskilled.

The music center will be in two sections—the institute, limited to those with a thorough preliminary musical training, and the academy, with "no formal entrance requirements." The academy will comprise the school chorus and the amateur orchestra. The main part of its work will be carried on in general sessions, devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing.

Koussevitzky, renowned conductor of the Boston Symphony Orchestra, is to be the director of the school, and will take a few pupils in orchestral conducting, give lectures and supervise the institute orchestra.

Courses in advanced composition will be given by Aaron Copland, the brilliant American composer, and by Paul Hindemith who is considered one of the most significant composers of today. Each of these celebrities has done significant work in musical education.

Dr. Herbert Graf will have charge of a class in operatic interpretation. Dr. Graf has had a brilliant career in the mounting of operas in Europe and America. He is at present the stage director of the Metropolitan Opera House in New York.

To Conduct Chorus.

G. Wallace Woodworth, assistant director of the Berkshire Music Center, will conduct the chorus. Mr. Woodworth is chairman of the department of music at Harvard University. He is the conductor of the Harvard Glee Club and the Radcliffe Choral Society.

Olin Downes will give a series of lectures concerned with the historical background of the music being studied by the school orchestras and chorus. Mr. Downes is the music editor of the New York Times.

A course in folk dancing, open to the entire school without extra charge, will be conducted by Douglas Kennedy, president of the English Folk Dance Society.

The Institute Orchestra will be conducted by Richard Burgin, assistant conductor of the Boston Symphony Orchestra; the Academy Orchestra by Malcolm Holmes, conductor of the college orchestras of Harvard, Radcliffe and Wellesley. Howard Abell will have a class in the methods of teaching music in schools. Mr. Abell is the head of the music department of Milton Academy.

Special lecturers for 1940 will be Dr. Archibald T. Davison, professor of choral music at Harvard University; Randall Thompson, the director of the Curtis Institute of Music at Philadelphia; Carleton Sprague Smith, head of the music department of the New York Public Library, and Augustus D. Zanzig, director of music, National Recreation Association. Further lecturers will be announced at a later date.

The faculty will include the principals o fthe Boston Symphony Orchestra, 16 in all, and 14 additional members—making an orchestra of 30 who will be at the service of the student players for consultation, coaching and joint performance.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican
JAN 7 - 1940

Music for the Young Plentiful at Boston

The supply of good music for Boston young people seems to have increased materially since the advent of Wheeler Beckett, former conductor of the Richmond (Va.) Symphony orchestra. Under his direction, the Boston Symphony Orchestra, Inc., Youth concerts for young people of high school age have taken firm root in Boston's music world. Initiated last year by the Youth Concerts Association of Boston, these low-priced concerts proved so worthwhile and popular that last spring they were officially affiliated with the Boston Symphony orchestra, inc.

At these concerts, a capacity audience from Boston and 40 surrounding towns, crowds Symphony hall in Boston to listen enraptured to music by the masters.

Warren Storey Smith, music critic of the Boston Post said of Mr Beckett, following his last concert, "As these concerts continue, it becomes more and more evident that Mr Beckett is an extremely able and versatile conductor. He goes about his business with considerable dispatch and a minimum of external fuss, yet the music always sounds forth clearly, eloquently and with its personal and characteristic voice.'

There are four remaining youth concerts scheduled in Symphony hall for this season: January 17, February 7. March 27, and April 10.

Latest news of Beckett's activities is the announcement of three Youth Chamber Music concerts (also under the auspices of the Youth Concerts Association of Boston) which will take oplace in Jrdan hall, January 24, February 14, and March 6. The Roth quartet is scheduled for the first and last of this series, a woodwind and string ensemble for the second. Beckett plans and wil discuss the programs which were in great part made possible by the generosity of Mrs Elizabeth Sprague Coolidge.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 7 - 1940

Boston Symphony

Beginning its second visit of the season the Boston Symphony Orchestra, under Serge Koussevitzky's direction, will give the first New York performance of Ernest Bloch's violin concerto next Thursday night in Carnegie Hall, with Joseph Szigeti as the soloist. Beethoven's first symphony and Sibelius's second symphony complete the program. Mr. Szigeti was the soloist for the first public performances of Mr. Bloch's concerto with the Cleveland Orchestra under Artur Rodzinski on Dec. 15-17, 1938, and for the London premiere by the London Philharmonic under Sir Thomas Beecham last March. Mr. Bloch began his sketches for the work in 1930, but did not begin the actual composition until 1935. He finished it in the summer of 1938. The composer has stated that it has no Jewish inspiration. Mr. Szigeti played the concerto with the Bostonians in their home concerts last Friday and Saturday.

Jesus Maria Sanroma, the Boston Sy[illegible]ist, will be the soloist next Saturday afternoon at Carnegie Hall in Stravinsky's Capriccio for piano and orchestra, which he introduced to New York with this orchestra on Jan. 8, 1931. It was played by the Philharmonic-Symphony under the composer in January, 1937, with Beveridge Webster as soloist. Mozart's symphony in C, No. 34, and Brahms's second symphony complete the program.

None of these works will be heard in Dr. Koussevitzky's program for next Friday night at the Brooklyn Academy of Music, which includes Mozart's overture to "The Marriage of Figaro," Schumann's symphony in B flat, Prokofieff's classical symphony, Fauré's suite from his stage music for Maeterlinck's "Pelleas et Melisande" and Sibelius's "Finlandia."

Nicolai Malko, a Russian conductor, who is well known in Great Britain and Denmark, will make his American debut as guest conductor of the Boston Symphony in its home concerts of Friday and Saturday, Jan. 19 and 20, when he will conduct Rossini's overture to "La Gazza Ladra," Shostakakovitch's first symphony, Roger's Variations and Fugue on a Theme by Mozart, and Tchaikovsky's Italian Caprice.

Tchaikovsky Series

A series of three Tchaikovsky programs to be presented by the New York City Symphony Orchestra under Eugene Plotnikoff's direction under the sponsorship of Mayor F. H. LaGuardia and the New York City W. P. A. Music Project, will begin tonight at the Center Theater. Rose Bampton, Metropolitan Opera [illegible] the soloist in arias from "Pique Dame" and "Jeanne d'Arc." Albert Spalding, violinist, will be the soloist next Sunday night, and Josef Lhevinne, pianist, on Jan. 21. [illegible] from 25 cents to $1.10.

In the second concert of his engagement with the N. B. C. Symphony Orchestra, which will be broadcast Saturday night from 10 o'clock to 11:30 over the blue network, Bernardino Molinari will conduct Mendelssohn's Italian Symphony, Saint-Saens's "Carnaval des Animaux," his own arrangement of a concerto in A major by Vivaldi and the suite from Stravinsky's "Petrouchka."

Philadelphia Orchestra

The Philadelphia Orchestra, now on a short Eastern tour, will give a concert at the Westchester County Center, White Plains, next Friday night, as the fourth event in Mrs. Julian Olney's subscription series. Eugene Ormandy's program includes arrangements of two Bach chorales, the Franck symphony, Debussy's "Afternoon of a Faun" and the suite from Stravinsky's "Fire Bird." The next concert in Carnegie Hall will be on Tuesday night, Jan. 23, with Rudolf Serkin as soloist in Brahms's piano concerto in D minor.

In the next home concert in the Philadelphia Academy of Music, Monday night, Jan. 15, Mischa Elman will play Mendelssohn's violin concerto and Vivaldi's concerto in G minor. Iso Briselli, young Russian violinist, [illegible] the Dvorak concerto on Friday and Saturday, Jan. 19 and 20, when Mr. Ormandy's program will also include a scherzo for strings, "Heavenly Children at Play" by Frances McCollin, young Philadelphia [illegible]

THIS CLIPPING FROM
AKRON, OHIO
BEACON-JOURNAL

JAN 7 - 1940

WITH THE MUSIC MAKERS

A.S.C.A.P. Contest Offers Fellowship

College Composers, Authors Eligible
Plan Is To Further Creative Talents

By OSCAR SMITH
Beacon Journal Music Editor

DON'T be surprised if in the next year or two young composers from colleges and universities—maybe from Akron university—land musical plays on Broadway or in a Hollywood movie studio.

That is, if they take advantage of the fellowship competition sponsored by the American Society of Composers, Authors and Publishers, to be inaugurated in all universities, colleges and normal schools of the United States.

This A.S.C.A.P. competition will be for composers and authors of college musical plays, and all students in institutions of higher learning will be invited to submit the scripts of original college musicals produced during the current or preceding academic year.

It is announced that for purposes of the contest, the country has been divided into eight regions according to the natural geographical and scholastic subdivisions.

Ohio is in region four, along with Indiana, Illinois, Tennessee, Kentucky and Michigan.

The author and composer of the best play will be awarded an A.S.C.A.P. fellowship in the sum of $720, in each of the regions, divided equally between the authors, and to be used by the winners in assisting the continuance of their work at any educational institution which they may subsequently decide to attend.

The award contemplates financial assistance to the extent of $30 a month to each of the two winners in each region over a full period of one calendar year. If the winning musical play is written by a single person, the entire fellowship award will be made to him or her.

Judging of the merits of the plays produced in the respective regions will be by a committee of three chosen from among the leading college teachers in the fields of music, drama and creative writing in each of the regions.

Final date for submission of scripts to the respective judging committee in each region will be March 15 of each year, and final judgment upon the scripts will be made by the respective committees not later than May 15.

For Creative Talent

PURPOSE of theA.S.C.A.P. fellowship competition, according to Prof. S. Stephenson Smith, educational counselor of the society, is to further the development of creative talent among the students in institutions of higher learning, and to afford an opportunity to such of them as may show embryo genius to continue in their creative work.

Winning plays from the eight regions will be given a reading and careful consideration by a group of the leading Broadway play producers and also a group of the outstanding Hollywood photoplay producers.

"Since the founding of A.S.C.A.P. by Victor Herbert and a group of his contemporaries more than a quarter of a century since, the organization has always taken a deep interest in the development and furtherance of American culture in the field of the fine arts," says Professor Smith.

To Play American Symphony

DR. ARTUR RODZINSKI will conduct the Cleveland orchestra's 12th pair of symphony concerts on Thursday and Saturday evenings in Severance hall, introducing there the Symphony No. 3 by Dr. Howard Hanson, American composer and conductor.

In a recent interview, Dr. Rodzinski said that the present generation of composers in the United States is "far superior" to any other country's products. He believes that the younger generation of American composers, especially, must get full representation on the programs of our major symphony orchestras, but he feels that the cooperation of the audiences is necessary for that.

The Cleveland conductor hopes that symphony-goers will overcome the "psychological hostility" which can be sensed when an unknown American work is presented and will be more receptive, especially since, in his own case, he makes it a rule to contrast well-known classical works on the same program.

For this pair of concerts, Dr. Rodzinski has included Mozart's "Eine Kleine Nachtmusik" and Beethoven's great Symphony No. 7. Dr. Hanson's symphony, first performed over the radio in 1937, was played last November by the Boston Symphony orchestra, Serge Koussevitzky conducting. Dr. Hanson's opera, "Merry Mount," was produced at the Metropolitan in 1934.

Rudolph Ringwall, associate conductor of the Cleveland orchestra, will conduct the fifth concert in the popular "Twilight" series this afternoon at 5 o'clock.

Akron Musicians Praised

THREE talented Akron musicians, members of the Tuesday Musical club, have been receiving praise for the recent program they presented for Cleveland's Fortnightly Musical club in Steinway hall. The Akronites also are members of the Cleveland group.

Mrs. D. M. Bird sang the aria, "Suicidio," from the opera "La Gioconda," by Ponchiello, and her part of the program also included compositions of Sibelius, Robert Besly, Marshall Kernochen, Giannini and Cimara.

Mrs. Fred M. Rankin pleased her audience with a group that included several Brahms gypsy songs, "A Toi," by Bember, and "Carnaval," by Foudrain; Rachmaninoff's "Silent Night" and "Floods of Spring," and Tschaikowsky's "Was I Not a Blade of Grass?" Mrs. Loraine Flanick was the accompanist for both singers.

Nellie Whittaker, well-known Akron pianist, received the praise of club members and visitors for her playing of the difficult "Etudes Symphoniques," by Schumann.

Director Has Choir Recipe

NOBODY can say that the celebrated Westminster choir, to sing at Akron armory on Feb. 28, ever put a congregation to sleep, or irritated it into staying away from church.

For Dr. John Finley Williamson, the choir's noted director, believes that worship is something that you do; not something that is done for you. It is something in which you must participate, in which you must bear a full part, if it is to mean much of anything to you.

"There you have the secret," says Dr. Williamson, "why hundreds of churches have dead or somnolent services." His career began about 17 years ago when he was director of the Westminster Presbyterian church choir in Dayton. Like the great Maestro Toscanini, he had a passion for perfection.

In those early days, Dr. Williamson used to say that the trouble with church music was its lack of honesty.

"The minister will spend hours, days, almost a week in preparing for his part in the Sunday service," he would say. "What do the choirs do? They turn up 15 minutes early on Sunday morning, or half of them turn out on Thursday evening, to hum over a lot of musical junk that has been sung to death.

"Then they put on their gowns, give a last look in the mirror, and think they are all ready to take their part in the worship of God. It's downright dishonesty; that's what it is!"

But the choir in the Westminster church in Dayton wasn't like that. It worked long and hard; every member received individual training from the choirmaster, in addition to hours of ensemble practice. Now the choir is internationally famous.

Dr. Williamson will direct the Westminster choir in the Akron concert, to be given under auspices of the Cuyahoga Falls Methodist church for the benefit of its remodeling program.

THIS CLIPPING FROM
LOS ANGELES, CALIF.
TIMES

JAN 7 - 1940

Isabel Morse Jones

THE WEEK'S HIGH NOTE IN MUSIC

By the Music Critic—

LAST week's high note in music circles was struck by Mrs. Leiland Atherton Irish. Southern California's symphony orchestra manager left her home by the sea for the annual orchestra managers' conference during the holidays. After a warm reception in icy Detroit by Henry Ford at Dearborn Inn, she spent days at a round-table discussion of problems of music and finance; problems which proved to be common to all the 16 major orchestras with a budget over $100,000.

The portfolio of reports and comparisons brought home by Mrs. Irish revealed a similarity that was both comforting and discomforting. For instance: Boston's nonunion, well-subscribed orchestra is at the top, financially and artistically. They have the longest season, pay their orchestra by the year with a minimum of $3000 and yet have the lowest operating deficit in the country. Furthermore, 90 per cent of the Boston trustees and financial contributors go to the concerts and they have built a music shed for summer concerts which is acoustically the best and will house an Academy of Music sponsored by them and directed by Koussevitzky.

The Philharmonic of Los Angeles is eighth on the list in the total of its earned income and sixth in the amount of expenditure. In the number of concerts given, Los Angeles' orchestra is far down. Both Detroit and Rochester, N.Y., have larger operating deficits—and this is surprising, because Henry Ford pays Detroit well for his Sunday night broadcasts. Rochester spends much money on American composers.

The conference went on record as opposed to any orchestra campaigns based on "pay up or give up the orchestra" slogans. The managers agree that education is a better way to interest Americans in privately subsidized orchestras and that government participation would not be beneficial at this time. They believe symphony orchestras should be classed with universities in the public mind and budget and supported accordingly. Therefore, their efforts will be directed to that aim.

I. M. J.

THIS CLIPPING FROM
ROCKY MOUNT, N. C.
TELEGRAM

JAN 8 - 1940

ARTS: Plain People Rescue Culture Of America

By JOHN SELBY
Associated Press Arts Editor

Because even millionaires must eat, the entire cultural picture of the United States has changed in 10 years. Now the village doctor helps support the New York Philharmonic and Uncle Joe helps guarantee the Metropolitan Opera.

There was a day when one family, the Esterhazys, supported an opera, an orchestra and even a great composer for their own exclusive enjoyment. Later a Colonel Higginson could shoulder the deficit of the Boston Symphony, and Harry Harkness Flagler could assume the burden of the New York Symphony.

There was also October, 1929.

The virus of October, 1929, worked slowly but effectively. The first break came in March, 1932, when bearded and remote Giulio Gatti-Casazza announced that the Metropolitan's financial backlog was exhausted.

There were many similar breaks over the country.

Yet there were no important casualties among great American orchestras, opera companies, or art museums. Even book publishing, which took a severe beating, lost few important practitioners. Public libraries were hardest hit. Art dealers drew in their horns, and a few important ones closed out. Museum endowments lost income steadily—no final answer has yet been found to that, either.

But generally an answer was found. It was forced on the world. The answer was to broaden the base of support.

One instance was governmental: the federal art projects. By and large these proved there was a popular market for "art," and that "art" could be produced to fit it.

Privately the situation is similar. Once you could count the men who supported the New York Philharmonic on your fingers and toes; now there are more than 10,000 guarantors.

Where once the Metropolitan opera was almost wholly controlled by the owners of the lower tier boxes, now the owners thereof are trying to sell their holdings to the operating company, and the Metropolitan Opera Guild is lining up other thousands to help. Etchings are being sold for $5 or less; sculpture can be had at bargain rates; popular-priced books are on the make.

The decade closes with the country at large advancing to pay the deficits left behind by art's patrons in their dash for the automat.

THIS CLIPPING FROM
SAULT STE. MARIE, MICH.
NEWS

JAN 8 - 1940

Concert Pianist, Ruth Culbertson, to Be at Newberry

NEWBERRY, Jan. 8. — Newberry music lovers will be treated to a rare experience Thursday evening, January 11, when Miss Ruth Culbertson, pianist, will appear in concert at the high school auditorium at 8:15 o'clock.

Miss Culbertson, who is making a concert tour of the middle west, will appear in Newberry under the auspices of the Business and Professional Women's Club. Her itinerary will also take her to Northern State Teachers' College, Marquette on January 15.

Born and educated in Michigan, Miss Culbertson has studied the piano at the New England Conservatory in Boston, under Mme. Szumowska, friend and pupil of the famous Ignace Paderewski. Her unusual talent came to the attention of influential Bostonians, who sent her abroad to study with Arthur Schnabel. Since her return she has been teaching at the Junior College at Fine Arts in Boston and giving concerts in Boston and New York. She has played several times as solist with the Boston Symphony Orchestra and her own compositions have been featured.

Tickets are being sold by members of the Club, as well as the Girl Scouts.

THIS CLIPPING FROM
LOWELL, MASS.
SUN

JAN 8 - 1940

Lowell Girl Scores in Sunday Concert

Miss Carolyn Urbanek Sings Before 3500 at Memorial Auditorium

Warmly greeted by more than 3500 persons, Miss Carolyn Urbanek, a native of this city, who began her musical career here, returned to the Memorial Auditorium yesterday under the auspices of the Moses Greeley Parker lecture series and held her audience in rapt attention throughout the presentation of a varied program.

Miss Urbanek shared the program with Orlando Barera, widely-known young Italian violinist and they were assisted by Helmutt Baerwold, pianist and David Robinson, flutist. Mr. Barera appeared here last season under the same auspices and was also soloist with the Boston Symphony orchestra.

As she came to the platform to present her first group of songs, Miss Urbanek received an enthusiastic tribute from the audience. Her first group of songs included the Invocazione di Orfeo of the old Italian, Peri; the Alleluia of Mozart and "Sweet Bird" from Handel's "Ill Penseroso." Mr. Robinson supplied the obligato and the rendering of this group of songs brought out the best qualities in Miss Urbanek's voice.

She began her second group with a rendition of two songs by Stanislaus Moniuszko, whose music has long been idealized in Poland. She sang the Cavatina from the opera "Halka" and the Bird Song by the same composer.

Other numbers of this group included Weckerlin's "Petite Oiseaux and Rossini's La Danza. Mr. Baerwald accompanied her at the piano during the singing of this group and the final number had to be repeated several times, so warmly was it greeted by the audience.

In her final group, Miss Urbanek sang the Schubert Ave Maria, Bishop's "Lo, Hear the Gentle Lark" and the Bach-Gounod Ave Maria. She added the songs "Carry Me Back to Old Virginny" and "The Land of The Sky Blue Water" as encores.

Among the numbers presented by Mr. Barera were: The Vavaldi Sonata, three movements of Lalo's Symphonic Espagnole, Hubay's "Zephyr", Kreisler's Gypsy song and the Capriccio Sonatina of Paganini. His encores were Kreisler's "La Gitana" and a seranade by Chaminade.

His presentations were well received and he showed an excellent grasp of the tones of his instrument, playing some of the passages brilliantly and colorfully.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

JAN 8 - 1940

Boston Symphony Concert Friday; Boxholders Are Announced For Second Program Here

Boxholders for the season's second concert by the Boston Symphoy Orchestra, to be presented on Friday evening at the Brooklyn Academy of Music, are Mrs. Edward C. Blum, Mrs. Dean C. Osborne, Mrs. Benjamin Prince, the Brooklyn Woman's Club, Adelphi Academy Alumnae, Mrs. Helen Jones Quinn and the officers and guests of the Fort Hamilton Army post.

Under the direction of Dr. Serge Koussevitsky, the orchestra will present a program of Mozart, Schumann, Prokofiieff, Faure and Sibelius.

The concerts are in their fifty-fourth season in Brooklyn. They are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is chairman and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 9 - 1940

Koussevitzky's Program Tonight

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will play the following compositions for their concert at the Bushnell Memorial at 8:15 tonight:

Concerto Grosso in B. Minor	**Handel**
"Peter and the Wolf"	**Prokofieff**
Symphony No. 2	**Sibelius**

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

JAN 9 - 1940

Boston Symphony Offers Prokofieff's Gay Composition

Koussevitzky to Conduct Amusing Fantasy, 'Peter and the Wolf'

Bushnell Concert Series subscribers are looking forward to the amusing Prokofieff composition "Peter and the Wolf" which will be played as part of the Boston Symphony Orchestra concert at the Bushnell Memorial tonight, starting at 8:15 o'clock. In addition to this orchestral fairy tale for children, the program includes the Handel Concerto Grosso in B minor and the Second Symphony of Sibelius. Dr. Serge Koussevitzky will conduct the concert.

The score of "Peter and the Wolf" was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2 The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

The following explanation is printed in the score: "Each character of this Tale is represented by a corresponding instrument in the orchestra; the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding leitmotifs. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JAN 10 1940

Boston Symphony At Hartford

Richard Hale performed as narrator with the Boston Symphony Orchestra at Bushnell Memorial Hall in Hartford, Conn., last night when Prokofieff's musical fairy tale, "Peter and the Wolf" was presented. The hall was filled, many people standing.

"Peter and the Wolf" was given by the orchestra at the Berkshire Symphonic Festival last summer.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 10 1940

Music Notes

Serge Koussevitzky will begin the Boston Symphony Orchestra's program tomorrow night in Carnegie Hall with Prokofieff's Classical Symphony instead of the originally announced first symphony of Beethoven. The oher numbers are Ernest Bloch's violin concerto, to be played for the first time here with Joseph Szigeti as the soloist, and Sibelius's second symphony. The program for Saturday afternoon has not been changed. It includes Mozart's symphony in C, No. 34; Stravinsky's capriccie for piano and orchestra, with J. M. Sanroma as soloist, and Brahms's second symphony.

CARTHAGE, MO
EVE. PRESS
1/10/40

A Boston symphony orchestra composed entirely of women has been formed, but strangely enough the director is a mere man. Maybe there was danger of hair pulling or something more violent if an effort to choose one of their own sex to wield the baton had been undertaken.

C.S.M. Jan 10

Symphony Men All Back Now From War Zone

All members of the Boston Symphony Orchestra who were detained in Europe by the war have now returned, and the orchestra is again at full strength.

The orchestra was not badly hit by the war. Several members were delayed in returning, but by the time the first personnel list of the season was printed in the program book (Oct. 27-28) only two men were missing. A star beside the names of Messrs. Tortelier and Chardon, both of the cello section, referred to a footnote which read, "On leave."

This situation continued until mid-November, when Mr. Tortelier returned. Late in December Mr. Chardon followed. Since then no footnotes have been necessary.

If the war continues long, the problem may be revived. Under French law, a man liable for military service who fails to report for duty becomes a deserter.

But sometimes a man may be excused from service under exceptional circumstances; if it can reasonably be argued, for example, that he is performing more important service for his fatherland in his regular occupation than he could render at the front. This service might be artistic as well as diplomatic or financial or industrial.

If, later, members of the orchestra should be called by their countries of origin, it is believed likely that an appeal might be made by Dr. Koussevitzky to be permitted to retain them in the orchestra on some such ground.

L. A. S.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 10 1940

Memorable Concert At Bushnell by Boston Symphony

Koussevitzky Builds Splendidly with Sibelius Second

By CARL E. LINDSTROM

A year hence, if you think of it, ask a friend what the Boston Symphony Orchestra played at its two concerts in the 1939-40 Bushnell Series, and the answer will probably be: "Let me see, at the first concert it was something very noisy, by an American composer, and something else very hackneyed; but the second time—Peter and the Wolf, Sibelius' Second Symphony, and Handel's B minor Concerto Grosso."

Last night's was a program to be remembered. Prokofieff's whimsy always makes a place for itself, and the other two compositions received an inspired treatment that quite lifted them out of terrestrial routine.

This was Koussevitzky at his best, and that goes for the orchestra, too, because when Koussevitzky is ignited by the divine spark, flames spread through the whole instrumental company.

Concerto a Masterpiece

The Handel Concerto, in spite of the leader's insistence that Burgin, Theodorowicz and Bedetti take all the applause as soloists, was a masterpiece of conducting. His baton technique was a model, if so personal and so exquisitely just an expression can be prescribed for anyone other than its creator. It was certainly a pattern for restraint and economy. There was much more than met the eye, for besides the concerto's deftly proportioned outlines, there was the songfulness of the larghetto which reached an impassioned expressiveness without disturbing its classical chasteness. There is reason to be grateful when the Boston string choir is heard alone in at least one number.

Enchantment of Sibelius

The end of the Sibelius Symphony came as a release. Emotions were spent in scattered shouts, that immediately subsided to more decorous and prolonged hand-clapping. It is a clamorous work, and Koussevitzky knows how to deliver the full impact. His secret is a sense of design, for Sibelius is a master of architectonics.

To listen to the Second Symphony for melody alone, of which it has a rich, ripe store, or only for its brilliant or sombre sonorities, is merely to be tossed about on a sea of aural rhetoric.

The enchantment of Sibelius lies in his refraction of thematic stuff not for the mere multiplication of ideas but for dramatic emphasis. Strangely that is a definition of the greater Beethoven. Even this early work of Sibelius warrants the comparison.

The seismic proclamations of the andante, the portentous meanderings of the string bass figures, the ineluctable chant of the oboe taken up later by the solo cello and the apparent discursiveness which eventually is bound up in divine cogency are experiences to leave the listener bored or excited, but none can stand between.

It was possible to listen to this as Finnish music, the more because of the admittedly nationalistic implications that parts of it contain, but it was not necessary to do so. It was a soul-stirring symphony, and Koussevitzky unlocked its epical secrets. Only Russia has done more for Sibelius than Koussevitzky has.

"Peter and the Wolf" continues to amuse. Audience reaction is the same in Bushnell as in Symphony Hall and Tanglewood. It is infectious, and you miss it in the recording.

Richard Hale broadened his style somewhat in delivering the narrative. The orchestra was not always en rapport, but it is probably difficult to arrive at a synchronous interpretation where the audience factor is likely to be variable.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

JAN 11 1940

Boston Symphony

Orchestra Under Koussevitzky Wins Ovation in Montclair Concert

Ovations at symphony concerts are not uncommon manifestations, but it is doubtful if one more spontaneous and heartfelt has been heard hereabouts than that rising at the close of the Boston Symphony's program last night at Montclair High School. Homage to Sibelius's "Finlandia" and admiration for its performance under Serge Koussevitzky brought a thrilled audience to its feet. The conductor and his men were applauded at great length before listeners left the auditorium.

It was a moment to remember for patrons of the Unity Institute, in the course of which there have been many notable incidents. Perhaps the intensely patriotic composition and the heroic people it represents have never been more popular than at present. Perhaps Mr. Koussevitzky and his men were especially inspired. But the noble surge of the work has never seemed more overwhelming nor the spirit it discharges more uplifting.

The exciting termination of the concert, a special event in the Unity Course, came after an evening ample in musical delights, one that must have been found fully rewarding by a capacity audience. It mattered little that the auditorium was minute for such a performance; that the instrumentalists were jammed on the stage, extended for the occasion, nor that many listeners practically were under the feet of the players. The quality of the music was superlative.

The program opened with Brahms's Second Symphony, a composition flooded with sunshine if ever one was. The affable Mr. Koussevitzky appeared right in his element and the warmth and lyricism of the writing was brought to listeners with rare effect. The undulating, intertwining melodies of the first movement, the wistful reediness of the third, the exultant note of the finale, every measure and mood was ingratiaing, so masterful was the presentation.

Artistry

It is a rather late date and also superfluous to extol the artistry of the Boston Symphony and its distinguished conductor. But it is hard to restrain praise after such a performance. One marvels again and again at the technical felicity of the orchestra, its almost uncanny faculty of capturing the inner essence of the music it plays, its boundless expressiveness, the luster of its tones.

The second number was Prokofieff's "Classical" Symphony, an unfamiliar offering in concert halls in this section found more than ordinarily intriguing by last night's audience. Written in Mozartean style by the Russian modernist, the work nevertheless has a strident spirit and a pace suggestive of the current era. Its melodies follow the classic line but the texture of the orchestration tends to the contemporary. Its Gavotte is particularly charming.

The remaining offering was a suite from the incidental music fashioned by Faure for the stage presentation of Maeterlinck's tragedy, "Pelleas and Melisande," antedating Debussy's operatic version. It comprised the prelude to the play, an entr'acte and an adagio for the closing scene, all reflecting the somber, mystic emanations of the drama. Given a sensitive performance, it proved interesting and appealing, although perhaps it is more effective in its original medium than as a concert number.

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS

JAN 10 1940

Rodzinski, Orchestra Offer Work of U. S. Composer

DR. ARTUR RODZINSKI has returned to town and will feature in the Severance Hall concerts tomorrow and Saturday the "Third Symphony" by Howard Hanson, American composer.

Presenting the old along with the new, Dr. Rodzinski also will direct the Cleveland Orchestra in the Mozart "Eine Kleine Nachtmusik" serenade and the Beethoven "Seventh Symphony, in A Major."

HOWARD HANSON

The Mozart serenade has not been heard in its entirety in these concerts since 1925.

It was composed in 1787, a very eventful year in Mozart's life—the year he met Beethoven and the year in which his most important opera, "Don Giovanni," was completed and produced with great success.

The Beethoven "Seventh" was programmed by Dr. Rodzinski in response to numerous requests. It is only slightly less popular than the famous "Fifth" and has had almost as many performances at these concerts.

Dr. Rodzinski's conducting of Hanson's symphony demonstrates further his great interest in works of living Americans. It is the third large orchestral work by present-day United States composers to appear on his Cleveland programs this season.

Dr. Hanson, composer, conductor and educator, is a native of Nebraska. He is now 43. He studied at Northwestern University, became teacher of theory and composition at the College of the Pacific in California and subsequently the dean of its Conservatory of Fine Arts. In 1921 he received a fellowship to the American Academy in Rome, where he spent three years, returning to the United States in 1924 to become director of the Eastman School of Music in Rochester, which position he now holds.

Dr. Hanson has written for piano and chamber groups as well as for symphony orchestra. His opera, "Merry Mount," was produced at the Metropolitan in 1934.

The Hanson symphony was first performed in 1937, over the radio. Dr. Koussevitzky conducted it last November at the second of a pair of concerts by the Boston Symphony Orchestra in Carnegie Hall, devoted to American composition. It was well received. Commentators mentioned its distinctive melodic subjects, its great vitality and masterly orchestration. The last movement was considered especially expressive and appealing, the scherzo charming.

BROOKLINE, MASS
CHRONICLE
1/11/40

Another in the series of youth concerts by members of the Boston Symphony Orchestra will be given at Symphony Hall next Wednesday afternoon at three-thirty o'clock. Director Wheeler Beckett has arranged an attractive program.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

JAN 11 1940

* * *

A small dinner was given last night by Mr. and Mrs. Wilfred J. Funk of Erwin Park road before the Boston Symphony concert at Montclair High School. The Funks will sail February 10 for a three weeks' trip to Guatemala.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 11 1940

Music Notes

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will begin its program tonight at Carnegie Hall with Prokofieff's classical symphony instead of Beethoven's first symphony, which was originally announced. Ernest Bloch's violin concerto, with Joseph Szigeti as soloist, and Sibelius's second symphony will follow.

ALBUQUERQUE, N.M
TRIBUNE
1/11/40

Q. Which is the oldest, the Boston Symphony, the Philadelphia Orchestra, or the New York Philharmonic?

A. New York Philahmonic, 1842; Boston Symphony second, 1881; and Philadelphia Orchestra third, 1900.

More Chiding of Symphony Audiences

Herald
Jan 12

To the Editor of The Herald:

I would like to add my words as to the decided lack of manners displayed these days at most concerts one attends. At Symphony Hall, late arrivals continually disturb the musical thought of those who really come to hear the music. The disturbance at the concert of "Le Martyre de Saint Sebastien" on Friday afternoon was certainly one of the rudest demonstrations of the lack of thought and consideration I have ever seen.

Then, too, why must ladies keep their hats on during a symphony concert? They certainly are most annoying, and it seems to me good taste would require their removal.

With the brilliance of an orchestra such as the Boston, it seems to me, when its joys can impart such beauty, why can't real respect for the privilege one is so fortunate to enjoy be in evidence? Surely, to share in the beauty of such an occasion as the playing of Brahms' second symphony on last Friday afternoon will be a worthy example. M. M. A.

Boston.

C.S.M. Jan 12

Hannikainen Late; Burgin to Conduct

Tauno Hannikainen, the distinguished Finnish conductor, will be unable, because of war conditions, to reach America in time for the Boston Symphony Concerts of Jan. 26-27, which he was scheduled to direct as guest. His appearance, therefore, has been put over to the following week (Fed. 2-3).

Meanwhile, Richard Burgin, assistant conductor, will direct the concerts of Jan. 26-27, with Josef Hofmann as soloist, and that of Jan. 23 in Providence. These concerts fall in the second week of Dr. Koussevitzky's midwinter vacation. Nicolai Malko will be guest conductor at next week's concerts.

155

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 10 1940

[illegible] Concert [illegible] Bushnell by Boston Symphony

Koussevitzky Builds Splendidly with Sibelius Second

By CARL E. LINDSTROM

A year hence, if you think of it, ask a friend what the Boston Symphony Orchestra played at its two concepts in the 1939-40 Bushnell Series, and the answer will probably be: "Let me see, at the first concert it was something very noisy, by an American composer, and something else very hackneyed; but the second time—Peter and the Wolf, Sibelius' Second Symphony, and Handel's B minor Concerto Grosso."

Last night's was a program to be remembered. Prokofieff's whimsy always makes a place for itself, and the other two compositions received an inspired treatment that quite lifted them out of terrestrial routine.

This was Koussevitzky at his best, and that goes for the orchestra, too, because when Koussevitzky is ignited by the divine spark, flames spread through the whole instrumental company.

Concerto a Masterpiece

The Handel Concerto, in spite of the leader's insistence that Burgin, Theodorowicz and Bedetti take all the applause as soloists, was a masterpiece of conducting. His baton technique was a model, if so personal and so exquisitely just an expression can be prescribed for anyone other than its creator. It was certainly a pattern for restraint and economy. There was much more than met the eye, for besides the concerto's deftly proportioned outlines, there was the songfulness of the larghetto which reached an impassioned expressiveness without disturbing its classical chasteness. There is reason to be grateful when the Boston string choir is heard alone in at least one number.

Enchantment of Sibelius

The end of the Sibelius Symphony came as a release. Emotions were spent in scattered shouts, that immediately subsided to more decorous and prolonged hand-clapping. It is a clamorous work, and Koussevitzky knows how to deliver the full impact. His secret is a sense of design, for Sibelius is a master of architectonics.

To listen to the Second Symphony for melody alone, of which it has a rich, ripe store, or only for its brilliant or sombre sonorities, is merely to be tossed about on a sea of [illegible] rhetoric. [illegible] of Sibelius [illegible] in his refraction of thematic [illegible] not for the mere multiplication of ideas but for dramatic emphasis. Strangely that is a definition of the greater Beethoven. Even this early work of Sibelius warrants the comparison.

The seismic proclamations of the andante, the portentous meanderings of the string bass figures, the ineluctable chant of the oboe taken up later by the solo cello and the apparent discursiveness which eventually is bound up in divine cogency are experiences to leave the listener bored or excited, but none can stand between.

It was possible to listen to this as Finnish music, the more because of the admittedly nationalistic implications that parts of it contain, but it was not necessary to do so. It was a soul-stirring symphony, and Koussevitzky unlocked its epical secrets. Only Russia has done more for Sibelius than Koussevitzky has.

"Peter and the Wolf" continues to amuse. Audience reaction is the same in Bushnell as in Symphony Hall and Tanglewood. It is infectious, and you miss it in the recording.

Richard Hale broadened his style somewhat in delivering the narrative. The orchestra was not always en rapport, but it is probably difficult to arrive at a synchronous interpretation where the audience factor is likely to be variable.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
JAN 11 1940

Boston Symphony

Orchestra Under Koussevitzky Wins Ovation in Montclair Concert

Ovations at symphony concerts are not uncommon manifestations, but it is doubtful if one more spontaneous and heartfelt has been heard hereabouts than that rising at the close of the Boston Symphony's program last night at Montclair High School. Homage to Sibelius's "Finlandia" and admiration for its performance under Serge Koussevitzky brought a thrilled audience to its feet. The conductor and his men were applauded at great length before listeners left the auditorium.

It was a moment to remember for patrons of the Unity Institute, in the course of which there have been many notable incidents. Perhaps the intensely patriotic composition and the heroic people it represents have never been more popular than at present. Perhaps Mr. Koussevitzky and his men were especially inspired. But the noble surge of the work has never seemed more overwhelming nor the spirit it discharges more uplifting.

The exciting termination of the concert, a special event in the Unity Course, came after an evening ample in musical delights, one that must have been found fully rewarding by a capacity audience. It mattered little that the auditorium was minute for such a performance; that the instrumentalists were jammed on the stage, extended for the occasion, nor that many listeners practically were under the feet of the players. The quality of the music was superlative.

The program opened with Brahms's Second Symphony, a composition flooded with sunshine if ever one was. The affable Mr. Koussevitzky appeared right in his element and the warmth and lyricism of the writing was brought to listeners with rare effect. The undulating, intertwining melodies of the first movement, the wistful reediness of the third, the exultant note of the finale, every measure and mood was ingratiaing, so masterful was the presentation.

Artistry

It is a rather late date and also superfluous to extol the artistry of the Boston Symphony and its distinguished conductor. But it is hard to restrain praise after such a performance. One marvels again and again at the technical felicity of the orchestra, its almost uncanny faculty of capturing the inner essence of the music it plays, its boundless expressiveness, the luster of its tones.

The second number was Prokofieff's "Classical" Symphony, an unfamiliar offering in concert halls in this section found more than ordinarily intriguing by last night's audience. Written in Mozartean style by the Russian modernist, the work nevertheless has a strident spirit and a pace suggestive of the current era. Its melodies follow the classic line but the texture of the orchestration tends to the contemporary. Its Gavotte is particularly charming.

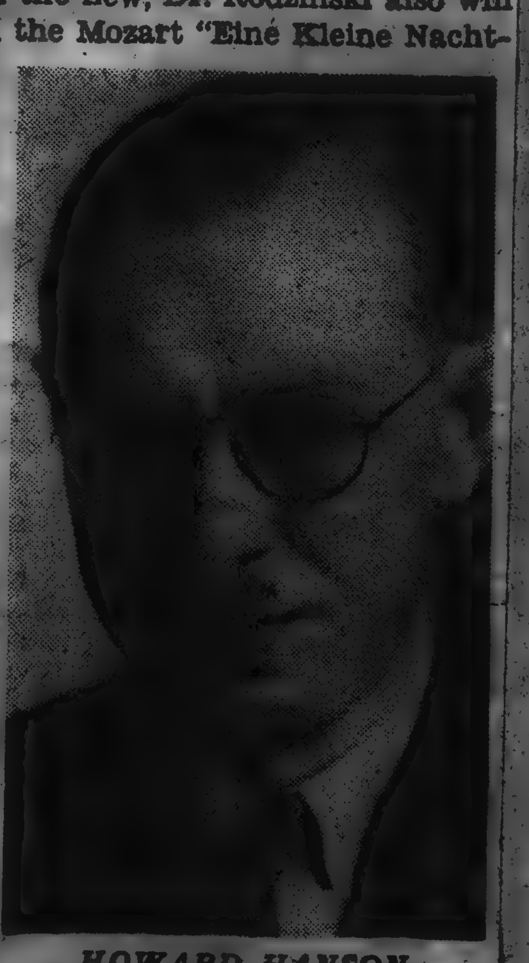
The remaining offering was a suite from the incidental music fashioned by Faure for the stage presentation of Maeterlinck's tragedy, "Pelleas and Melisande," antedating Debussy's operatic version. It comprised the prelude to the play, an entr'acte and an adagio for the closing scene, all reflecting the somber, mystic emanations of the drama. Given a sensitive performance, it proved interesting and appealing, although perhaps it is more effective in its original medium than as a concert number.

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS
JAN 10 1940

Rodzinski, Orchestra Offer Work of U. S. Composer

DR. ARTUR RODZINSKI has returned to town and will feature in the Severance Hall concerts tomorrow and Saturday the "Third Symphony" by Howard Hanson, American composer.

Presenting the old along with the new, Dr. Rodzinski also will direct the Cleveland Orchestra in the Mozart "Eine Kleine Nachtmusik" serenade and the Beethoven "Seventh Symphony, in A Major."


HOWARD HANSON

The Mozart serenade has not been heard in its entirety in these concerts since 1925.

It was composed in 1787, a very eventful year in Mozart's life—the year he met Beethoven and the year in which his most important opera, "Don Giovanni," was completed and produced with great success.

The Beethoven "Seventh" was programmed by Dr. Rodzinski in response to numerous requests. It is only slightly less popular than the famous "Fifth" and has had almost as many performances at these concerts.

Dr. Rodzinski's conducting of Hanson's symphony demonstrates further his great interest in works of living Americans. It is the third large orchestral work by present-day United States composers to appear on his Cleveland programs this season.

Dr. Hanson, composer, conductor and educator, is a native of Nebraska. He is now 43. He studied at Northwestern University, became teacher of theory and composition at the College of the Pacific in California and subsequently the dean of its Conservatory of Fine Arts. In 1921 he received a fellowship to the American Academy in Rome, where he spent three years, returning to the United States in 1924 to become director of the Eastman School of Music in Rochester, which position he now holds.

Dr. Hanson has written for piano and chamber groups as well as for symphony orchestra. His opera, "Merry Mount," was produced at the Metropolitan in 1934.

The Hanson symphony was first performed in 1937, over the radio. Dr. Koussevitzky conducted it last November at the second of a pair of concerts by the Boston Symphony Orchestra in Carnegie Hall, devoted to American composition. It was well received. Commentators mentioned its distinctive melodic subjects, its great vitality and masterly orchestration. The last movement was considered especially expressive and appealing, the scherzo charming.

BROOKLINE, MASS
CHRONICLE
1/11/40

Another in the series of youth concerts by members of the Boston Symphony Orchestra will be given at Symphony Hall next Wednesday afternoon at three-thirty o'clock. Director Wheeler Beckett has arranged an attractive program.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
JAN 11 1940

* * *

A small dinner was given last night by Mr. and Mrs. Wilfred J. [illegible] of Erwin Park road before [illegible] Boston Symphony concert at [illegible] High School. The Funks [illegible] February 10 for a three [illegible] trip to Guatemala.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 11 1940

Music Notes

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will begin its program tonight at Carnegie Hall with Prokofieff's classical symphony instead of Beethoven's first symphony, which was originally announced. Ernest Bloch's violin concerto, with Joseph Szigeti as soloist, and Sibelius's second symphony will follow.

ALBUQUERQUE, N.M
TRIBUNE
1/11/40

Q. Which is the oldest, the Boston Symphony, the Philadelphia Orchestra, or the New York Philharmonic?

A. New York Philharmonic, 1842; Boston Symphony, [illegible] 1881; [illegible]

More Chiding of Symphony Audiences

Herald Jan 12

To the Editor of The Herald:

I would like to add my words as to the decided lack of manners displayed these days at most concerts one attends. At Symphony Hall, late arrivals continually disturb the musical thought of those who really come to hear the music. The disturbance at the concert of "Le Martyre de Saint Sebastien" on Friday afternoon was certainly one of the rudest demonstrations of the lack of thought and consideration I have ever seen.

Then, too, why must ladies keep their hats on during a symphony concert? They certainly are most annoying, and it seems to me good taste would require their removal.

With the brilliance of an orchestra such as the Boston, it seems to me, when its joys can impart such beauty, why can't real respect for the privilege one is so fortunate to enjoy be in evidence? Surely, to share in the beauty of such an occasion as the playing of Brahms' second symphony on last Friday afternoon will be a worthy example. M. M. A.

Boston.

C.S.M. Jan [illegible]

Hannikainen Late; Burgin to Conduct

Tauno Hannikainen, the distinguished Finnish conductor, will be unable, because of war conditions, to reach America in time for the Boston Symphony Concerts of Jan. 26-27, which he was scheduled to direct as guest. His appearance, therefore, has been put over to the following week (Fed. 2-3).

Meanwhile, Richard Burgin, assistant conductor, will direct the concerts of Jan. 26-27, with Josef Hofmann as soloist, and that of Jan. 23 in Providence. These concerts fall in the second week of Dr. Koussevitzky's midwinter vacation. Nicolai Malko will be guest conductor at next week's concerts.

155

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 10 1940

orable Concert ushnell by oston Symphony

Koussevitzky Builds Splendidly with Sibelius Second

By CARL E. LINDSTROM

A year hence, if you think of it, ask a friend what the Boston Symphony Orchestra played at its two concerts in the 1939-40 Bushnell Series, and the answer will probably be: "Let me see, at the first concert it was something very noisy, by an American composer, and something else very honeyed; but the second time—Peter and the Wolf, Sibelius' Second Symphony, and Handel's B minor Concerto Grosso."

Last night's was a program to be remembered. Prokofieff's whimsy always makes a place for itself, and the other two compositions received an inspired treatment that quite lifted them out of terrestrial routine.

This was Koussevitzky at his best, and that goes for the orchestra, too, because when Koussevitzky is ignited by the divine spark, flames spread through the whole instrumental company.

Concerto a Masterpiece

The Handel Concerto, in spite of the leader's insistence that Burgin, Theodorowicz and Bedetti take all the applause as soloists, was a masterpiece of conducting. His baton technique was a model, if so personal and so exquisitely just an expression can be prescribed for anyone other than its creator. It was certainly a pattern for restraint and economy. There was much more than met the eye, for besides the concerto's deftly proportioned outlines, there was the songfulness of the larghetto which reached an impassioned expressiveness without disturbing its classical chasteness. There is reason to be grateful when the Boston string choir is heard alone in at least one number.

Enchantment of Sibelius

The end of the Sibelius Symphony came as a release. Emotions were spent in scattered shouts, that immediately subsided to more decorous and prolonged hand-clapping. It is a clamorous work, and Koussevitzky knows how to deliver the full impact. His secret is a sense of design, for Sibelius is a master of architectonics.

To listen to the Second Symphony for melody alone, of which it has a rich, ripe store, or only for its brilliant or sombre sonorities, is merely to be tossed about on a sea of aural rhetoric.

The enchantment of Sibelius lies in his refraction of thematic stuff not for the mere multiplication of ideas but for dramatic emphasis. Strangely that is a definition of the greater Beethoven. Even this early work of Sibelius warrants the comparison.

The seismic proclamations of the andante, the portentous meanderings of the string bass figures, the ineluctable chant of the oboe taken up later by the solo cello and the apparent discursiveness which eventually is bound up in divine cogency are experiences to leave the listener bored or excited, but none can stand between.

It was possible to listen to this as Finnish music, the more because of the admittedly nationalistic implications that parts of it contain, but it was not necessary to do so. It was a soul-stirring symphony, and Koussevitzky unlocked its epical secrets. Only Russia has done more for Sibelius than Koussevitzky has.

"Peter and the Wolf" continues to amuse. Audience reaction is the same in Bushnell as in Symphony Hall and Tanglewood. It is infectious, and you miss it in the recording.

Richard Hale broadened his style somewhat in delivering the narrative. The orchestra was not always en rapport, but it is probably difficult to arrive at a synchronous interpretation where the audience factor is likely to be variable.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
JAN 11 1940

Boston Symphony

Orchestra Under Koussevitzky Wins Ovation in Montclair Concert

Ovations at symphony concerts are not uncommon manifestations, but it is doubtful if one more spontaneous and heartfelt has been heard hereabouts than that rising at the close of the Boston Symphony's program last night at Montclair High School. Homage to Sibelius's "Finlandia" and admiration for its performance under Serge Koussevitzky brought a thrilled audience to its feet. The conductor and his men were applauded at great length before listeners left the auditorium.

It was a moment to remember for patrons of the Unity Institute, in the course of which there have been many notable incidents. Perhaps the intensely patriotic composition and the heroic people it represents have never been more popular than at present. Perhaps Mr. Koussevitzky and his men were especially inspired. But the noble surge of the work has never seemed more overwhelming nor the spirit it discharges more uplifting.

The exciting termination of the concert, a special event in the Unity Course, came after an evening ample in musical delights, one that must have been found fully rewarding by a capacity audience. It mattered little that the auditorium was minute for such a performance; that the instrumentalists were jammed on the stage, extended for the occasion, nor that many listeners practically were under the feet of the players. The quality of the music was superlative.

The program opened with Brahms's Second Symphony, a composition flooded with sunshine if ever one was. The affable Mr. Koussevitzky appeared right in his element and the warmth and lyricism of the writing was brought to listeners with rare effect. The undulating, intertwining melodies of the first movement, the wistful reediness of the third, the exultant note of the finale, every measure and mood was ingratiaing, so masterful was the presentation.

Artistry

It is a rather late date and also superfluous to extol the artistry of the Boston Symphony and its distinguished conductor. But it is hard to restrain praise after such a performance. One marvels again and again at the technical felicity of the orchestra, its almost uncanny faculty of capturing the inner essence of the music it plays, its boundless expressiveness, the luster of its tones.

The second number was Prokofieff's "Classical" Symphony, an unfamiliar offering in concert halls in this section found more than ordinarily intriguing by last night's audience. Written in Mozartean style by the Russian modernist, the work nevertheless has a strident spirit and a pace suggestive of the current era. Its melodies follow the classic line but the texture of the orchestration tends to the contemporary. Its Gavotte is particularly charming.

The remaining offering was a suite from the incidental music fashioned by Faure for the stage presentation of Maeterlinck's tragedy, "Pelleas and Melisande," antedating Debussy's operatic version. It comprised the prelude to the play, an entr'acte and an adagio for the closing scene, all reflecting the somber, mystic emanations of the drama. Given a sensitive performance, it proved interesting and appealing, although perhaps it is more effective in its original medium than as a concert number.

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS
JAN 10 1940

Rodzinski, Orchestra Offer Work of U. S. Composer

DR. ARTUR RODZINSKI has returned to town and will feature in the Severance Hall concerts tomorrow and Saturday the "Third Symphony" by Howard Hanson, American composer.

Presenting the old along with the new, Dr. Rodzinski also will direct the Cleveland Orchestra in the Mozart "Eine Kleine Nachtmusik" serenade and the Beethoven "Seventh Symphony, in A Major."

The Mozart serenade has not been heard in its entirety in these concerts since 1925.

It was composed in 1787, a very eventful year in Mozart's life—the year he met Beethoven and the year in which his most important opera, "Don Giovanni," was completed and produced with great success.

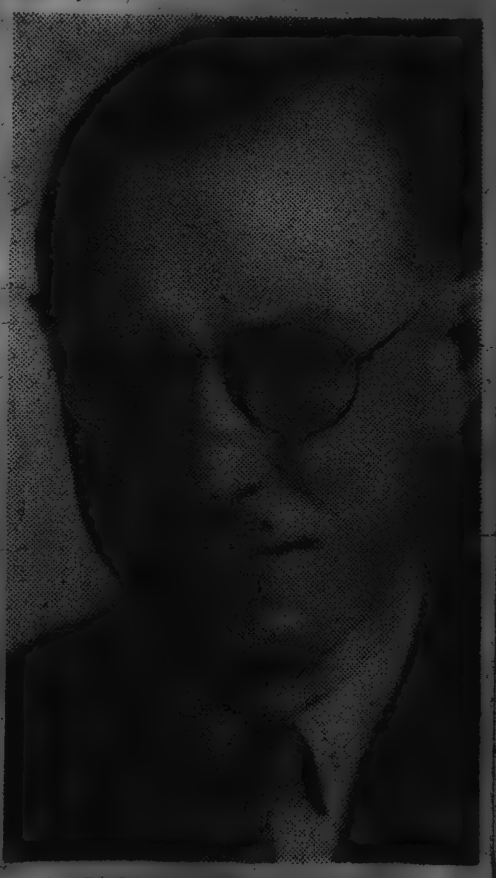
The Beethoven "Seventh" was programmed by Dr. Rodzinski in response to numerous requests. It is only slightly less popular than the famous "Fifth" and has had almost as many performances at these concerts.

Dr. Rodzinski's conducting of Hanson's symphony demonstrates further his great interest in works of living Americans. It is the third large orchestral work by present-day United States composers to appear on his Cleveland programs this season.

Dr. Hanson, composer, conductor and educator, is a native of Nebraska. He is now 43. He studied at Northwestern University, became teacher of theory and composition at the College of the Pacific in California and subsequently the dean of its Conservatory of Fine Arts. In 1921 he received a fellowship to the American Academy in Rome, where he spent three years, returning to the United States in 1924 to become director of the Eastman School of Music in Rochester, which position he now holds.

Dr. Hanson has written for piano and chamber groups as well as for symphony orchestra. His opera, "Merry Mount," was produced at the Metropolitan in 1934.

The Hanson symphony was first performed in 1937, over the radio. Dr. Koussevitzky conducted it last November at the second of a pair of concerts by the Boston Symphony Orchestra in Carnegie Hall, devoted to American composition. It was well received. Commentators mentioned its distinctive melodic subjects, its great vitality and masterly orchestration. The last movement was considered especially expressive and appealing, the scherzo charming.


HOWARD HANSON

BROOKLINE, MASS
CHRONICLE
1/11/40

Another in the series of youth concerts by members of the Boston Symphony Orchestra will be given at Symphony Hall next Wednesday afternoon at three-thirty o'clock. Director Wheeler Beckett has arranged an attractive program.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
JAN 11 1940

* * *

A small dinner was given last night by Mr. and Mrs. Wilfred J. Funk of Erwin Park road before the Boston Symphony concert at Montclair High School. The Funks will sail February 10 for a three weeks' trip to Guatemala.

* * *

More Chiding of Symphony Audiences

Herald Jan 12

To the Editor of The Herald:

I would like to add my words as to the decided lack of manners displayed these days at most concerts one attends. At Symphony Hall, late arrivals continually disturb the musical thought of those who really come to hear the music. The disturbance at the concert of "Le Martyre de Saint Sebastien" on Friday afternoon was certainly one of the rudest demonstrations of the lack of thought and consideration I have ever seen.

Then, too, why must ladies keep their hats on during a symphony concert? They certainly are most annoying, and it seems to me good taste would require their removal.

With the brilliance of an orchestra such as the Boston, it seems to me, when its joys can impart such beauty, why can't real respect for the privilege one is so fortunate to enjoy be in evidence? Surely, to share in the beauty of such an occasion as the playing of Brahms' second symphony on last Friday afternoon will be a worthy example. M. M. A.

Boston.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 11 1940

Music Notes

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will begin its program tonight at Carnegie Hall with Prokofieff's classical symphony instead of Beethoven's first symphony, which was originally announced. Ernest Bloch's violin concerto, with Joseph Szigeti as soloist, and Sibelius's second symphony will follow.

ALBUQUERQUE, N.M
TRIBUNE
1/11/40

Q. Which is the oldest, the Boston Symphony, the Philadelphia Orchestra, or the New York Philharmonic?

A. New York Philahmonic, 1842; Boston Symphony second, 1881; and Philadelphia Orchestra third, 1900.

C.S.M. Jan 12

Hannikainen Late; Burgin to Conduct

Tauno Hannikainen, the distinguished Finnish conductor, will be unable, because of war conditions, to reach America in time for the Boston Symphony Concerts of Jan. 26-27, which he was scheduled to direct as guest. His appearance, therefore, has been put over to the following week (Fed. 2-3).

Meanwhile, Richard Burgin, assistant conductor, will direct the concerts of Jan. 26-27, with Josef Hofmann as soloist, and that of Jan. 23 in Providence. These concerts fall in the second week of Dr. Koussevitzky's midwinter vacation. Nicolai Malko will be guest conductor at next week's concerts.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 10 1940

Memorable Concert At Bushnell by Boston Symphony

Koussevitzky Builds Splendidly with Sibelius Second

By CARL E. LINDSTROM

A year hence, if you think of it, ask a friend what the Boston Symphony Orchestra played at its two concerts in the 1939-40 Bushnell Series, and the answer will probably be: "Let me see, at the first concert it was something very noisy, by an American composer, and something else very hackneyed; but the second time—Peter and the Wolf, Sibelius' Second Symphony, and Handel's B minor Concerto Grosso."

Last night's was a program to be remembered. Prokofieff's whimsy always makes a place for itself, and the other two compositions received an inspired treatment that quite lifted them out of terrestrial routine.

This was Koussevitzky at his best, and that goes for the orchestra, too, because when Koussevitzky is ignited by the divine spark, flames spread through the whole instrumental company.

Concerto a Masterpiece

The Handel Concerto, in spite of the leader's insistence that Burgin, Theodorowicz and Bedetti take all the applause as soloists, was a masterpiece of conducting. His baton technique was a model, if so personal and so exquisitely just an expression can be prescribed for anyone other than its creator. It was certainly a pattern for restraint and economy. There was much more than met the eye, for besides the concerto's deftly proportioned outlines, there was the songfulness of the larghetto which reached an impassioned expressiveness without disturbing its classical chasteness. There is reason to be grateful when the Boston string choir is heard alone in at least one number.

Enchantment of Sibelius

The end of the Sibelius Symphony came as a release. Emotions were spent in scattered shouts, that immediately subsided to more decorous and prolonged hand-clapping. It is a clamorous work, and Koussevitzky knows how to deliver the full impact. His secret is a sense of design, for Sibelius is a master of architectonics.

To listen to the Second Symphony for melody alone, of which it has a rich, ripe store, or only for its brilliant or sombre sonorities, is merely to be tossed about on a sea of aural rhetoric.

The enchantment of Sibelius lies in his refraction of thematic stuff not for the mere multiplication of ideas but for dramatic emphasis. Strangely that is a definition of the greater Beethoven. Even this early work of Sibelius warrants the comparison.

The seismic proclamations of the andante, the portentous meanderings of the string bass figures, the ineluctable chant of the oboe taken up later by the solo cello and the apparent discursiveness which eventually is bound up in divine cogency are experiences to leave the listener bored or excited, but none can stand between.

It was possible to listen to this as Finnish music, the more because of the admittedly nationalistic implications that parts of it contain, but it was not necessary to do so. It was a soul-stirring symphony, and Koussevitzky unlocked its epical secrets. Only Russia has done more for Sibelius than Koussevitzky has.

"Peter and the Wolf" continues to amuse. Audience reaction is the same in Bushnell as in Symphony Hall and Tanglewood. It is infectious, and you miss it in the recording.

Richard Hale broadened his style somewhat in delivering the narrative. The orchestra was not always en rapport, but it is probably difficult to arrive at a synchronous interpretation where the audience factor is likely to be variable.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
JAN 11 1940

Boston Symphony

Orchestra Under Koussevitzky Wins Ovation in Montclair Concert

Ovations at symphony concerts are not uncommon manifestations, but it is doubtful if one more spontaneous and heartfelt has been heard hereabouts than that rising at the close of the Boston Symphony's program last night at Montclair High School. Homage to Sibelius's "Finlandia" and admiration for its performance under Serge Koussevitzky brought a thrilled audience to its feet. The conductor and his men were applauded at great length before listeners left the auditorium.

It was a moment to remember for patrons of the Unity Institute, in the course of which there have been many notable incidents. Perhaps the intensely patriotic composition and the heroic people it represents have never been more popular than at present. Perhaps Mr. Koussevitzky and his men were especially inspired. But the noble surge of the work has never seemed more overwhelming nor the spirit it discharges more uplifting.

The exciting termination of the concert, a special event in the Unity Course, came after an evening ample in musical delights, one that must have been found fully rewarding by a capacity audience. It mattered little that the auditorium was minute for such a performance; that the instrumentalists were jammed on the stage, extended for the occasion, nor that many listeners practically were under the feet of the players. The quality of the music was superlative.

The program opened with Brahms's Second Symphony, a composition flooded with sunshine if ever one was. The affable Mr. Koussevitzky appeared right in his element and the warmth and lyricism of the writing was brought to listeners with rare effect. The undulating, intertwining melodies of the first movement, the wistful reediness of the third, the exultant note of the finale, every measure and mood was ingratiaing, so masterful was the presentation.

Artistry

It is a rather late date and also superfluous to extol the artistry of the Boston Symphony and its distinguished conductor. But it is hard to restrain praise after such a performance. One marvels again and again at the technical felicity of the orchestra, its almost uncanny faculty of capturing the inner essence of the music it plays, its boundless expressiveness, the luster of its tones.

The second number was Prokofieff's "Classical" Symphony, an unfamiliar offering in concert halls in this section found more than ordinarily intriguing by last night's audience. Written in Mozartean style by the Russian modernist, the work nevertheless has a strident spirit and a pace suggestive of the current era. Its melodies follow the classic line but the texture of the orchestration tends to the contemporary. Its Gavotte is particularly charming.

The remaining offering was a suite from the incidental music fashioned by Faure for the stage presentation of Maeterlinck's tragedy, "Pelleas and Melisande," antedating Debussy's operatic version. It comprised the prelude to the play, an entr'acte and an adagio for the closing scene, all reflecting the somber, mystic emanations of the drama. Given a sensitive performance, it proved interesting and appealing, although perhaps it is more effective in its original medium than as a concert number.

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS
JAN 10 1940

Rodzinski, Orchestra Offer Work of U. S. Composer

DR. ARTUR RODZINSKI has returned to town and will feature in the Severance Hall concerts tomorrow and Saturday the "Third Symphony" by Howard Hanson, American composer.

Presenting the old along with the new, Dr. Rodzinski also will direct the Cleveland Orchestra in the Mozart "Eine Kleine Nachtmusik" serenade and the Beethoven "Seventh Symphony, in A Major."

HOWARD HANSON

The Mozart serenade has not been heard in its entirety in these concerts since 1925.

It was composed in 1787, a very eventful year in Mozart's life—the year he met Beethoven and the year in which his most important opera, "Don Giovanni," was completed and produced with great success.

The Beethoven "Seventh" was programmed by Dr. Rodzinski in response to numerous requests. It is only slightly less popular than the famous "Fifth" and has had almost as many performances at these concerts.

Dr. Rodzinski's conducting of Hanson's symphony demonstrates further his great interest in works of living Americans. It is the third large orchestral work by present-day United States composers to appear on his Cleveland programs this season.

Dr. Hanson, composer, conductor and educator, is a native of Nebraska. He is now 43. He studied at Northwestern University, became teacher of theory and composition at the College of the Pacific in California and subsequently the dean of its Conservatory of Fine Arts. In 1921 he received a fellowship to the American Academy in Rome, where he spent three years, returning to the United States in 1924 to become director of the Eastman School of Music in Rochester, which position he now holds.

Dr. Hanson has written for piano and chamber groups as well as for symphony orchestra. His opera, "Merry Mount," was produced at the Metropolitan in 1934.

The Hanson symphony was first performed in 1937, over the radio. Dr. Koussevitzky conducted it last November at the second of a pair of concerts by the Boston Symphony Orchestra in Carnegie Hall, devoted to American composition. It was well received. Commentators mentioned its distinctive melodic subjects, its great vitality and masterly orchestration. The last movement was considered especially expressive and appealing, the scherzo charming.

BROOKLINE, MASS
CHRONICLE
1/11/40

Another in the series of youth concerts by members of the Boston Symphony Orchestra will be given at Symphony Hall next Wednesday afternoon at three-thirty o'clock. Director Wheeler Beckett has arranged an attractive program.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
JAN 11 1940

* * *

A small dinner was given last night by Mr. and Mrs. Wilfred J. Funk of Erwin Park road before the Boston Symphony concert at Montclair High School. The Funks will sail February 10 for a three weeks' trip to Guatemala.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 11 1940

Music Notes

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will begin its program tonight at Carnegie Hall with Prokofieff's classical symphony instead of Beethoven's first symphony, which was originally announced. Ernest Bloch's violin concerto, with Joseph Szigeti as soloist, and Sibelius's second symphony will follow.

ALBUQUERQUE, N.M
TRIBUNE
1/11/40

Q. Which is the oldest, the Boston Symphony, the Philadelphia Orchestra, or the New York Philharmonic?

A. New York Philahmonic, 1842; Boston Symphony second, 1881; and Philadelphia Orchestra third, 1900.

More Chiding of Symphony Audiences

Herald Jan 12

To the Editor of The Herald:

I would like to add my words as to the decided lack of manners displayed these days at most concerts one attends. At Symphony Hall, late arrivals continually disturb the musical thought of those who really come to hear the music. The disturbance at the concert of "Le Martyre de Saint Sebastien" on Friday afternoon was certainly one of the rudest demonstrations of the lack of thought and consideration I have ever seen.

Then, too, why must ladies keep their hats on during a symphony concert? They certainly are most annoying, and it seems to me good taste would require their removal.

With the brilliance of an orchestra such as the Boston, it seems to me, when its joys can impart such beauty, why can't real respect for the privilege one is so fortunate to enjoy be in evidence? Surely, to share in the beauty of such an occasion as the playing of Brahms' second symphony on last Friday afternoon will be a worthy example. M. M. A.
Boston.

C.S.M. Jan 12

Hannikainen Late; Burgin to Conduct

Tauno Hannikainen, the distinguished Finnish conductor, will be unable, because of war conditions, to reach America in time for the Boston Symphony Concerts of Jan. 26-27, which he was scheduled to direct as guest. His appearance, therefore, has been put over to the following week (Fed. 2-3).

Meanwhile, Richard Burgin, assistant conductor, will direct the concerts of Jan. 26-27, with Josef Hofmann as soloist, and that of Jan. 23 in Providence. These concerts fall in the second week of Dr. Koussevitzky's midwinter vacation. Nicolai Malko will be guest conductor at next week's concerts.

156

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JAN 12 1940

——MUSIC OF THE DAY——

Ballet Theater Opens Limited Engagement

Koussevitzky Gives First Performance Here of Bloch Concerto With Szigeti

By MILES KASTENDIECK

Ambition made a night of it in a ballet way as The Ballet Theater inaugurated the most pretentious undertaking in the world of the dance at the Center Theater last night. Just as ambition should be made of sterner stuff so the opening performance might have been more polished in the dancing and more pointed in the orchestral playing. All the many choreographers and all the many dancers did not breathe as much life into the evening's entertainment as they might have. Yet for all that, it was an auspicious opening with a full house and a diverting program.

Foremost among the three ballets presented was the premiere of William Saroyan's "The Great American Goof," a balletplay, wit hmusic by Henry Brant and choreography by Eugene Loring. That it was goofy is true, and the audience found it so, but in its conservative surrealism—if such a thing exists (and if the ballet exists, such an appraisal may)—it had not only something worth while to put forth but also a naive way of presenting effectively. But it is ironic that the chief element of its effectiveness should be the scenery and lighting.

Mr. Saroyan has supplied sufficient enlightening material to explain his work. It should be quoted verbatim:

"As I see it, the living probably deserve nothing better than what they get, one at a time, although this irritates me personally. It irritates me because nobody other than myself seems to understand that the world is not real. That in reality there is no such thing. There is, of course, but I mean for all practical purposes. When I say practical I mean poetic and wonderful. The world which every one other than myself seems to have identified and accepted as the world is in reality a figment in a nightmare of an idiot. No one could possibly create anything more surrealistic and unbelievable than the world which every one believes is real and is trying very hard to inhabit.

"Willy-nilly, the story of this ballet is on this theme. It's not a difficult theme to develop pleasantly in terms of music and movement, but even so, what you finally see may be no more than what you saw in some ballet or other the last time you went to the ballet. Which will make me very sad for 35 minutes."

Now the natural conclusion to the matter is to see the ballet, recognize that there is something to it, and call it a day. What has happened is simply that Mr. Loring and Mr. Saroyan have overstated their case choreographically and intrinsically. The musical score did not help. It had too much monotony (though, of course, that was part of what every one was driving at) and little distinction, and it lacked a definitive accent. Experimentally, this was philosophy danced with dialogue added. Ballet had broken out into speech before last night but not so extensively; it made for more theater but at the same time called for more technique. That's about the gist of it. Eugene Loring danced the leading role, proved himself the fine dancer that he is. He was ably assisted by Miriam Golden and Antony Tudor and a large cast. They all needed what is best described as more snap.

The best performance of the evening was reported to be "Les Sylphides," which this reviewer did not see. The closing ballet was "Voices of Spring," a favorite last year and almost guaranteed to be perennial in its fresh appeal. Familiar dancers were in it for the most part, headed by Patricia Bowman, at her best in this comic role, and Yurek Shabelevski with special bows for Karen Conrad and Nina Stroganova. Alexander Smallens conducted the first two ballets, Harold Byrns the last. Would that he had caught the accent of the Strauss music!

* * *

BLOCH CONCERTO

All the music of the second program for the Boston Symphony Concert in Carnegie Hall last night was of the 20th century. That delightful Classical Symphony of Prokofieff prefaced the first New York performance of Bloch's Concerto for Violin and Orchestra; Sibelius' Second Symphony completed the program. Koussevitzky conducted, Joseph Szigeti played, and the Bostonians made music according to their fashion.

The new concerto is atmospheric music of a persuasive nature. While it lingers on the somber side, it has a pastorale expressiveness that commands attentive listening. As a musical work, the concerto is a definitely important new score. It has form, originality within that form, and most attractive orchestration. The soloist's part is difficult, very much a part of the work as a whole, and rewarding to hear and to play. In general the musical ideas were more motives than themes, while their settings were sometimes reminiscent of Strauss and Debussy. The work erred on the lengthy, yet it held interest because of the performance of both the soloist and the orchestra. It was undeniably Bloch, who has his own style of writing. Mr. Szigeti's penchant for stylistic playing helped to set forth the music in its best light.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 12 1940

The usual large and fashionable audience that greets the Boston Symphony attended the [redacted] concert in Carnegie Hall last evening. Joseph Szigeti, Hungarian violinist, made his initial appearance this season as the soloist, and with the artistry and skill that are familiar qualities of his interpretations performed the featured part in a new concerto by Bloch.

The work was influenced by the elemental music of the American Indian, deftly incorporated into the fabric of each movement.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

JAN 12 1940

SZIGETI PERFORMS BLOCH'S CONCERTO

Violin Work Introduced by Boston Symphony.

By OSCAR THOMPSON.

Accorded a model performance by Joseph Szigeti and Serge Koussevitzky's highly cultivated musical centumvirate, the widely discussed but little-played violin concerto of Ernest Bloch was introduced to New York at last night's concert of the Boston Symphony in Carnegie Hall. To the same soloist is credited the work's first performance anywhere, that given in Cleveland on December 15, 1938; also that which caused the spilling of much printers' ink in London last April. That the work has not figured in the recital halls is owing to a restriction placed upon its use, except with orchestra, for a specified period.

A product of the composer's recent Swiss sojourn, the concerto undoubtedly represents the Bloch of today. But whether it can be said to be the work of an "American" composer is a nice question that can scarcely be settled on the basis of its author's periods of residence in this country. If its parturition was Swiss, its basic theme—that which launches the first movement and figures recurrently thereafter—was conceived in San Francisco and is American Indian in character.

This is a distinctive and perhaps significant concerto. In all that pertains to mastery of materials it takes high rank among the more ambitious compositions of the last two or three decades. Free in form, its three movements have yet the inner compulsion and cohesion of organic growth. There is the seal of expertness and of decision on every page. But whether this is, indeed, a work of continuing significance may depend on attributes other than constructive skill. At the moment, its appeal would appear to be chiefly to the hierarchy of musicians. The indications last night were that for a time the commonalty of audiences may not be able to make up their minds. Until they do, it is altogether conceivable that Mr. Szigeti's rivals will prefer to do their rivaling in works of surer fire.

Harmonic Structure of Fourths.

For the musician the concerto is most absorbing on its harmonic side. It favors fourths, as most violin concertos favor thirds and sixths. Indeed, among those modern theorists who advocate a restoration of the "quartel" system of ancient times, and an end of the "tyranny" of the "tertian" practice of the last several centuries, the concerto will be saluted as heralding liberation. But therein may be the shackle of a species of academism that the composer did not contemplate. Here and there the concerto does have stretches of "paper music."

But there is richness as there is strangeness and, sometimes, harshness in this harmonic structure of fourths. It is not archaic; it is of today. There is a sybaritic sort of beauty, too, in the melodic contours, which appear to be an outgrowth of the harmony. The violin is not obscured by the orchestra. Its line is clearly defined, even though the themes are scarcely to be dissociated from their background. The first movement presents a cadenza that would appear to be an elaboration of a certain rhythmical figure that tends to unify the entire work and which at times takes on almost the character of an ostinato. Much can be said to depend on the soloist's ability to color his phrases. In this, it is to be suspected that those who can match Mr. Szigeti will not be plentiful. We have the composer's word for it that the music has no "program" and that it is not "Jewish" in inspiration or intention. But it must project an aura if it is not to seem cerebral.

Mr. Koussevitzky's other offerings were the "Classical" Symphony of Prokofieff and the Second Symphony of Sibelius, both of which Mr. Koussevitzky plays supremely well.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

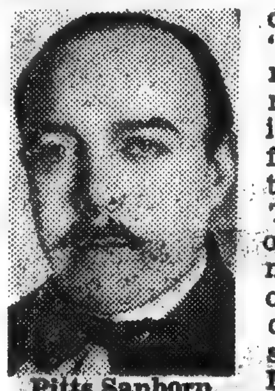
JAN 12 1940

Boston Symphony in Carnegie Hall

By PITTS SANBORN.

A program of unusual interest was selected by Serge Koussevitzky for last evening's Carnegie Hall concert of the Boston Symphony Orchestra. Prokofieff's Classical Symphony for Violin and Orchestra, previously un Joseph Szigeti as soloist. In conclusion Sibelius.

The concerto is in three movements, the first marked "Allegromoderato assai," the second "Andante," the third "Allegro deciso-moderato." Thematic material is carried over from movement to movement. The chief theme of the first movement, avowedly of "American Indian character," suggests that the Redskin dwelt in a Moussorgskyan forest.



Pitts Sanborn.

Familiarity with the concerto would doubtless answer questions that propound themselves at a first hearing, in particular whether all the prelude and preparation really lead anywhere except to silence. Yet, even at a single hearing, the beauty of the Andante is manifest. Technically the performance by Mr. Szigeti and the orchestra was of the first order.

In the familiar fields of Prokofieff and Sibelius one felt that the first order itself was transcended. The Classical Symphony has become a specialty with the Bostonians and last evening it had an irresistible precision and bravura.

The Sibelius No. 2 Mr. Koussevitzy suffused with a maximum of drama. Nothing that he demanded of the orchestra—and he demanded everything!—was too much for it to give. In the end the performance seemed to rise above the human category. One thought of Milton and his bright seraphim in burning row.

The great audience cheered the performance to the echo.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

JAN 12 1940

Szigeti Heard in Bloch Concerto With Bostonians

The feature, but not the highlight, of last night's concert by Serge Koussevitzky and the Boston Symphony Orchestra was ~~New York's~~ first performance of Ernest Bloch's Violin Concerto with Joseph Szigeti as soloist. The highlight of the program was the Second Symphony, in D major, of Jan Sibelius, played with unparalleled brilliance and strength by Dr. Koussevitzky and the orchestra. Originally, the program was to have begun with Beethoven's First Symphony, but a last-minute change brought forth Sergei Prokofieff's twelve-minute "Classical" Symphony.

This generation of concertgoers, like the rest of the world, is probably cognizant for the first time of the heroic character of the Finnish people, and it seemed last night that this symphony of Sibelius, particularly in the final movement, is the ultimate expression of that powerful and invincible spirit.

Dr. Koussevitzky's grasp of the Sibelius symphony is comprehensive, and is as solicitous of its weaknesses as it is appreciative of its might. It was probably this solicitude for the unhappy mood of the slow movement which prompted him to hasten the tempo a bit. It was in the last movement, the final measures of the concert, that conductor and orchestra reached their full height as interpreters and virtuosi, and the tonal magnificence and vitality of the playing brought a huge audience to its feet in a thrilling ovation.

The Bloch concerto and Szigeti are good friends, for it was Szigeti who gave the work its world premiere in 1938, and it is he who plays it in the recording which made its appearance a few months ago.

The concerto is excessively gloomy, and when a cheerful moment finally arrives in the concluding movement it is much needed. Except for its pessimistic tone, and thematic repetitiousness, the work is worthy of Mr. Szigeti's talents, and both were advantageously displayed. O'G.

NEW YORK, N. Y.
TIMES

JAN 12 1940

BOSTON SYMPHONY AT CARNEGIE HALL

Bloch's Violin Concerto Has Premiere Here With Joseph Szigeti as the Soloist

PROKOFIEFF'S WORK HEARD

Jean Sibelius's Symphony No. 2 Is Played as Climax of Koussevitzky Program

By OLIN DOWNES

The New York première of Ernst Bloch's violin concerto, with Joseph Szigeti as the soloist, made the novelty of the concert given by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, last night in Carnegie Hall. The other works were Prokofieff's "Classic" symphony and Jean Sibelius's Symphony No. 2.

Bloch's concerto is freely rhapsodic in detail and symphonic in line. On the whole, it is economical in its technical demands, although few but leading virtuosi would have resources corresponding to all the requirements of the music. Mr. Szigeti lavished upon this score his utmost musicianship, technic and interpretive power. He did not have an easy task, for this is not a work that courts the gallery or particularly repays the performer, in terms of effect, for his pains.

Szigeti Gets Ovation

When we come to the quality of the music itself it is necessary to confess disappointment. There is little that is new in point of invention; the development is more repetition than growth of ideas; the work, which is too long, harks back to the Bloch of the "Schelomo" and the "Psalms" for its best pages, without paralleling those scores in significance and vitality. The slow movement is perhaps the most distinguished of the three divisions. Its proportions are admirably conceived, it has mood but not sufficient to give rise to music of significance. After the performance Mr. Szigeti was recalled several times with every token of affability and approval by the audience.

The concert began with an appropriately neat performance of a work which still amuses and never does more—the Prokofieff "Classic" symphony. This slick piece remains entertaining by virtue of its smooth and dexterous take-off of the Italian manner of composers of an earlier day. It is one more evidence of Prokofieff's astonishing versatility, restlessness and ability to wear many masks. Where, under all these masks, is the essential Prokofieff? That is the question which, despite his exceptional fertility, experience and skill, has not yet been definitely answered. It goes without saying that the performance was finished and witty in a way that corresponded to the music, which, however, ceases to astonish.

Sibelius Symphony Played

The impressive climax of this concert came, of course, with the Sibelius symphony, and this in spite of the fact that the performance was on the whole the most perfunctory, undistinguished and pedestrian reading of the score that we have heard from Dr. Koussevitzky and his players. But, as ever, the excitement of the scherzo and the finale were irresistable. Those who listened to the magnificent piece could not but think of the saga that is being enacted now in the wilds of Sibelius's native land—for it is of that ancestral spirit and northern grandeur that the music speaks. Of course, there was an ovation.

And it was remarkable how prophetic this score and others of Sibelius's early and romantic period are now shown to be. In a time when the world was enjoying an uncommonly long peace, this muttering and reverberating music was being created. No other composer of that time or this one had any similar message to deliver. Other music which seemed more novel and piquant claimed the attention of the musical world of the turn of the century. Most of its artistic preoccupations have gone the way of temporary things, while Sibelius emerges greater, more important, more contemporaneous, than ever.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JAN 12 1940

——MUSIC OF THE DAY——

Ballet Theater Opens Limited Engagement

Koussevitzky Gives First Performance Here of Bloch Concerto With Szigeti

By MILES KASTENDIECK

Ambition made a night of it in a ballet way as The Ballet Theater inaugurated the most pretentious undertaking in the world of the dance at the Center Theater last night. Just as ambition should be made of sterner stuff so the opening performance might have been more polished in the dancing and more pointed in the orchestral playing. All the many choreographers and all the many dancers did not breathe as much life into the evening's entertainment as they might have. Yet for all that, it was an auspicious opening with a full house and a diverting program.

Foremost among the three ballets presented was the premiere of William Saroyan's "The Great American Goof," a balletplay, wit hmusic by Henry Brant and choreography by Eugene Loring. That it was goofy is true, and the audience found it so, but in its conservative surrealism—if such a thing exists (and if the ballet exists, such an appraisal may)—it had not only something worth while to put forth but also a naive way of presenting effectively. But it is ironic that the chief element of its effectiveness should be the scenery and lighting.

Mr. Saroyan has supplied sufficient enlightening material to explain his work. It should be quoted verbatim:

"As I see it, the living probably deserve nothing better than what they get, one at a time, although this irritates me personally. It irritates me because nobody other than myself seems to understand that the world is not real. That in reality there is no such thing. There is, of course, but I mean for all practical purposes. When I say practical I mean poetic and wonderful. The world which every one other than myself seems to have identified and accepted as the world is in reality a figment in a nightmare of an idiot. No one could possibly create anything more surrealistic and unbelievable than the world which every one believes is real and is trying very hard to inhabit.

"Willy-nilly, the story of this ballet is on this theme. It's not a difficult theme to develop pleasantly in terms of music and movement, but even so, what you finally see may be no more than what you saw in some ballet or other the last time you went to the ballet. Which will make me very sad for 35 minutes."

Now the natural conclusion to the matter is to see the ballet, recognize that there is something to it, and call it a day. What has happened is simply that Mr. Loring and Mr. Saroyan have overstated their case choreographically and intrinsically. The musical score did not help. It had too much monotony (though, of course, that was part of what every one was driving at) and little distinction, and it lacked a definitive accent. Experimentally, this was philosophy danced with dialogue added. Ballet had broken out into speech before last night but not so extensively; it made for more theater but at the same time called for more technique. That's about the gist of it. Eugene Loring danced the leading role, proved himself the fine dancer that he is. He was ably assisted by Miriam Golden and Antony Tudor and a large cast. They all needed what is best described as more snap.

The best performance of the evening was reported to be "Les Sylphides," which this reviewer did not see. The closing ballet was "Voices of Spring," a favorite last year and almost guaranteed to be perennial in its fresh appeal. Familiar dancers were in it for the most part, headed by Patricia Bowman, at her best in this comic role, and Yurek Shabelevski with special bows for Karen Conrad and Nina Stroganova. Alexander Smallens conducted the first two ballets, Harold Byrns the last. Would that he had caught the accent of the Strauss music!

* * *

BLOCH CONCERTO

All the music of the second program for the Boston Symphony Concert in Carnegie Hall last night was of the 20th century. That delightful Classical Symphony of Prokofieff prefaced the first New York performance of Bloch's Concerto for Violin and Orchestra; Sibelius' Second Symphony completed the program. Koussevitzky conducted, Joseph Szigeti played, and the Bostonians made music according to their fashion.

The new concerto is atmospheric music of a persuasive nature. While it lingers on the somber side, it has a pastorale expressiveness that commands attentive listening. As a musical work, the concerto is a definitely important new score. It has form, originality within that form, and most attractive orchestration. The soloist's part is difficult, very much a part of the work as a whole, and rewarding to hear and to play. In general the musical ideas were more motives than themes, while their settings were sometimes reminiscent of Strauss and Debussy. The work erred on the lengthy, yet it held interest because of the performance of both the soloist and the orchestra. It was undeniably Bloch, who has his own style of writing. Mr. Szigeti's penchant for stylistic playing helped to set forth the music in its best light.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 12 1940

The usual large and fashionable audience that greets the Boston Symphony attended the [redacted] concert in Carnegie Hall last evening. Joseph Szigeti, Hungarian violinist, made his initial appearance this season as the soloist, and with the artistry and skill that are familiar qualities of his interpretations performed the featured part in a new concerto by Bloch.

The work was influenced by the elemental music of the American Indian, deftly incorporated into the fabric of each movement.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

JAN 12 1940

SZIGETI PERFORMS BLOCH'S CONCERTO

Violin Work Introduced by Boston Symphony.

By OSCAR THOMPSON.

Accorded a model performance by Joseph Szigeti and Serge Koussevitzky's highly cultivated musical centumvirate, the widely discussed but little-played violin concerto of Ernest Bloch was introduced to New York at last night's concert of the Boston Symphony in Carnegie Hall. To the same soloist is credited the work's first performance anywhere, that given in Cleveland on December 15, 1938; also that which caused the spilling of much printers' ink in London last April. That the work has not figured in the recital halls is owing to a restriction placed upon its use, except with orchestra, for a specified period.

A product of the composer's recent Swiss sojourn, the concerto undoubtedly represents the Bloch of today. But whether it can be said to be the work of an "American" composer is a nice question that can scarcely be settled on the basis of its author's periods of residence in this country. If its parturition was Swiss, its basic theme—that which launches the first movement and figures recurrently thereafter—was conceived in San Francisco and is American Indian in character.

This is a distinctive and perhaps significant concerto. In all that pertains to mastery of materials it takes high rank among the more ambitious compositions of the last two or three decades. Free in form, its three movements have yet the inner compulsion and cohesion of organic growth. There is the seal of expertness and of decision on every page. But whether this is, indeed, a work of continuing significance may depend on attributes other than constructive skill. At the moment, its appeal would appear to be chiefly to the hierarchy of musicians. The indications last night were that for a time the commonalty of audiences may not be able to make up their minds. Until they do, it is altogether conceivable that Mr. Szigeti's rivals will prefer to do their rivaling in works of surer fire.

Harmonic Structure of Fourths.

For the musician the concerto is most absorbing on its harmonic side. It favors fourths, as most violin concertos favor thirds and sixths. Indeed, among those modern theorists who advocate a restoration of the "quartel" system of ancient times, and an end of the "tyranny" of the "tertian" practice of the last several centuries, the concerto will be saluted as heralding liberation. But therein may be the shackle of a species of academism that the composer did not contemplate. Here and there the concerto does have stretches of "paper music."

But there is richness as there is strangeness and, sometimes, harshness in this harmonic structure of fourths. It is not archaic; it is of today. There is a sybaritic sort of beauty, too, in the melodic contours, which appear to be an outgrowth of the harmony. The violin is not obscured by the orchestra. Its line is clearly defined, even though the themes are scarcely to be dissociated from their background. The first movement presents a cadenza that would appear to be an elaboration of a certain rhythmical figure that tends to unify the entire work and which at times takes on almost the character of an ostinato. Much can be said to depend on the soloist's ability to color his phrases. In this, it is to be suspected that those who can match Mr. Szigeti will not be plentiful. We have the composer's word for it that the music has no "program" and that it is not "Jewish" in inspiration or intention. But it must project an aura if it is not to seem cerebral.

Mr. Koussevitzky's other offerings were the "Classical" Symphony of Prokofieff and the Second Symphony of Sibelius, both of which Mr. Koussevitzky plays supremely well.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 12 1940

Boston Symphony in Carnegie Hall

By PITTS SANBORN.

A program of unusual interest was selected by Serge Koussevitzky for last evening's Carnegie Hall concert of the Boston Symphony Orchestra. Prokofieff's Classical Symphony b
for Violin and Orchestra, previously un
Joseph Szigeti as soloist. In conclusion
Sibelius.

Pitts Sanborn.

The concerto is in three movements, the first marked "Allegro-moderato assai," the second "Andante," the third "Allegro deciso-moderato." Thematic material is carried over from movement to movement. The chief theme of the first movement, avowedly of "American Indian character," suggests that the Redskin dwelt in a Moussorgskyan forest.

Familiarity with the concerto would doubtless answer questions that propound themselves at a first hearing, in particular whether all the prelude and preparation really lead anywhere except to silence. Yet, even at a single hearing, the beauty of the Andante is manifest. Technically the performance by Mr. Szigeti and the orchestra was of the first order.

In the familiar fields of Prokofieff and Sibelius one felt that the first order itself was transcended. The Classical Symphony has become a specialty with the Bostonians and last evening it had an irresistible precision and bravura.

The Sibelius No. 2 Mr. Koussevitzy suffused with a maximum of drama. Nothing that he demanded of the orchestra—and he demanded everything!—was too much for it to give. In the end the performance seemed to rise above the human category. One thought of Milton and his bright seraphim in burning row.

The great audience cheered the performance to the echo.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

JAN 12 1940

Szigeti Heard in Bloch Concerto With Bostonians

The feature, but not the highlight, of last night's concert by Serge Koussevitzky and the Boston Symphony Orchestra was ~~New York's~~ first performance of Ernest Bloch's Violin Concerto with Joseph Szigeti as soloist. The highlight of the program was the Second Symphony, in D major, of Jan Sibelius, played with unparalleled brilliance and strength by Dr. Koussevitzky and the orchestra. Originally, the program was to have begun with Beethoven's First Symphony, but a last-minute change brought forth Sergei Prokofieff's twelve-minute "Classical" Symphony.

This generation of concertgoers, like the rest of the world, is probably cognizant for the first time of the heroic character of the Finnish people, and it seemed last night that this symphony of Sibelius, particularly in the final movement, is the ultimate expression of that powerful and invincible spirit.

Dr. Koussevitzky's grasp of the Sibelius symphony is comprehensive, and is as solicitous of its weaknesses as it is appreciative of its might. It was probably this solicitude for the unhappy mood of the slow movement which prompted him to hasten the tempo a bit. It was in the last movement, the final measures of the concert, that conductor and orchestra reached their full height as interpreters and virtuosi, and the tonal magnificence and vitality of the playing brought a huge audience to its feet in a thrilling ovation.

The Bloch concerto and Szigeti are good friends, for it was Szigeti who gave the work its world premiere in 1938, and it is he who plays it in the recording which made its appearance a few months ago.

The concerto is excessively gloomy, and when a cheerful moment finally arrives in the concluding movement it is much needed. Except for its pessimistic tone, and thematic repetitiousness, the work is worthy of Mr. Szigeti's talents, and both were advantageously displayed.

O'G.

NEW YORK, N. Y.
TIMES

JAN 12 1940

BOSTON SYMPHONY AT CARNEGIE HALL

Bloch's Violin Concerto Has Premiere Here With Joseph Szigeti as the Soloist

PROKOFIEFF'S WORK HEARD

Jean Sibelius's Symphony No. 2 Is Played as Climax of Koussevitzky Program

By OLIN DOWNES

The New York première of Ernst Bloch's violin concerto, with Joseph Szigeti as the soloist, made the novelty of the concert given by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, last night in Carnegie Hall. The other works were Prokofieff's "Classic" symphony and Jean Sibelius's Symphony No. 2.

Bloch's concerto is freely rhapsodic in detail and symphonic in line. On the whole, it is economical in its technical demands, although few but leading virtuosi would have resources corresponding to all the requirements of the music. Mr. Szigeti lavished upon this score his utmost musicianship, technic and interpretive power. He did not have an easy task, for this is not a work that courts the gallery or particularly repays the performer, in terms of effect, for his pains.

Szigeti Gets Ovation

When we come to the quality of the music itself it is necessary to confess disappointment. There is little that is new in point of invention; the development is more repetition than growth of ideas; the work, which is too long, harks back to the Bloch of the "Schelomo" and the "Psalms" for its best pages, without paralleling those scores in significance and vitality. The slow movement is perhaps the most distinguished of the three divisions. Its proportions are admirably conceived, it has mood but not sufficient to give rise to music of significance. After the performance Mr. Szigeti was recalled several times with every token of affability and approval by the audience.

The concert began with an appropriately neat performance of a work which still amuses and never does more—the Prokofieff "Classic" symphony. This slick piece remains entertaining by virtue of its smooth and dexterous take-off of the Italian manner of composers of an earlier day. It is one more evidence of Prokofieff's astonishing versatility, restlessness and ability to wear many masks. Where, under all these masks, is the essential Prokofieff? That is the question which, despite his exceptional fertility, experience and skill, has not yet been definitely answered. It goes without saying that the performance was finished and witty in a way that corresponded to the music, which, however, ceases to astonish.

Sibelius Symphony Played

The impressive climax of this concert came, of course, with the Sibelius symphony, and this in spite of the fact that the performance was on the whole the most perfunctory, undistinguished and pedestrian reading of the score that we have heard from Dr. Koussevitzky and his players. But, as ever, the excitement of the scherzo and the finale were irresistable. Those who listened to the magnificent piece could not but think of the saga that is being enacted now in the wilds of Sibelius's native land—for it is of that ancestral spirit and northern grandeur that the music speaks. Of course, there was an ovation.

And it was remarkable how prophetic this score and others of Sibelius's early and romantic period are now shown to be. In a time when the world was enjoying an uncommonly long peace, this muttering and reverberating music was being created. No other composer of that time or this one had any similar message to deliver. Other music which seemed more novel and piquant claimed the attention of the musical world of the turn of the century. Most of its artistic preoccupations have gone the way of temporary things, while Sibelius emerges greater, more important, more contemporaneous, than ever.

156

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JAN 12 1940

——MUSIC OF THE DAY——

Ballet Theater Opens Limited Engagement

Koussevitzky Gives First Performance Here of Bloch Concerto With Szigeti

By MILES KASTENDIECK

Ambition made a night of it in a ballet way as The Ballet Theater inaugurated the most pretentious undertaking in the world of the dance at the Center Theater last night. Just as ambition should be made of sterner stuff so the opening performance might have been more polished in the dancing and more pointed in the orchestral playing. All the many choreographers and all the many dancers did not breathe as much life into the evening's entertainment as they might have. Yet for all that, it was an auspicious opening with a full house and a diverting program.

Foremost among the three ballets presented was the premiere of William Saroyan's "The Great American Goof," a balletplay, wit hmusic by Henry Brant and choreography by Eugene Loring. That it was goofy is true, and the audience found it so, but in its conservative surrealism—if such a thing exists (and if the ballet exists, such an appraisal may)—it had not only something worth while to put forth but also a naive way of presenting effectively. But it is ironic that the chief element of its effectiveness should be the scenery and lighting.

Mr. Saroyan has supplied sufficient enlightening material to explain his work. It should be quoted verbatim:

"As I see it, the living probably deserve nothing better than what they get, one at a time, although this irritates me personally. It irritates me because nobody other than myself seems to understand that the world is not real. That in reality there is no such thing. There is, of course, but I mean for all practical purposes. When I say practical I mean poetic and wonderful. The world which every one other than myself seems to have identified and accepted as the world is in reality a figment in a nightmare of an idiot. No one could possibly create anything more surrealistic and unbelievable than the world which every one believes is real and is trying very hard to inhabit.

"Willy-nilly, the story of this ballet is on this theme. It's not a difficult theme to develop pleasantly in terms of music and movement, but even so, what you finally see may be no more than what you saw in some ballet or other the last time you went to the ballet. Which will make me very sad for 35 minutes."

Now the natural conclusion to the matter is to see the ballet, recognize that there is something to it, and call it a day. What has happened is simply that Mr. Loring and Mr. Saroyan have overstated their case choreographically and intrinsically. The musical score did not help. It had too much monotony (though, of course, that was part of what every one was driving at) and little distinction, and it lacked a definitive accent. Experimentally, this was philosophy danced with dialogue added. Ballet had broken out into speech before last night but not so extensively; it made for more theater but at the same time called for more technique. That's about the gist of it. Eugene Loring danced the leading role, proved himself the fine dancer that he is. He was ably assisted by Miriam Golden and Antony Tudor and a large cast. They all needed what is best described as more snap.

The best performance of the evening was reported to be "Les Sylphides," which this reviewer did not see. The closing ballet was "Voices of Spring," a favorite last year and almost guaranteed to be perennial in its fresh appeal. Familiar dancers were in it for the most part, headed by Patricia Bowman, at her best in this comic role, and Yurek Shabelevski with special bows for Karen Conrad and Nina Stroganova. Alexander Smallens conducted the first two ballets, Harold Byrns the last. Would that he had caught the accent of the Strauss music!

* * *

BLOCH CONCERTO

All the music of the second program for the Boston Symphony Concert in Carnegie Hall last night was of the 20th century. That delightful Classical Symphony of Prokofieff prefaced the first New York performance of Bloch's Concerto for Violin and Orchestra; Sibelius' Second Symphony completed the program. Koussevitzky conducted, Joseph Szigeti played, and the Bostonians made music according to their fashion.

The new concerto is atmospheric music of a persuasive nature. While it lingers on the somber side, it has a pastorale expressiveness that commands attentive listening. As a musical work, the concerto is a definitely important new score. It has form, originality within that form, and most attractive orchestration. The soloist's part is difficult, very much a part of the work as a whole, and rewarding to hear and to play. In general the musical ideas were more motives than themes, while their settings were sometimes reminiscent of Strauss and Debussy. The work erred on the lengthy, yet it held interest because of the performance of both the soloist and the orchestra. It was undeniably Bloch, who has his own style of writing. Mr. Szigeti's penchant for stylistic playing helped to set forth the music in its best light.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 12 1940

The usual large and fashionable audience that greets the Boston Symphony attended the [illegible] concert in Carnegie Hall last evening. Joseph Szigeti, Hungarian violinist, made his initial appearance this season as the soloist, and with the artistry and skill that are familiar qualities of his interpretations performed the featured part in a new concerto by Bloch.

The work was influenced by the elemental music of the American Indian, deftly incorporated into the fabric of each movement.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

JAN 12 1940

SZIGETI PERFORMS BLOCH'S CONCERTO

Violin Work Introduced by Boston Symphony.

By OSCAR THOMPSON.

Accorded a model performance by Joseph Szigeti and Serge Koussevitzky's highly cultivated ~~musical~~ centumvirate, the widely discussed but little-played violin concerto of Ernest Bloch was introduced to New York at last night's concert of the Boston Symphony in Carnegie Hall. To the same soloist is credited the work's first performance anywhere, that given in Cleveland on December 15, 1938; also that which caused the spilling of much printers' ink in London last April. That the work has not figured in the recital halls is owing to a restriction placed upon its use, except with orchestra, for a specified period.

A product of the composer's recent Swiss sojourn, the concerto undoubtedly represents the Bloch of today. But whether it can be said to be the work of an "American" composer is a nice question that can scarcely be settled on the basis of its author's periods of residence in this country. If its parturition was Swiss, its basic theme—that which launches the first movement and figures recurrently thereafter—was conceived in San Francisco and is American Indian in character.

This is a distinctive and perhaps significant concerto. In all that pertains to mastery of materials it takes high rank among the more ambitious compositions of the last two or three decades. Free in form, its three movements have yet the inner compulsion and cohesion of organic growth. There is the seal of expertness and of decision on every page. But whether this is, indeed, a work of continuing significance may depend on attributes other than constructive skill. At the moment, its appeal would appear to be chiefly to the hierarchy of musicians. The indications last night were that for a time the commonalty of audiences may not be able to make up their minds. Until they do, it is altogether conceivable that Mr. Szigeti's rivals will prefer to do their rivaling in works of surer fire.

Harmonic Structure of Fourths.

For the musician the concerto is most absorbing on its harmonic side. It favors fourths, as most violin concertos favor thirds and sixths. Indeed, among those modern theorists who advocate a restoration of the "quartel" system of ancient times, and an end of the "tyranny" of the "tertian" practice of the last several centuries, the concerto will be saluted as heralding liberation. But therein may be the shackle of a species of academism that the composer did not contemplate. Here and there the concerto does have stretches of "paper music."

But there is richness as there is strangeness and, sometimes, harshness in this harmonic structure of fourths. It is not archaic; it is of today. There is a sybaritic sort of beauty, too, in the melodic contours, which appear to be an outgrowth of the harmony. The violin is not obscured by the orchestra. Its line is clearly defined, even though the themes are scarcely to be dissociated from their background. The first movement presents a cadenza that would appear to be an elaboration of a certain rhythmical figure that tends to unify the entire work and which at times takes on almost the character of an ostinato. Much can be said to depend on the soloist's ability to color his phrases. In this, it is to be suspected that those who can match Mr. Szigeti will not be plentiful. We have the composer's word for it that the music has no "program" and that it is not "Jewish" in inspiration or intention. But it must project an aura if it is not to seem cerebral.

Mr. Koussevitzky's other offerings were the "Classical" Symphony of Prokofieff and the Second Symphony of Sibelius, both of which Mr. Koussevitzky plays supremely well.

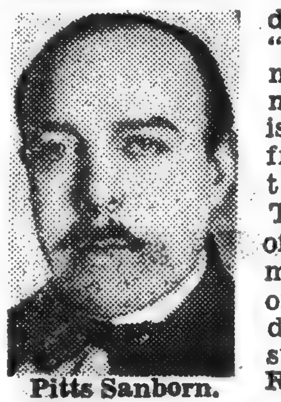
THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 12 1940

Boston Symphony in Carnegie Hall

By PITTS SANBORN.

A program of unusual interest was selected by Serge Koussevitzky for last evening's Carnegie Hall concert of the Boston Symphony Orchestra. Prokofieff's Classical Symphony began it. Ernest Bloch's Concerto for Violin and Orchestra, previously unheard in New York, followed, with Joseph Szigeti as soloist. In conclusion came the Second Symphony of Sibelius.


Pitts Sanborn.

The concerto is in three movements, the first marked "Allegro-moderato assai," the second "Andante," the third "Allegro deciso-moderato." Thematic material is carried over from movement to movement. The chief theme of the first movement, avowedly of "American Indian character," suggests that the Redskin dwelt in a Moussorgskyan forest.

Familiarity with the concerto would doubtless answer questions that propound themselves at a first hearing, in particular whether all the prelude and preparation really lead anywhere except to silence. Yet, even at a single hearing, the beauty of the Andante is manifest. Technically the performance by Mr. Szigeti and the orchestra was of the first order.

In the familiar fields of Prokofieff and Sibelius one felt that the first order itself was transcended. The Classical Symphony has become a specialty with the Bostonians and last evening it had an irresistible precision and bravura.

The Sibelius No. 2 Mr. Koussevitzy suffused with a maximum of drama. Nothing that he demanded of the orchestra—and he demanded everything!—was too much for it to give. In the end the performance seemed to rise above the human category. One thought of Milton and his bright seraphim in burning row.

The great audience cheered the performance to the echo.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

JAN 12 1940

Szigeti Heard in Bloch Concerto With Bostonians

The feature, but not the highlight, of last night's concert by Serge Koussevitzky and the Boston Symphony Orchestra was ~~New York's~~ first performance of Ernest Bloch's Violin Concerto with Joseph Szigeti as soloist. The highlight of the program was the Second Symphony, in D major, of Jan Sibelius, played with unparalleled brilliance and strength by Dr. Koussevitzky and the orchestra. Originally, the program was to have begun with Beethoven's First Symphony, but a last-minute change brought forth Sergei Prokofieff's twelve-minute "Classical" Symphony.

This generation of concertgoers, like the rest of the world, is probably cognizant for the first time of the heroic character of the Finnish people, and it seemed last night that this symphony of Sibelius, particularly in the final movement, is the ultimate expression of that powerful and invincible spirit.

Dr. Koussevitzky's grasp of the Sibelius symphony is comprehensive, and is as solicitous of its weaknesses as it is appreciative of its might. It was probably this solicitude for the unhappy mood of the slow movement which prompted him to hasten the tempo a bit. It was in the last movement, the final measures of the concert, that conductor and orchestra reached their full height as interpreters and virtuosi, and the tonal magnificence and vitality of the playing brought a huge audience to its feet in a thrilling ovation.

The Bloch concerto and Szigeti are good friends, for it was Szigeti who gave the work its world premiere in 1938, and it is he who plays it in the recording which made its appearance a few months ago.

The concerto is excessively gloomy, and when a cheerful moment finally arrives in the concluding movement it is much needed. Except for its pessimistic tone, and thematic repetitiousness, the work is worthy of Mr. Szigeti's talents, and both were advantageously displayed. O'G.

Bloch's Violin Concerto Has Premiere Here With Joseph Szigeti as the Soloist

PROKOFIEFF'S WORK HEARD

Jean Sibelius's Symphony No. 2 Is Played as Climax of Koussevitzky Program

By OLIN DOWNES

The New York première of Ernst Bloch's violin concerto, with Joseph Szigeti as the soloist, made the novelty of the concert given by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, last night in Carnegie Hall. The other works were Prokofieff's "Classic" symphony and Jean Sibelius's Symphony No. 2.

Bloch's concerto is freely rhapsodic in detail and symphonic in line. On the whole, it is economical in its technical demands, although few but leading virtuosi would have resources corresponding to all the requirements of the music. Mr. Szigeti lavished upon this score his utmost musicianship, technic and interpretive power. He did not have an easy task, for this is not a work that courts the gallery or particularly repays the performer, in terms of effect, for his pains.

Szigeti Gets Ovation

When we come to the quality of the music itself it is necessary to confess disappointment. There is little that is new in point of invention; the development is more repetition than growth of ideas; the work, which is too long, harks back to the Bloch of the "Schelomo" and the "Psalms" for its best pages, without paralleling those scores in significance and vitality. The slow movement is perhaps the most distinguished of the three divisions. Its proportions are admirably conceived, it has mood but not sufficient to give rise to music of significance. After the performance Mr. Szigeti was recalled several times with every token of affability and approval by the audience.

The concert began with an appropriately neat performance of a work which still amuses and never does more—the Prokofieff "Classic" symphony. This slick piece remains entertaining by virtue of its smooth and dexterous take-off of the Italian manner of composers of an earlier day. It is one more evidence of Prokofieff's astonishing versatility, restlessness and ability to wear many masks. Where, under all these masks, is the essential Prokofieff? That is the question which, despite his exceptional fertility, experience and skill, has not yet been definitely answered. It goes without saying that the performance was finished and witty in a way that corresponded to the music, which, however, ceases to astonish.

Sibelius Symphony Played

The impressive climax of this concert came, of course, with the Sibelius symphony, and this in spite of the fact that the performance was on the whole the most perfunctory, undistinguished and pedestrian reading of the score that we have heard from Dr. Koussevitzky and his players. But, as ever, the excitement of the scherzo and the finale were irresistable. Those who listened to the magnificent piece could not but think of the saga that is being enacted now in the wilds of Sibelius's native land—for it is of that ancestral spirit and northern grandeur that the music speaks. Of course, there was an ovation.

And it was remarkable how prophetic this score and others of Sibelius's early and romantic period are now shown to be. In a time when the world was enjoying an uncommonly long peace, this muttering and reverberating music was being created. No other composer of that time or this one had any similar message to deliver. Other music which seemed more novel and piquant claimed the attention of the musical world of the turn of the century. Most of its artistic preoccupations have gone the way of temporary things, while Sibelius emerges greater, more important, more contemporaneous, than ever.

N. Y. STAATS-ZEITUNG UND [illegible] FREITAG, den 12. JANUAR 1940

Aus der Musikwelt

Boston Orchestra

Boſton Symphony Orcheſtra, 2. Abendkonzert der New Yorker Spielzeit 1939–40, Carnegie Hall; Dirigent: Serge Kouſſevitzky; Soliſt: Joſeph Szigeti (Geige). Das Programm:

„Klaſſiſche" Symphonie ....Prokofieff
Violinkonzert ....Bloch
Soliſt: Joſeph Szigeti
Symphonie No. 2, D-Dur ....Sibelius

Von HANS STABENAU

Unter den Dirigenten, die gegenwärtig in Amerika tätig ſind, verſteht es Serge Kouſſevitzky entſchieden am beſten, Programme zuſammenzuſtellen, die originell, trotzdem aber nicht ſenſationell ſind. Er hat auch wie kein anderer den Sinn für den Wert oder Unwert neuer Tonſchöpfungen, von denen ſein Boſton Symphony Orcheſtra allwinterlich mehr aufführt als irgendein anderes Enſemble im Lande.

Mit dem Violinkonzert von Erneſt Bloch, das Kouſſevitzky hier unter Mitwirkung des ungariſchen Geigers Joſeph Szigeti zur Erſtaufführung brachte, hat er ebenfalls wieder einen ſchönen Fund gemacht, obſchon zugegeben werden muß, daß es nicht ſein Orcheſter war, das dieſes Werk 1938 zur Uraufführung brachte, ſondern das Cleveland Orcheſtra. Aber ohne Kouſſevitzky hätte es New York wahrſcheinlich noch lange nicht zu hören bekommen.

Wie viele andere Werke des in der Schweiz beheimateten Tonſchöpfers ſo hat auch dieſes Violinkonzert entſchieden etwas Programmatiſches. Bloch ſelbſt erklärt jedoch, daß er kein beſtimmtes Programm im Sinne gehabt habe wie etwa in ſeinem „Schelomo" und ſeinem „Die Stimme in der Wildnis", beide für Cello und Orcheſter geſchrieben. Trotzdem drängen ſich beim Anhören des Konzertes Gedanken auf, die mit Form und Weſen des Werkes an ſich nichts zu tun haben. Der Hörer wird verleitet dazu durch die außerordentlich gelockerte Form des Werkes wie durch die Tatſache, daß die Violine, ſo individuell und charaktervoll ſie auch ihre Stimme erheben darf, doch nicht im herkömmlichen Sinne konzertmäßig verwandt wird, zumindeſt im weitaus größeren Teil des Konzertes nicht.

Auffällig iſt das orientaliſche Kolorit des Ganzen, bei Bloch nicht überraſchend, hat er ſich doch eingehend mit der jüdiſchen Muſiküberlieferung beſchäftigt und wiederholt verſucht, das verſchüttete Gut in ſeinen Tonſchöpfungen neu zu beleben. Der erſte Satz beſchwört eine orientaliſche Landſchaft herauf; zitternd liegt die Hitze über dem Sande und von fern ruft eine mahnende Stimme. Hauchzart ſetzt die Geige an, aber ihr Ruf durchdringt klar und deutlich die flimmernde Atmoſphäre. Es iſt, als mahne ſie zum Gebet, zur Andacht. In rhythmiſchen Akzenten, die fremdartig klingen und ſich dauernd verändern, ſingt ſie und erhebt ihre Stimme ſchließlich zu leidenſchaftlichen Ausbruch, bis ſie die anderen Stimmen mitreißt. Der Aufruhr verebbt, Geige und Orcheſter werfen ſich ſpielend kurze Echos zu. Unvermutet und unbegreiflich fällt nach einer Weile eine ganz konventionell wirkende Solokadenz ein, die mit ihrem techniſchen Feuerwerk nicht recht zu dem Vorangegangenen paſſen will und geradezu ſtört. Es iſt eine lange Kadenz, und wenn danach dann der Anfang des Satzes wieder aufklingt, findet man nicht mehr zu der damit heraufbeſchworenen Stimmung zurück.

Der zweite Satz, ein Andante, wird wie der erſte vom Orcheſter eingeleitet, und wieder ſetzt die Geige, diesmal ſogar gedämpft, wie von fernher ein. Ihr Geſang wird allmählich feſter, ſchärfer, akzentuierter, behält aber immer etwas Edles, faſt Hoheitsvolles im Ausdruck. Der kurze Satz iſt von anſprechender, weit ausſchwingender Melodik und ſteht in ſcharfem Kontraſt zum Finale, das mit einem brutalen Aufſchrei beginnt. Es zuckt wie von Blitzen, und die beſchwichtigend ſingende Geige braucht eine Weile, ehe ſich ihre Ruhe den anderen Inſtrumenten mitteilt. Die Stimmung hellt ſich auf; es iſt wie Sonnenſchein nach ſchwerem Regen; auch die Vögel ſind dankbar für die Wärme und erheben ihre Stimmen. Die paſtorale Atmoſphäre wird jedoch von der immer energiſcher werdenden Violine zerſtreut, und nun vollzieht ſich ähnlich wie im erſten Satz ein völliger Stimmungsbruch. Der Schluß nähert ſich in Form und Gehalt wieder dem konventionellen Konzert; das Programmatiſche tritt dem Formalen gegenüber zurück. Auch das Soloinſtrument darf noch einmal ſeine Künſte zeigen, und der Satz iſt zuende.

Der Soliſt wurde für ſeine hervorragende, ungemein eindringliche Wiedergabe des Violinparts durch lang anhaltenden Beifall ausgezeichnet. Das Orcheſter allein erntete neue Lorbeeren mit der „Klaſſiſchen" Symphonie Prokofieffs und der 2. Symphonie von Sibelius, die das Konzert umrahmten.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
JAN 13 1940

Boston Symphony Returns to Borough, Audience Is Large

Concert, Under Direction of Serge Koussevitvky, Most Commendable

By PAUL J. BROWN

The Boston Symphony Orchestra returned to Brooklyn last night for the second of the series of five concerts will will have given here this season, and under its conductor, Serge Koussevitzky, gave a concert at the Brooklyn Academy of Music that was most commendable for its musicianship. The concert, sponsored by the Brooklyn Institute of Arts and Sciences and the Brooklyn committee for the Boston Symphony Orcehstra concerts, must also have been an economic and social success as well, as there was a large evening-dressed audience that occupied all the available seats and much standing space.

The chief work of the evening was Robert Schumann's Symphony in B flat major, No. 1, which Mr. Kousevitzky conducted with great skill and full abundance of the singing tones that Schumann created. Particularly in the Larghetto and the Scherzo was the orchestra outstanding. The ochestra also player Prokofieff's Classical Symphony, a work far less familiary, but one which is strikingly and simply melodious for a modern Russian composition.

The program opened with the Overture to Mozart's "The Marriage of Figaro" and contained two other short works, Faure's Suite from the stage music to "Pelleas and Melisande" and Sibelius' tone poem, "Finlandia." The latter concluded the concert. Although "Finlanda" has been played so frequently taht it well may have surfeited the desire of many concertgoers, it was applauded with wild approval by last night's audience.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 13 1940

—MUSIC OF THE DAY—

Boston Symphony Plays at Academy

Schumann and Prokofieff Symphonies Are Conducted by Koussevitzky

By MILES KASTENDIECK

Old and new, but not the very new, were harmoniously balanced in the program of the second concert which the Boston Symphony Orchestra presented at the Academy of Music last night. Since it played as the first orchestra of the land would be expected to play, the evening was one of undiluted pleasure.

There were two symphonies on the program, but the second was only an echo of the first, even in time since it was only half as long. Three quarters of a century separated them, a period sufficient to change the entire aspect of music. To a certain extent such was the case. Schumann's Symphony No. 1 in B Flat, Opus 38, familiarly known as the "Spring" symphony, is as good an epitome of Romanticism in music as any, while Prokofieff's Classical Symphony, Opus 25, is as true an estimate of Classicism in music according to a modern composer's point of view as one could find. So concise is his writing, so formal his procedure that his miniature symphony is a far better example of symphonic writing than Schumann's first essay into the traditional form. Both composers paid their homage to the first element of music: Rhythm. Again Prokofieff is the more expert composer because he controlled his interest in rhythm whereas Schumann let it control him. But the majority of the audience would have undoubtedly considered the Schumann before the Prokofieff, no matter how delightful the music of the latter, simply because of the human appeal expressed in Schumann's music.

Koussevitzky conducted a superb performance of the Schumann, but then he did just as much for the Prokofieff. Thus the concert attained an artistic balance worth noting. It is to the conductor's credit that, while he was able to place Schumann's defects in the background, nevertheless the monotony which exists in the Scherzo and even in the Finale could be readily detected because Schumann's orchestration and instrumentation were not expert.

The concert opened with Mozart's Overture to "The Marriage of Figaro." After the symphonies came Faure's "Pelleas and Melisande" Suite from the stage music to Maeterlinck's tragedy and Sibelius' "Finlandia." The Faure was interesting, atmospheric music suggestive of Debussy's finer conception of the same material. Quite moving was the Molto Adagio, which, in its funereal aspect, is fittingly associated with the closing scene of the play. To include it in this concert was a nice bit of program-making. The concert ended with a stirring performance of the Sibelius.

MONTCLAIR, N. J.
TIMES
1/12/40

Boston Symphony Proves Outstanding in Its Concert

Dr. Serge Koussevitzky and his Boston Symphony Orchestra thrilled a Unity Concert Course audience at Montclair High School Auditorium Wednesday night with a concert that could easily be characterized as the most distinguished musical event of this season and probably of all preceding seasons.

Qualities that made this concert outstanding were a great conductor leading a great orchestra in the interpretation of the great music of Brahms' Symphony no. 2, in D major, opus 73, and Sibelius' "Finlandia," symphonic poem, opus 26. Lesser compositions of Faure and Prokofieff completed a beautifully proportioned program.

A distinguished audience, from which many were turned away for lack of room, was keyed to a high pitch of emotional enthusiasm by the vivid re-creation of the major works mentioned. It expressed its approval after the Brahms work with thunderous and prolonged applause, and gave a demonstration after "Finlandia" by rising spontaneously and applauding to give vent to its deep feeling for the music and its special appropriateness at this time.

Dr. Koussevitzky's interpretations have long been noted for their technical perfection and the inspired spirit he infuses into them. It was quite evident that he lived again the beautiful music of this symphony and that his own enthusiasm aroused in his players a responsiveness that still further vivified a performance that rose to exalted heights of musical interpretation. Breathless silence followed the close of each movement until the last, when the applause broke loose with tremendous force.

The eminent conductor could be imagined as having his tongue in his cheek when he programmed Prokofieff's "Classical" Symphony, for the mere name of the composer summoned memories of his dissonant excursions into the field of modern composition. But the little work fully lives up to its title in its innocuous innocence and glib transparency. The orchestra played it with sparkling spontaneity and a daintiness of touch that made it wholly delightful especially the gavotte which replaced the conventional minuet.

Gabriel Faure's Suite from the incidental music composed for Maeterlinck's "Pelleas et Malisande" provided contrast between this and the closing number. It should not be confused with Debussy's opera of the same name, for it was first performed four years before the premiere of that work. In three movements, the music is appropriately colored and is strongly suggestive of the sombre mysticism of the play. It was given a beautifully finished performance.

"Finlandia" is a moving, pulsing portrayal of the struggles and oppressions through which the little nation on Baltic has lived in the past, and against which it is now putting up a fight that will ring down the ages as one of the most heroic in all history.

The rugged strength and originality of the music, relieved toward the close by the quiet entrance in the woodwinds of the beloved theme that seems like a folk-song, then communicated by the strings and finally by the full orchestra, accounts not only for its national, but for its world-wide popularity.

American audiences long since took it to their hearts, but now its appeal is magnified by a situation with which all who read the newspapers and listen to their radios are familiar. Dr. Koussevitzky and his players gave it an interpretation of moving intensity that closed the concert on a musical and emotional climax.

The orchestra, with its carefully selected, extremely competent players and their incessant rehearsal under the same conductor over a long period, is as close to perfection in its performance as any body of human beings can expect to be. Every one present at this concert will look forward to its return with the wish that the interval may not be too long.

In providing this remarkable attraction for its patrons the Unity Concert Course management has again performed a notable service for all lovers of the best in music. The only drawback at this concert was the limited size of the auditorium, which, it is to be hoped, may some day be replaced by a concert hall worthy of the town and its unfailing appreciation of the great artists and organizations, who are only too happy to appear before the kind of audiences that Montclair always furnishes.

WALTER S. YOUNG.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 13 1940

Symphony Concert Is Given

Society Attends Performance at Academy of Music

The Boston Symphony Orchestra played to a large and representative audience last evening at its second of the current series of five concerts in the Opera House of the Academy of Music. Serge Koussevitzky conducted the program an account of which appears elsewhere in today's paper.

Many entertained guests at the performance. Mrs. Benjamin Prince was hostess in her box to Mr. and Mrs. Eric Hall Haight, Mr. and Mrs. James G. McDonald, Mr. and Mrs. K. P. Mikhalenkoff, W. R. Fluftiness and Leslie Hodson. Mrs. Dean C. Osborne had as her box guests Mrs. Theodore Frohne, Donald G. C. Sinclair, Judge Lewis L. Fawcett, Mr. and Mrs. Alfred L. Fawcett, Mrs. James M. Fawcett and Miss Lucille Fawcett.

Mr. and Mrs. Edward C. Blum's guests were Miss Anna Remsen Alexandre, Dr. and Mrs. Dudley Roberts, Harry K. Knapp, Mr. and Mrs. Eugene S. Taliaferro, Mr. and Mrs. Robert E. Blum, Mrs. John J. Whitehead and George Gardiner.

The Berkeley Alumnae Association was represented in Box 8 by Miss Mary Anderson, Miss Gladys Linton, Miss Mary Noaks, Miss Charlotte Glass, Mrs. Walter E. Warner Jr., Mrs. Gilbert Thirkield, Miss Dorothy Taylor and Miss Claire Beebe.

Miss Emma Jessie Ogg was hostess in the Adelphi Alumnae box, where Mr. and Mrs. Laurence E. Frost, Mrs. Elmer T. Sullebarger, Mrs. E. A. Callaghan, Mr. and Mrs. Lloyd W. Johnson and Miss Adeline Pettit were the guests.

The Army and Navy box was occupied by Lt. Col. and Mrs. Peter K. Kelly, Lt. Col. and Mrs. Leslie D. Baskin, Maj. and Mrs. E. R. Barrows and Capt. and Mrs. Harold E. Smyser.

Mrs. Helen Jones Quinn was hostess in her box to Mr. and Mrs. William W. Brush, Mr. and Mrs. William R. Taylor and Mr. and Mrs. Henry C. Badgley.

In the Brooklyn Woman's Club box were Mrs. Oliver G. Carter, Mrs. Jason Davis, Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. De Hart Bergen and Mrs. Wilson Briggs Zimmer.

Brooklyn Girl Scouts occupied Box 9.

Box 12 was used by high school students who are leaders and players in high school orchestras in this borough and Queens.

The Boston Symphony Orchestra concerts, now in their 54th season in Brooklyn, are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport executive chairman.

N. Y. STAATS-ZEITUNG UND HEROLD, FREITAG, den 12. JANUAR 1940

Aus der Musikwelt

Boston Orchestra

Boſton Symphony Orcheſtra, 2. Abendkonzert der New Yorker Spielzeit 1939–40, Carnegie Hall: Dirigent: Serge Kouſſevitzky; Soliſt: Joſeph Szigeti (Geige). Das Programm:

„Klaſſiſche" Symphonie ....Prokofieff
Violinkonzert ....Bloch
Soliſt: Joſeph Szigeti
Symphonie No. 2, D-Dur ....Sibelius

Von HANS STABENAU

Unter den Dirigenten, die gegenwärtig in Amerika tätig ſind, verſteht es Serge Kouſſevitzky entſchieden am beſten, Programme zuſammenzuſtellen, die originell, trotzdem aber nicht ſenſationell ſind. Er hat auch wie kein anderer den Sinn für den Wert oder Unwert neuer Tonſchöpfungen, von denen ſein Boſton Symphony Orcheſtra allwinterlich mehr aufführt als irgendein anderes Enſemble im Lande.

Mit dem Violinkonzert von Erneſt Bloch, das Kouſſevitzky hier unter Mitwirkung des ungariſchen Geigers Joſeph Szigeti zur Erſtaufführung brachte, hat er ebenfalls wieder einen ſchönen Fund gemacht, obſchon zugegeben werden muß, daß es nicht ſein Orcheſter war, das dieſes Werk 1938 zur Uraufführung brachte, ſondern das Cleveland Orcheſtra. Aber ohne Kouſſevitzky hätte es New York wahrſcheinlich noch lange nicht zu hören bekommen.

Wie viele andere Werke des in der Schweiz beheimateten Tonſchöpfers ſo hat auch dieſes Violinkonzert entſchieden etwas Programmatiſches. Bloch ſelbſt erklärt jedoch, daß er kein beſtimmtes Programm im Sinne gehabt habe wie etwa in ſeinem „Schelomo" und ſeinem „Die Stimme in der Wildnis", beide für Cello und Orcheſter geſchrieben. Trotzdem drängen ſich beim Anhören des Konzertes Gedanken auf, die mit Form und Weſen des Werkes an ſich nichts zu tun haben. Der Hörer wird verleitet dazu durch die außerordentlich gelockerte Form des Werkes wie durch die Tatſache, daß die Violine, ſo individuell und charaktervoll ſie auch ihre Stimme erheben darf, doch nicht im herkömmlichen Sinne konzertmäßig verwandt wird, zumindeſt im weitaus größeren Teil des Konzertes nicht.

Auffällig iſt das orientaliſche Kolorit des Ganzen, bei Bloch nicht überraſchend, hat er ſich doch eingehend mit der jüdiſchen Muſiküberlieferung beſchäftigt und wiederholt verſucht, das verſchüttete Gut in ſeinen Tonſchöpfungen neu zu beleben. Der erſte Satz beſchwört eine orientaliſche Landſchaft herauf; zitternd liegt die Hitze über dem Sande und von fern ruft eine mahnende Stimme. Hauchzart ſetzt die Geige an, aber ihr Ruf durchdringt klar und deutlich die flimmernde Atmoſphäre. Es iſt, als mahne ſie zum Gebet, zur Andacht. In rhythmiſchen Akzenten, die fremdartig klingen und ſich dauernd verändern, ſingt ſie und erhebt ihre Stimme ſchließlich zu leidenſchaftlichen Ausbruch, bis ſie die anderen Stimmen mitreißt. Der Aufruhr verebbt, Geige und Orcheſter werfen ſich ſpielend kurze Echos zu. Unvermutet und unbegreiflich fällt nach einer Weile eine ganz konventionell wirkende Solokadenz ein, die mit ihrem techniſchen Feuerwerk nicht recht zu dem Vorangegangenen paſſen will und geradezu ſtört. Es iſt eine lange Kadenz, und wenn danach dann der Anfang des Satzes wieder aufklingt, findet man nicht mehr zu der damit heraufbeſchworenen Stimmung zurück.

Der zweite Satz, ein Andante, wird wie der erſte vom Orcheſter eingeleitet, und wieder ſetzt die Geige, diesmal ſogar gedämpft, wie von fernher ein. Ihr Geſang wird allmählich feſter, ſchärfer, akzentuierter, behält aber immer etwas Edles, faſt Hoheitsvolles im Ausdruck. Der kurze Satz iſt von anſprechender, weit ausſchwingender Melodik und ſteht in ſcharfem Kontraſt zum Finale, das mit einem brutalen Aufſchrei beginnt. Es zuckt wie von Blitzen, und die beſchwichtigend ſingende Geige braucht eine Weile, ehe ſich ihre Ruhe den anderen Inſtrumenten mitteilt. Die Stimmung hellt ſich auf; es iſt wie Sonnenſchein nach ſchwerem Regen; auch die Vögel ſind dankbar für die Wärme und erheben ihre Stimmen. Die paſtorale Atmoſphäre wird jedoch von der immer energiſcher werdenden Violine zerſtreut, und nun vollzieht ſich ähnlich wie im erſten Satz ein völliger Stimmungsbruch. Der Schluß nähert ſich in Form und Gehalt wieder dem konventionellen Konzert; das Programmatiſche tritt dem Formalen gegenüber zurück. Auch das Soloinſtrument darf noch einmal ſeine Künſte zeigen, und der Satz iſt zuende.

Der Soliſt wurde für ſeine hervorragende, ungemein eindringliche Wiedergabe des Violinparts durch lang anhaltenden Beifall ausgezeichnet. Das Orcheſter allein erntete neue Lorbeeren mit der „Klaſſiſchen" Symphonie Prokofieffs und der 2. Symphonie von Sibelius, die das Konzert umrahmten.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
JAN 13 1940

Boston Symphony Returns to Borough, Audience Is Large

Concert, Under Direction of Serge Koussevitvky, Most Commendable

By PAUL J. BROWN

The Boston Symphony Orchestra returned to Brooklyn last night for the second of the series of five concerts will will have given here this season, and under its conductor, Serge Koussevitzky, gave a concert at the Brooklyn Academy of Music that was most commendable for its musicianship. The concert, sponsored by the Brooklyn Institute of Arts and Sciences and the Brooklyn committee for the Boston Symphony Orcehstra concerts, must also have been an economic and social success as well, as there was a large evening-dressed audience that occupied all the available seats and much standing space.

The chief work of the evening was Robert Schumann's Symphony in B flat major, No. 1, which Mr. Koussevitzky conducted with great skill and full abundance of the singing tones that Schumann created. Particularly in the Larghetto and the Scherzo was the orchestra outstanding. The ochestra also player Prokofieff's Classical Symphony, a work far less familiary, but one which is strikingly and simply melodious for a modern Russian composition.

The program opened with the Overture to Mozart's "The Marriage of Figaro" and contained two other short works, Faure's Suite from the stage music to "Pelleas and Melisande" and Sibelius' tone poem, "Finlandia." The latter concluded the concert. Although "Finlanda" has been played so frequently taht it well may have surfeited the desire of many concertgoers, it was applauded with wild approval by last night's audience.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 13 1940

—MUSIC OF THE DAY—

Boston Symphony Plays at Academy

Schumann and Prokofieff Symphonies Are Conducted by Koussevitzky

By MILES KASTENDIECK

Old and new, but not the very new, were harmoniously balanced in the program of the second concert which the Boston Symphony Orchestra presented at the Academy of Music last night. Since it played as the first orchestra of the land would be expected to play, the evening was one of undiluted pleasure.

There were two symphonies on the program, but the second was only an echo of the first, even in time since it was only half as long. Three quarters of a century separated them, a period sufficient to change the entire aspect of music. To a certain extent such was the case. Schumann's Symphony No. 1 in B Flat, Opus 38, familiarly known as the "Spring" symphony, is as good an epitome of Romanticism in music as any, while Prokofieff's Classical Symphony, Opus 25, is as true an estimate of Classicism in music according to a modern composer's point of view as one could find. So concise is his writing, so formal his procedure that his miniature symphony is a far better example of symphonic writing than Schumann's first essay into the traditional form. Both composers paid their homage to the first element of music: Rhythm. Again Prokofieff is the more expert composer because he controlled his interest in rhythm whereas Schumann let it control him. But the majority of the audience would have undoubtedly considered the Schumann before the Prokofieff, no matter how delightful the music of the latter, simply because of the human appeal expressed in Schumann's music.

Koussevitzky conducted a superb performance of the Schumann, but then he did just as much for the Prokofieff. Thus the concert attained an artistic balance worth noting. It is to the conductor's credit that, while he was able to place Schumann's defects in the background, nevertheless the monotony which exists in the Scherzo and even in the Finale could be readily detected because Schumann's orchestration and instrumentation were not expert.

The concert opened with Mozart's Overture to "The Marriage of Figaro." After the symphonies came Faure's "Pelleas and Melisande" Suite from the stage music to Maeterlinck's tragedy and Sibelius' "Finlandia." The Faure was interesting, atmospheric music suggestive of Debussy's finer conception of the same material. Quite moving was the Molto Adagio, which, in its funereal aspect, is fittingly associated with the closing scene of the play. To include it in this concert was a nice bit of program-making. The concert ended with a stirring performance of the Sibelius.

MONTCLAIR, N.J.
TIMES
1/12/40

Boston Symphony Proves Outstanding in Its Concert

Dr. Serge Koussevitzky and his Boston Symphony Orchestra thrilled a Unity Concert Course audience at Montclair High School Auditorium Wednesday night with a concert that could easily be characterized as the most distinguished musical event of this season and probably of all preceding seasons.

Qualities that made this concert outstanding were a great conductor leading a great orchestra in the interpretation of the great music of Brahms' Symphony no. 2, in D major, opus 73, and Sibelius' "Finlandia," symphonic poem, opus 26. Lesser compositions of Faure and Prokofieff completed a beautifully proportioned program.

A distinguished audience, from which many were turned away for lack of room, was keyed to a high pitch of emotional enthusiasm by the vivid re-creation of the major works mentioned. It expressed its approval after the Brahms work with thunderous and prolonged applause, and gave a demonstration after "Finlandia" by rising spontaneously and applauding to give vent to its deep feeling for the music and its special appropriateness at this time.

Dr. Koussevitzky's interpretations have long been noted for their technical perfection and the inspired spirit he infuses into them. It was quite evident that he lived again the beautiful music of this symphony and that his own enthusiasm aroused in his players a responsiveness that still further vivified a performance that rose to exalted heights of musical interpretation. Breathless silence followed the close of each movement until the last, when the applause broke loose with tremendous force.

The eminent conductor could be imagined as having his tongue in his cheek when he programmed Prokofieff's "Classical" Symphony, for the mere name of the composer summoned memories of his dissonant excursions into the field of modern composition. But the little work fully lives up to its title in its innocuous innocence and glib transparency. The orchestra played it with sparkling spontaneity and a daintiness of touch that made it wholly delightful especially the gavotte which replaced the conventional minuet.

Gabriel Faure's Suite from the incidental music composed for Maeterlinck's "Pelleas et Malisande" provided contrast between this and the closing number. It should not be confused with Debussy's opera of the same name, for it was first performed four years before the premiere of that work. In three movements, the music is appropriately colored and is strongly suggestive of the sombre mysticism of the play. It was given a beautifully finished performance.

"Finlandia" is a moving, pulsing portrayal of the struggles and oppressions through which the little nation on Baltic has lived in the past, and against which it is now putting up a fight that will ring down the ages as one of the most heroic in all history.

The rugged strength and originality of the music, relieved toward the close by the quiet entrance in the woodwinds of the beloved theme that seems like a folk-song, then communicated by the strings and finally by the full orchestra. accounts not only for its national, but for its world-wide popularity.

American audiences long since took it to their hearts, but now its appeal is magnified by a situation with which all who read the newspapers and listen to their radios are familiar. Dr. Koussevitzky and his players gave it an interpretation of moving intensity that closed the concert on a musical and emotional climax.

The orchestra, with its carefully selected, extremely competent players and their incessant rehearsal under the same conductor over a long period, is as close to perfection in its performance as any body of human beings can expect to be. Every one present at this concert will look forward to its return with the wish that the interval may not be too long.

In providing this remarkable attraction for its patrons the Unity Concert Course management has again performed a notable service for all lovers of the best in music. The only drawback at this concert was the limited size of the auditorium, which, it is to be hoped, may some day be replaced by a concert hall worthy of the town and its unfailing appreciation of the great artists and organizations, who are only too happy to appear before the kind of audiences that Montclair always furnishes.

WALTER S. YOUNG.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 13 1940

Symphony Concert Is Given

Society Attends Performance at Academy of Music

The Boston Symphony Orchestra played ~~to a large~~ and representative audience last evening at its second of the current series of five concerts in the Opera House of the Academy of Music. Serge Koussevitzky conducted the program an account of which appears elsewhere in today's paper.

Many entertained guests at the performance. Mrs. Benjamin Prince was hostess in her box to Mr. and Mrs. Eric Hall Haight, Mr. and Mrs. James G. McDonald, Mr. and Mrs. K. P. Mikhalenkoff, W. R. Fluftikoss and Leslie Hodson. Mrs. Dean C. Osborne had as her box guests Mrs. Theodore Frohne, Donald G. C. Sinclair, Judge Lewis L. Fawcett, Mr. and Mrs. Alfred L. Fawcett, Mrs. James M. Fawcett and Miss Lucille Fawcett.

Mr. and Mrs. Edward C. Blum's guests were Miss Anna Remsen Alexandre, Dr. and Mrs. Dudley Roberts, Harry K. Knapp, Mr. and Mrs. Eugene S. Taliaferro, Mr. and Mrs. Robert E. Blum, Mrs. John J. Whitehead and George Gardiner.

The Berkeley Alumnae Association was represented in Box 8 by Miss Mary Anderson, Miss Gladys Linton, Miss Mary Noaks, Miss Charlotte Glass, Mrs. Walter E. Warner Jr., Mrs. Gilbert Thirkield, Miss Dorothy Taylor and Miss Claire Beebe.

Miss Emma Jessie Ogg was hostess in the Adelphi Alumnae box, where Mr. and Mrs. Laurence E. Frost, Mrs. Elmer T. Sullebarger, Mrs. E. A. Callaghan, Mr. and Mrs. Lloyd W. Johnson and Miss Adeline Pettit were the guests.

The Army and Navy box was occupied by Lt. Col. and Mrs. Peter K. Kelly, Lt. Col. and Mrs. Leslie D. Baskin, Maj. and Mrs. E. R. Barrows and Capt. and Mrs. Harold E. Smyser.

Mrs. Helen Jones Quinn was hostess in her box to Mr. and Mrs. William W. Brush, Mr. and Mrs. William R. Taylor and Mr. and Mrs. Henry C. Badgley.

In the Brooklyn Woman's Club box were Mrs. Oliver G. Carter, Mrs. Jason Davis, Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. De Hart Bergen and Mrs. Wilson Briggs Zimmer.

Brooklyn Girl Scouts occupied Box 9.

Box 12 was used by high school students who are leaders and players in high school orchestras in this borough and Queens.

The Boston Symphony Orchestra concerts, now in their 54th season in Brooklyn, are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport executive chairman.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 13 1940

MUSIC

By FRANCIS D. PERKINS

BOSTON SYMPHONY ORCHESTRA, Serge [illegible]vitzky, conductor, second evening concert of the season at Carnegie Hall Thursday with Joseph Szigeti, violinist, as soloist in the following program:
Prokofieff ....Classical Symphony
Bloch....Concerto for violin and orchestra
First Time in New York.
Sibelius,
Symphony No. 2, in D major, Op. 43

Bloch and Sibelius

Despite the decorum which generally characterizes the demeanor of the subscribers to the Carnegie Hall series of our resident and visiting orchestras, cheers are occasionally added to the customary manual applause, but the fervently voiced enthusiasm which broke forth immediately after the closing triumphant D-major chord of Jean Sibelius's second symphony opened an ovation of memorable and exceptional intensity, while Dr. Koussevitzky twice returned to the podium and called upon his admirable orchestra to rise and share in the demonstration.

In this ardent manifestation of approval, the capacity audience were undoubtedly conscious not only of Sibelius and his music and the notable merits of its interpreters but also of the composer's country. Whether or not Dr. Koussevitzky had present history in mind in placing this work on the program, he could hardly have chosen any Finnish music, except for "Finlandia," more likely to be evocative of enthusiasm just now than the finale of the symphony in D, with its long-wrought, cumulative and emotionally stirring closing climax.

* * *

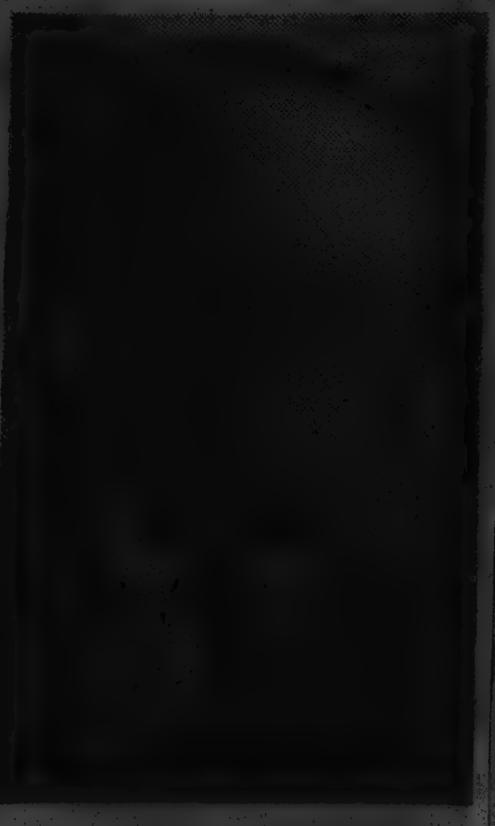
But this work, which we will have opportunity to hear again from the Philharmonic-Symphony Orchestra next Saturday and Sunday, has for several years been one of the best known of Sibelius's seven symphonies, and from a strictly musical point of view the principal interest of a rewarding evening lay in the latest major work of a composer who is also ranked among the principal creative musical figures of our day, set forth by the talented Hungarian violinist who has been its interpreter in its performances thus far both in America and Europe.

Most important new music generally comes to New York in a short or a longer course of time, but not infrequently after hearings in other musical centers. Such was the case with Ernest Bloch's concerto, which was first played by the Cleveland Orchestra under the guest conductorship of Dimitri Mitropoulos, with Mr. Szigeti as the soloist, on Dec. 15, 1938. It was played late last winter in London, under Sir Thomas Beecham, and in Paris, and was first performed by the Boston Symphony in its Boston concerts last week. Mr. Bloch, according to his own program note, made innumerable sketches for the concerto, his first work for violin with orchestra, between 1930 and 1937, and completed it in the French Alps two winters ago.

* * *

The concerto takes about thirty-five minutes to play; more than half of this span of time is occupied by the first of the three movements. Consciousness of time is not, however, the primary first impression made by a work of exceptional eloquence expressed in individual accents. Mr. Bloch, in his notes, disclaims for the concerto any "Jewish" inspiration or intention, such as that which characterizes his "Israel" symphony, his "Schelomo," or his Three Jewish Poems. And yet, while the opening subject, in accord with the composer's own comment, has a certain American Indian flavor there was much in the new concerto as heard Thursday night, which recalled "Schelomo." A certain parallelism could be noticed between the solo violin and the solo cello of the earlier work, both suggesting a single character and a many-voiced group meditating, together or in alternation, on the same subject, although the concerto has not the prevalently dark-hued mood and atmosphere which marks the notable musical recreation of King Solomon.

Ernest Bloch



Lucienne Bloch

Whose violin concerto was played for the first time here in Thursday night's Boston Symphony concert

In its instrumentation and in the contour and rhythms of its thematic ideas the concerto also has its frequent reminders of the well known works of Bloch's early maturity; it also has its plangent moments, and the melody of the solo violin sometimes has an ornamentation and elaboration of an Oriental character in its long lyric line. Two or three frequently stated themes pervade the work as a whole, but it employs a considerable variety of thematic ideas, and its structure suggests a rhapsody rather than that of the standard classic or romantic concerto. Yet there is a sense of form and purpose.

Mr. Szigeti gave a laudable interpretation of the violin solo, in his thorough command of its technical requirements, his understanding of the relation of his role to that of the orchestra, and especially in his understanding of the expressive purport of the music. The solo, while technically exacting, sometimes treats its interpretative instrument as a member of the general ensemble and is not always particularly grateful as a medium for the exhibition of an artist's virtuosity. Its occasionally involved nature and, at times, an impression of lack of variety between the three movements in regard to dominant color and atmosphere, are among the points which may detract somewhat from the appeal of his work as a whole; its course sometimes gives a sense of deviousness. But in general it merits high regard as music of exceptional individuality and poetic imaginativeness.

The orchestra deserved equal praise with the soloist for its performance and its understanding of this score, which won applause of considerable warmth. The excellence of Dr. Koussevitzky's ensemble was also convincingly revealed in its ingratiating interpretation of Prokofieff's short and high-spirited symphony.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 13 1940

Boston Orchestra Friends Society Explained at Tea

"Although the Boston Symphony Orchestra faces a yearly deficit of about $100,000, it must be remembered that its budget runs from $750,000 to a million and it is therefore a big business," said Reginald C. Foster of Boston to a small group of guests invited to a tea at the home of Mr. and Mrs. Charles F. T. Seaverns yesterday afternoon to hear about the Friends of the Boston Symphony Orchestra, of which Mr. Foster is chairman.

This society has for years, by donations of its members, met the orchestra's deficit and while in the beginning it comprised chiefly Boston people, it has grown geographically until it now has members in Chicago, New York, Brooklyn, Philadelphia, London and Paris. There have been a few members in Hartford for some time and during the past year, the local roster has grown to about 30.

Wants Support Base Strengthened

The contributions range from $5 to $1,000 from a total membership of about 2,000. It is the object of Mr. Foster, as he explained it, to constantly increase the base of this support, so that rather than being dependent upon a relatively few large gifts, a vastly greater number of persons contribute smaller amounts.

He told of the origin of the orchestra in 1881, when Col. Henry Lee Higginson conceived the idea of building a musical organization in America in every way comparable to the orchestras of Europe; how from the beginning it was his resolve to cultivate American composers and to bring the best of music to the greatest number of people.

Mr. Foster paid tribute to the manner in which Dr. Serge Koussevitzky was carrying out the ideals of Colonel Higginson by encouraging American composers. He told how Howard Hanson, in Boston recently for the performance of his Third Symphony, referred to Koussevitzky as the father of American composers. "I say this not because he played my third symphony today but because it was he who played my first symphony, thus making it possible for me to write a second and a third," the composer had said.

Reaches Masses of People

The speaker cited as an example of the way in which the orchestra was reaching great masses of people the Esplanade concerts in Boston, which are sometimes heard by 20,000 people, and the Stockbridge concerts at Tanglewood, where the audiences run up to 7,000 for a single concert.

Mr. Foster pointed out that the Boston Orchestra was unique in that it provided the musicians with employment during 46 weeks of the year. The regular season is 24 weeks long, followed by the pop concerts, then by Tanglewood, which this coming season will comprise three weeks of concerts following weeks of academy activity that will enlist the aid of many of the players as faculty members.

The orchestra plays 108 concerts during the year, and each of these is preceded by three rehearsals. "You have no idea of the vitality of the men of this orchestra, and of Koussevitzky. It was a revelation to me."

He referred to Mr. Seaverns as the "oldest friend of the Boston Symphony Orchestra" and as one who had heard every conductor the orchestra ever had had.

Mr. Seaverns, in introducing Mr. Foster, told of the special regard that Hartford had for the orchestra, built up during the 50 years it has been visiting this city with almost uninterrupted regularity. He spoke of the first concert here in 1885, four years after the orchestra's founding, with Gericke conducting a symphony by Raff.

TH
HARTFORD,
COURA

JAN 13 1940

Symphony Financing Explained

Hartford's Share of Boston Orchestra Deficit About $2000, Says R. C. Foster

Upon invitation of Mr. and Mrs. Charles F. T. Seaverns, a small group of Hartford music lovers met at the Seaverns home on Asylum Avenue Friday afternoon, to hear Reginald C. Foster speak about The Society of Friends of the Boston Symphony Orchestra.

Mr. Foster, who is chairman of the society, stated that the incorporated Boston Symphony Orchestra operates with a $100,000 annual deficit, against a budget of between $750,000 and $1,000,000. Inasmuch as the Esplanade, "Pops" and Berkshire concerts are self-supporting, the deficit accrues against the 100 regular symphonic concerts played from October 1 to May 1, Mr. Foster said. Pro-rated against the whole deficit, the individual concert deficit can be roughly determined as $1000, he indicated.

"Since the orchestra plays two concerts here a season, the deficit accrued in these visits can be set about $2000," Mr. Foster declared.

Suggests Joining Society.

Then, explaining that the Society of Friends of the Boston Symphony Orchestra has an annual membership of people who contribute anything from $1 a year up, to help support the orchestra, Mr. Foster suggested that there might be local music lovers who would like to join the society and contribute toward clearing up the "Hartford deficit."

Mr. Foster stressed the fact that no "drive" or "campaign" in Hartford, is in the society's mind at all; that there will be no Hartford "organization"; and that the whole arrangement of local contribution will be entirely informal. Persons contributing here will be members of the Boston society, which now has more than 2000 names on its roster, including contributors from many parts of the world.

Each year the members have a private concert at the annual meeting, and during the symphonic season, their programs are forwarded to them a day in advance of the concerts.

Mr. Foster also emphasized the fact that this appeal for members in the Boston society would in no way be allowed to conflict with any projects of the Hartford Symphony Orchestra, or its supporting organization, the Symphony Society of Connecticut. He lauded the Hartford orchestra and signified the willingness of the Boston orchestral organization to do anything it could toward helping local musical endeavour.

The speaker said that Mr. Seaverns's name "should appear on the honor list of the Boston Symphony Orchestra," as he has attended concerts by every one of the conductors the orchestra has had during its more than half century existence.

Tea was served following the talk by Mr. Foster.

Contributions Sought

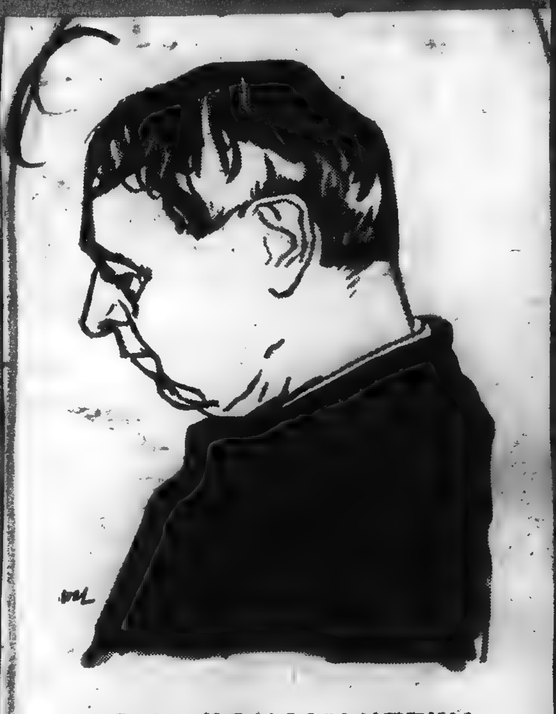
It was made clear by Mr. Foster and Mr. Seaverns that there would be no formal organization here as exists in Providence and other cities that the orchestra visits. A procedure would be effected by which interested persons could contribute and this would be explained by letter later on.

There were a number of questions asked, indicating a lively interest in the orchestra and its affairs. In response to a query as to whether the contributing Friends received any special consideration, it was pointed out that there was a concert in Symphony Hall each year, followed by a reception. It was said that such a reception might be a possibility in Hartford.

While no definite objective was set, Mr. Foster pointed out that the deficit applied against each concert amounted to about $1,000 and that it was hoped that that sum could be raised for each concert played in all the cities visited.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

JAN 13 1940



SERGE KOUSSEVITZKY,

who will conduct the Boston Symphony at Carnegie Hall on January 11th and 13th. He has a large and devoted following which considers him the greatest conductor in the world, Toscanini or no Toscanini. Nobody denies that he is the world's best double-bass soloist, but he doesn't play much in public these days. He is more or less a dandy, and will spend an hour shopping for a necktie. He practices with his baton before a mirror, and likes to walk his cocker spaniel, Bémol, at dawn.

ORCHESTRAS AND CHORUSES

Boston Symphony—Koussevitzky conducting: Carnegie Hall, Thurs. Eve., Jan. 11, at 8:45, and Sat. Aft., Jan. 13, at 2:30. At the Brooklyn Academy of Music (ST 3-6700), Fri. Eve., Jan. 12, at 8:30. (Soloists: Szigeti, Jan. 11; Sanromá,

---

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

JAN 13 1940

Boston Orchestra Second Concert Attracts Capacity Audience Here

The season's second concert by the Boston Symphony Orchestra at the Brooklyn Academy of Music last evening attracted a capacity audience. A party of officers from Fort Hamilton occupied the Army and Navy box. Other boxholders were: Mrs. Helen Jones Quinn, the Brooklyn Woman's Club, Mrs. Benjamin Prince, Mr. and Mrs. Edward C. Blum, the Berkeley Alumnae Association, the Adelphi Academy Alumnae and Mrs. Dean C. Osborne. Also occupying boxes were a party of Brooklyn Girl Scouts and members of high school student orchestras.

A complete review of the concert will be found in another section of this edition of "The Brooklyn Citizen."

158

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 13 1940

MUSIC

By FRANCIS D. PERKINS

BOSTON SYMPHONY ORCHESTRA, Serge [redacted], conductor, second evening concert of the season at Carnegie Hall Thursday with Joseph Szigeti, violinist, as soloist in the following program:
Prokofieff ....Classical Symphony
Bloch....Concerto for violin and orchestra
First Time in New York
Sibelius,
Symphony No. 2, in D major, Op. 43

Bloch and Sibelius

Despite the decorum which generally characterizes the demeanor of the subscribers to the Carnegie Hall series of our resident and visiting orchestras, cheers are occasionally added to the customary manual applause, but the fervently voiced enthusiasm which broke forth immediately after the closing triumphant D-major chord of Jean Sibelius's second symphony opened an ovation of memorable and exceptional intensity, while Dr. Koussevitzky twice returned to the podium and called upon his admirable orchestra to rise and share in the demonstration.

In this ardent manifestation of approval, the capacity audience were undoubtedly conscious not only of Sibelius and his music and the notable merits of its interpreters but also of the composer's country. Whether or not Dr. Koussevitzky had present history in mind in placing this work on the program, he could hardly have chosen any Finnish music, except for "Finlandia," more likely to be evocative of enthusiasm just now than the finale of the symphony in D, with its long-wrought, cumulative and emotionally stirring closing climax.

* * *

But this work, which we will have opportunity to hear again from the Philharmonic-Symphony Orchestra next Saturday and Sunday, has for several years been one of the best known of Sibelius's seven symphonies, and from a strictly musical point of view the principal interest of a rewarding evening lay in the latest major work of a composer who is also ranked among the principal creative musical figures of our day, set forth by the talented Hungarian violinist who has been its interpreter in its performances thus far both in America and Europe.

Most important new music generally comes to New York in a short or a longer course of time, but not infrequently after hearings in other musical centers. Such was the case with Ernest Bloch's concerto, which was first played by the Cleveland Orchestra under the guest conductorship of Dimitri Mitropoulos, with Mr. Szigeti as the soloist, on Dec. 15, 1938. It was played late last winter in London, under Sir Thomas Beecham, and in Paris, and was first performed by the Boston Symphony in its Boston concerts last week. Mr. Bloch, according to his own program note, made innumerable sketches for the concerto, his first work for violin with orchestra, between 1930 and 1937, and completed it in the French Alps two winters ago.

* * *

The concerto takes about thirty-five minutes to play; more than half of this span of time is occupied by the first of the three movements. Consciousness of time is not, however, the primary first impression made by a work of exceptional eloquence expressed in individual accents. Mr. Bloch, in his notes, disclaims for the concerto any "Jewish" inspiration or intention, such as that which characterizes his "Israel" symphony, his "Schelomo," or his Three Jewish Poems. And yet, while the opening subject, in accord with the composer's own comment, has a certain American Indian flavor there was much in the new concerto as heard Thursday night, which recalled "Schelomo." A certain parallelism could be noticed between the solo violin and the solo cello of the earlier work, both suggesting a single character and a many-voiced group meditating, together or in alternation, on the same subject, although the concerto has not the prevalently dark-hued mood and atmosphere which marks the notable musical recreation of King Solomon.

In its instrumentation and in the contour and rhythms of its thematic ideas the concerto also has its frequent reminders of the well known works of Bloch's early maturity; it also has its plangent moments, and the melody of the solo violin sometimes has an ornamentation and elaboration of an Oriental character in its long lyric line. Two or three frequently stated themes pervade the work as a whole, but it employs a considerable variety of thematic ideas, and its structure suggests a rhapsody rather than that of the standard classic or romantic concerto. Yet there is a sense of form and purpose.

Mr. Szigeti gave a laudable interpretation of the violin solo, in his thorough command of its technical requirements, his understanding of the relation of his role to that of the orchestra, and especially in his understanding of the expressive purport of the music. The solo, while technically exacting, sometimes treats its interpretative instrument as a member of the general ensemble and is not always particularly grateful as a medium for the exhibition of an artist's virtuosity. Its occasionally involved nature and, at times, an impression of lack of variety between the three movements in regard to dominant color and atmosphere, are among the points which may detract somewhat from the appeal of his work as a whole; its course sometimes gives a sense of deviousness. But in general it merits high regard as music of exceptional individuality and poetic imaginativeness.

The orchestra deserved equal praise with the soloist for its performance and its understanding of this score, which won applause of considerable warmth. The excellence of Dr. Koussevitzky's ensemble was also convincingly revealed in its ingratiating interpretation of Prokofieff's short and high-spirited symphony.

Ernest Bloch

Lucienne Bloch

Whose violin concerto was played for the first time here in Thursday night's Boston Symphony concert

---

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES
JAN 13 1940

Boston Orchestra Friends Society Explained at Tea

"Although the Boston Symphony Orchestra faces a yearly deficit of about $100,000, it must be remembered that its budget runs from $750,000 to a million and it is therefore a big business," said Reginald C. Foster of Boston to a small group of guests invited to a tea at the home of Mr. and Mrs. Charles F. T. Seaverns yesterday afternoon to hear about the Friends of the Boston Symphony Orchestra, of which Mr. Foster is chairman.

This society has for years, by donations of its members, met the orchestra's deficit and while in the beginning it comprised chiefly Boston people, it has grown geographically until it now has members in Chicago, New York, Brooklyn, Philadelphia, London and Paris. There have been a few members in Hartford for some time and during the past year, the local roster has grown to about 30.

Wants Support Base Strengthened

The contributions range from $5 to $1,000 from a total membership of about 2,000. It is the object of Mr. Foster, as he explained it, to constantly increase the base of this support, so that rather than being dependent upon a relatively few large gifts, a vastly greater number of persons contribute smaller amounts.

He told of the origin of the orchestra in 1881, when Col. Henry Lee Higginson conceived the idea of building a musical organization in America in every way comparable to the orchestras of Europe; how from the beginning it was his resolve to cultivate American composers and to bring the best of music to the greatest number of people.

Mr. Foster paid tribute to the manner in which Dr. Serge Koussevitzky was carrying out the ideals of Colonel Higginson by encouraging American composers. He told how Howard Hanson, in Boston recently for the performance of his Third Symphony, referred to Koussevitzky as the father of American composers. "I say this not because he played my third symphony today but because it was he who played my first symphony, thus making it possible for me to write a second and a third," the composer had said.

Reaches Masses of People

The speaker cited as an example of the way in which the orchestra was reaching great masses of people the Esplanade concerts in Boston, which are sometimes heard by 20,000 people, and the Stockbridge concerts at Tanglewood, where the audiences run up to 7,000 for a single concert.

Mr. Foster pointed out that the Boston Orchestra was unique in that it provided the musicians with employment during 46 weeks of the year. The regular season is 24 weeks long, followed by the pop concerts, then by Tanglewood, which this coming season will comprise three weeks of concerts following weeks of academy activity that will enlist the aid of many of the players as faculty members.

The orchestra plays 108 concerts during the year, and each of these is preceded by three rehearsals. "You have no idea of the vitality of the men of this orchestra, and of Koussevitzky. It was a revelation to me."

He referred to Mr. Seaverns as the "oldest friend of the Boston Symphony Orchestra" and as one who had heard every conductor the orchestra ever had had.

Mr. Seaverns, in introducing Mr. Foster, told of the special regard that Hartford had for the orchestra, built up during the 50 years it has been visiting this city with almost uninterrupted regularity. He spoke of the first concert here in 1885, four years after the orchestra's founding, with Gericke conducting a symphony by Raff.

Contributions Sought

It was made clear by Mr. Foster and Mr. Seaverns that there would be no formal organization here as exists in Providence and other cities that the orchestra visits. A procedure would be effected by which interested persons could contribute and this would be explained by letter later on.

There were a number of questions asked, indicating a lively interest in the orchestra and its affairs. In response to a query as to whether the contributing Friends received any special consideration, it was pointed out that there was a concert in Symphony Hall each year, followed by a reception. It was said that such a reception might be a possibility in Hartford.

While no definite objective was set, Mr. Foster pointed out that the deficit applied against each concert amounted to about $1,000 and that it was hoped that that sum could be raised for each concert played in all the cities visited.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT
JAN 13 1940

Symphony Financing Explained

Hartford's Share of Boston Orchestra Deficit About $2000, Says R. C. Foster

Upon invitation of Mr. and Mrs. Charles F. T. Seaverns, a small group of Hartford music lovers met at the Seaverns home on Asylum Avenue Friday afternoon, to hear Reginald C. Foster speak about The Society of Friends of the Boston Symphony Orchestra.

Mr. Foster who is chairman of the society, stated that the incorporated Boston Symphony Orchestra operates with a $100,000 annual deficit, against a budget of between $750,000 and $1,000,000. Inasmuch as the Esplanade, "Pops" and Berkshire concerts are self-supporting, the deficit accrues against the 100 regular symphonic concerts played from October 1 to May 1, Mr. Foster said. Pro-rated against the whole deficit, the individual concert deficit can be roughly determined as $1000, he indicated.

"Since the orchestra plays two concerts here a season, the deficit accrued in these visits can be set about $2000," Mr. Foster declared.

Suggests Joining Society.

Then, explaining that the Society of Friends of the Boston Symphony Orchestra has an annual membership of people who contribute anything from $1 a year up, to help support the orchestra, Mr. Foster suggested that there might be local music lovers who would like to join the society and contribute toward clearing up the "Hartford deficit."

Mr. Foster stressed the fact that no "drive" or "campaign" in Hartford, is in the society's mind at all; that there will be no Hartford "organization"; and that the whole arrangement of local contribution will be entirely informal. Persons contributing here will be members of the Boston society, which now has more than 2000 names on its roster, including contributors from many parts of the world.

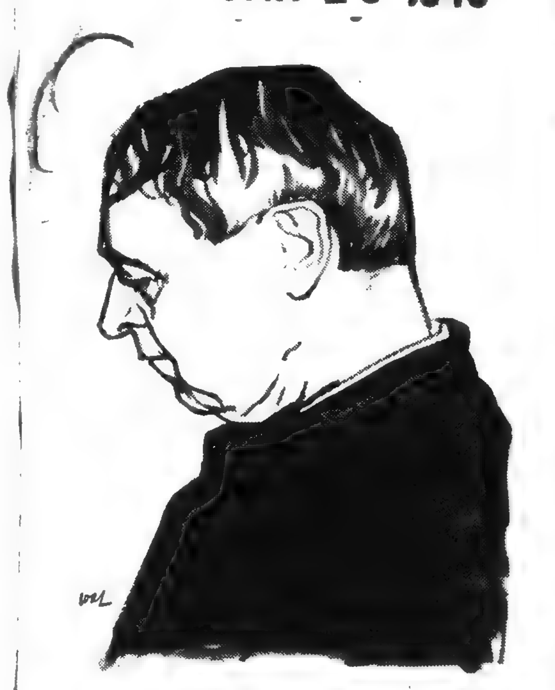
Each year the members have a private concert at the annual meeting, and during the symphonic season, their programs are forwarded to them a day in advance of the concerts.

Mr. Foster also emphasized the fact that this appeal for members in the Boston society would in no way be allowed to conflict with any projects of the Hartford Symphony Orchestra, or its supporting organization, the Symphony Society of Connecticut. He lauded the Hartford orchestra and signified the willingness of the Boston orchestral organization to do anything it could toward helping local musical endeavour.

The speaker said that Mr. Seaverns's name "should appear on the honor list of the Boston Symphony Orchestra," as he has attended concerts by every one of the conductors the orchestra has had during its more than half century existence.

Tea was served following the talk by Mr. Foster.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.
JAN 13 1940



SERGE KOUSSEVITZKY,

who will conduct the Boston Symphony at Carnegie Hall on January 11th and 13th. He has a large and devoted following which considers him the greatest conductor in the world, Toscanini or no Toscanini. Nobody denies that he is the world's best double-bass soloist, but he doesn't play much in public these days. He is more or less a dandy, and will spend an hour shopping for a necktie. He practices with his baton before a mirror, and likes to walk his cocker spaniel, Bémol, at dawn.

ORCHESTRAS AND CHORUSES

BOSTON SYMPHONY—Koussevitzky conducting: Carnegie Hall, Thurs. Eve., Jan. 11, at 8:45, and Sat. Aft., Jan. 13, at 2:30. At the Brooklyn Academy of Music (ST 3-6700), Fri. Eve., Jan. 12, at 8:30. (Soloists: Szigeti, Jan. 11; Sanromá,

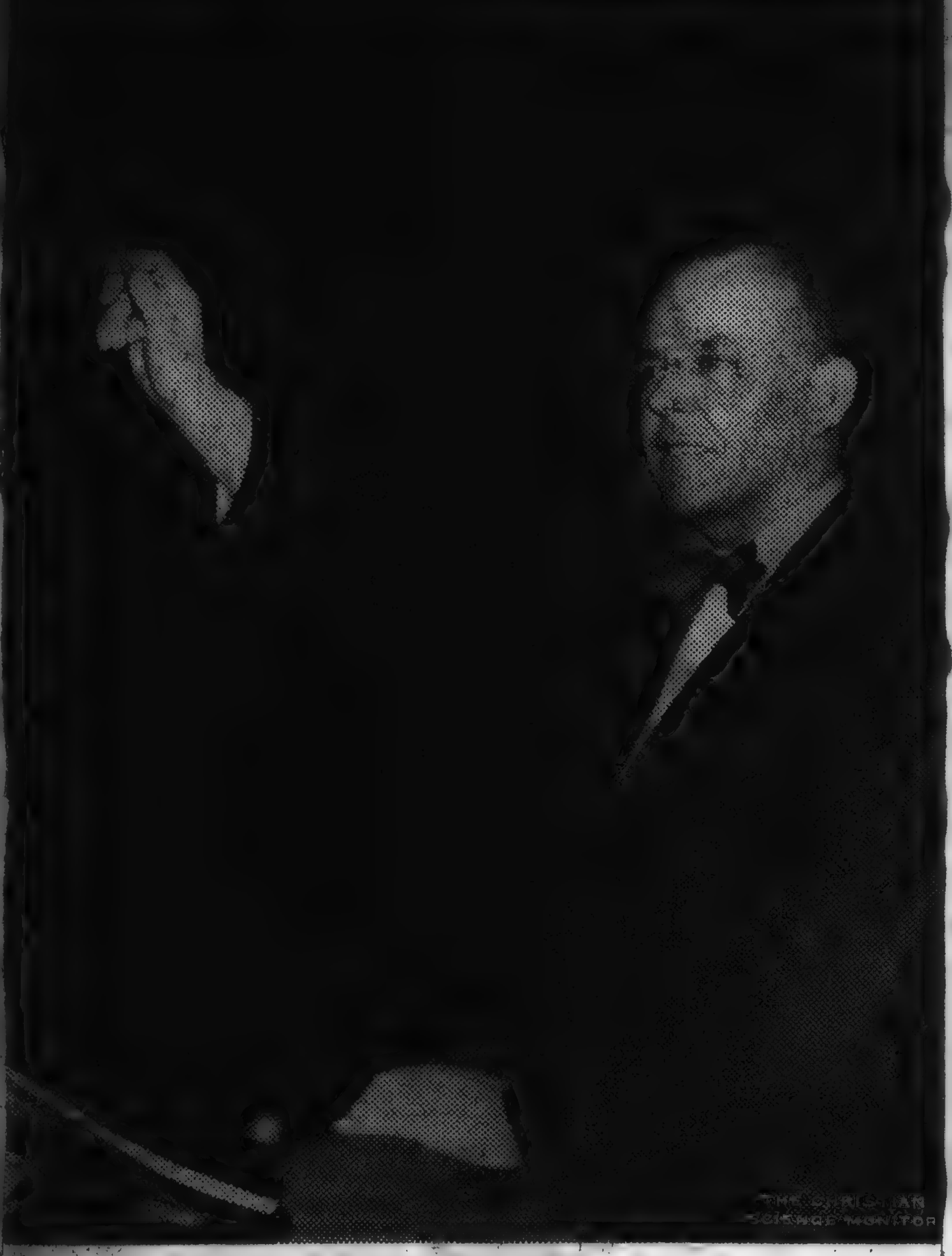
---

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
JAN 13 1940

Boston Orchestra Second Concert Attracts Capacity Audience Here

The season's second concert by the Boston Symphony Orchestra at the Brooklyn Academy of Music last evening attracted a capacity audience. A party of officers from Fort Hamilton occupied the Army and Navy box. Other boxholders were: Mrs. Helen Jones Quinn, the Brooklyn Woman's Club, Mrs. Benjamin Prince, Mr. and Mrs. Edward C. Blum, the Berkeley Alumnae Association, the Adelphi Academy Alumnae and Mrs. Dean C. Osborne. Also occupying boxes were a party of Brooklyn Girl Scouts and members of high school student orchestras.

A complete review of the concert will be found in another section of this edition of "The Brooklyn Citizen."



Nicolai Malko

Guest conductor of the Boston Symphony Orchestra for the concerts of Jan. 19-20, in Symphony Hall, Boston.

Boston Symphony's Progress

CSM Jan 13

By L. A. Sloper

The Boston Symphony Orchestra approaches the close of the first half of its fifty-ninth season with a record which sustains its standards of achievement. Dr. Serge Koussevitzky has produced about the usual proportion of novelties and revivals, and has lent his interpretative vision to performances of the customary number of repertory items.

The most unusual event of the season took place before the season's opening. This was a pair of programs of works by American composers. These special concerts were undertaken after the Boston orchestra had been barred by the American Federation of Musicians from participation in the New York celebration of the twenty-fifth anniversary of the American Society of Composers, Authors, and Publishers. Several of the compositions offered were repeated at subscription concerts of the orchestra in New York and Boston.

The most impressive of the novelties of the first half of the season was written by an adoptive American, Ernest Bloch. It was his Violin Concerto, which (brilliantly played by Joseph Szigeti) served to strengthen one's conviction of the authenticity and individuality of his creative gift.

* * *

An odd thing about this work is that Mr. Bloch insists that it has no "Jewish" inspiration or intention, and that its main theme is "undoubtedly of an American-Indian character;" whereas to the listener it seems equally clear that both the theme referred to and the entire work are as racial in spirit as "Schélomo" or the "Three Jewish Poems." Which, of course, is quite as it should be. Plenty of people can write in imitation of Indian songs, but there is only one Bloch.

American composers also had a prominent place among the authors of other novelties of special interest. Walter Piston, for example, contributed a Concertino for piano and orchestra, written for the radio and played over the air in 1937. The work is characterized by the composer's usual scholarly and workmanlike design and execution. The solo part was played with élan by Jesús María Sanromá Another important American piece was the Third Symphony of Roy Harris, justly repeated from last season.

First performance was accorded also to the Second Symphony of Nicolai Lopatnikoff, young Russian now resident in the United States. The work is symphonic neither in form nor in proportions. Its chief virtue is a rhythmic vitality so marked as to persuade one that it must have been conceived as a dance piece.

Howard Hanson's Third Symphony surprisingly showed a Sibelius influence. Randall Thompson's Second is an unpretentious work. A Suite, "In Praise of Winter," by George Foote, a Bostonian, was of local interest. Ernst Toch's "Pinocchio, a Merry Overture," is a witty and charming piece. The Hanson symphony was directed by its composer, and the Toch overture by Richard Burgin, assistant conductor of the orchestra.

* * *

An event of surpassing popular interest was the appearance of the legendary Igor Stravinsky as guest conductor of a pair of concerts. He elected to present the "Jeu de Cartes" Suite, the Capriccio for piano and orchestra (Mr. Sanromá, soloist), the "Pétrouchka" Suite, and the "Symphonie de Psaumes."

Three of Dr. Koussevitzky's programs might be regarded as having a political slant: a Mozart-Mahler-Schubert list, "in honor of old Vienna;" a spirited revival of Sibelius' "Finlandia" to close the concerts of Dec. 22-23, and a French program.

Several of the members of the orchestra were delayed in returning last fall by the war in Europe. All are now back at their desks.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM
JAN 13 1940

159

Wagner's Dramaturgy Regarded as Inferior

"The power of Wagner's music is a dangerous poison," declared Nicolai Malko at a recent interview. He is the Russian conductor who will lead the Boston Symphony Orchestra in several concerts from Jan. 15 to 22 at its home base in Boston.

An opening statement of that sort, naturally enough, called for explanations. They were forthcoming. "Wagner was very bad as a dramaturgist. He had little sense of the theater," he said. "His music blinds you to that.

"My candidates for the title would be Verdi and Mozart, particularly the former. Verdi has written ideal theater music. Besides, he knew what he wanted from his librettists. His method of fighting Boito was perfection itself, so much so that I think the libretto of Verdi's Otello is a marvelous work, every bit as marvelous as Shakespeare's. But it is a different Othello, of course. However, each stands apart and on its own merits as a magnificent creation."

* * *

Verdi Had Confidence.

Mr. Malko, a middle-aged man of good height, adjusted his glasses, uttered a "bah" and a snort or two and continued:

"Verdi was not afraid to do the finale of an opera without an eye-filling spectacle. Aida, for instance, carries all the dramatic impact in the world at its conclusion and, don't forget, there are only two persons who count on the stage. Otello, the same way. Verdi didn't have to people his stage with a million characters or call forth a volcanic eruption every five minutes in order to convey his powerful ideas."

Mozart, Mr. Malko explained, obtained equally splendid dramatic effects, but in general he thinks of him as not nearly approaching the Italian composer in humanity and understanding.

"I like to conduct Wagner in concert. There is no denying the potent quality of his music. It moves you beyond yourself. As one lady of my acquaintance told me after a first Wagnerian operatic experience: 'This music is extraordinary; it is nearly physical in appeal,' and I think she was right."

* * *

"Music Is a Pure Art."

"Please don't misunderstand," he went on, "I am fully aware of one of the important and necessary aspects of great music; namely, its emotional side. Yet that should exist to a certain extent and not as the principal feature. Music is a pure art, and in that respect it should aim at every possible concept of the human heart and spirit like any true art.

"I don't fell, though, that Wagner has always achieved these aims. The Ring I should certainly classify among his bad accomplishments from the standpoint of dramaturgy. There are better things, of course—Tannhaeuser, for instance, and The Flying Dutchman."

Mr. Malko was asked if he didn't believe that the second act of Tristan und Isolde expressed the Wagnerian philosophy musically.

"Philosophy—what philosophy?" he barked. "And pray just how natural is this alleged philosophy? Are Tristan and Isolde really people? I shouldn't think so from their synthetic, artificial discussion."

* * *

A Falstaff Enthusiast.

Mr. Malko is such a confirmed Falstaff enthusiast that he has heard it many times under Arturo Toscanini's direction. "That is an experience," he pointed out.

But he has an advanced case of non-drama-Wagnerism which simply won't be downed. Nevertheless he is most willing to give Wagner credit for his greatness as a musician.

"Wagner is probably responsible for the high level of symphonic performance today. It is quite possible that he was the first to obtain the kind of playing we know in our time.

"He was a tireless worker. He drove himself and the others about him with an endless energy. Perfection in performance was one of his most exalted objectives. In that respect I should say that Wagner brought the function of the conductor to its all-important place."

There Must Be Form.

Mr. Malko, in answer to another question, said that form always will exist in music. "No matter what changes come about in music, I am of the opinion that the sonata form, for example, will remain as one of the best means for the development of musical ideas. Naturally experiments may unearth other forms, possibly excellent ones, pertinent to the times, but there must be some form, some logical basis."

Mr. Malko has had an extensive career as a conductor in Russia, the country of his birth; England, Germany, Denmark, Italy, South America and elsewhere. He began as a ballet and opera conductor at the state Marinsky Theater in St. Petersburg. Nijinsky, Pavlowa and Fokine at one time or another danced under his direction.

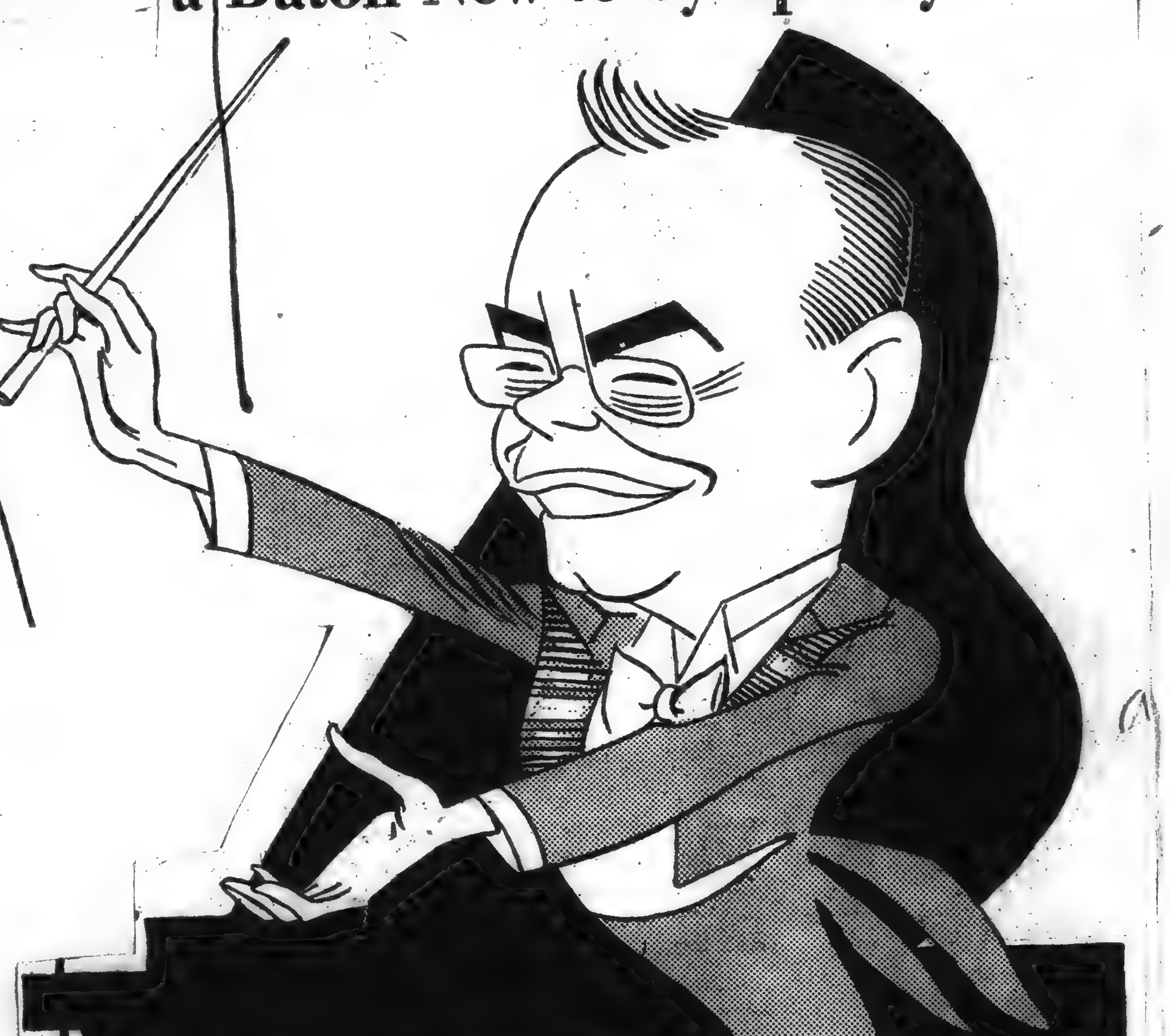
He studied with Rimsky-Korsakoff, Glazounoff, Tcherepnine, Felix Mottl and Liadoff. He related an amusing anecdote concerning the last named. "One day a pupil of Liadoff's brought in a short composition for examination. 'What's that?' asked Liadoff. 'Oh, I thought I would do it the other way,' was the reply. 'I see,' answered the teacher, 'the other way. You wanted to put the shoe on your hand and the glove on your foot. Instead of coming in through the door you want to come in through the window. Very good, very good.'

"I can tell you," continued Mr. Malko, "that that pupil learned his lesson. He never experimented in that manner again."

For his first concert in Boston Mr. Malko will conduct what he terms a program of styles, consisting of Rossini's Gazza Ladra Overture, the Shostakovich First Symphony, the Mozart-Reger Variations and the Tschaikowsky Caprice Italien. ROBERT C. BAGAR.

TRANSCRIPT, SATURDAY, JANUARY 13, 1940

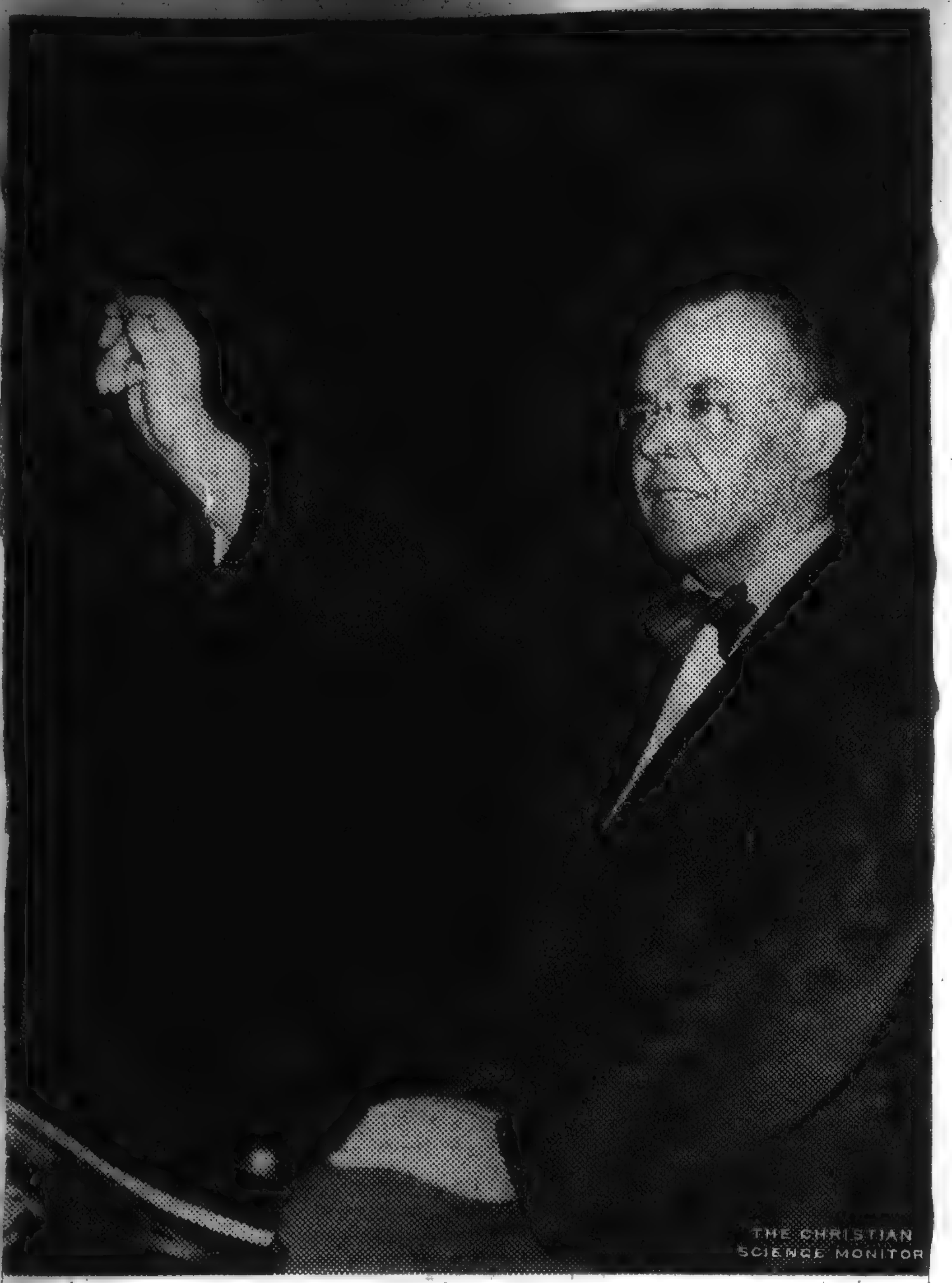
a Baton New to Symphony Hall



NICOLAI MALKO

Ukrainian conductor who leads the Boston Symphony during this first week of Dr. Koussevitzky's mid-winter vacation.

interpreter of the
next Sunday.



Nicolai Malko

Guest conductor of the Boston Symphony Orchestra for the concerts of Jan. 19-20, in Symphony Hall, Boston.

Boston Symphony's Progress

CSM, Jan 13

By L. A. Sloper

The Boston Symphony Orchestra approaches the close of the first half of its fifty-ninth season with a record which sustains its standards of achievement. Dr. Serge Koussevitzky has produced about the usual proportion of novelties and revivals, and has lent his interpretative vision to performances of the customary number of repertory items.

The most unusual event of the season took place before the season's opening. This was a pair of programs of works by American composers. These special concerts were undertaken after the Boston orchestra had been barred by the American Federation of Musicians from participation in the New York celebration of the twenty-fifth anniversary of the American Society of Composers, Authors, and Publishers. Several of the compositions offered were repeated at subscription concerts of the orchestra in New York and Boston.

The most impressive of the novelties of the first half of the season was written by an adoptive American, Ernest Bloch. It was his Violin Concerto, which (brilliantly played by Joseph Szigeti) served to strengthen one's conviction of the authenticity and individuality of his creative gift.

* * *

An odd thing about this work is that Mr. Bloch insists that it has no "Jewish" inspiration or intention, and that its main theme is "undoubtedly of an American-Indian character;" whereas to the listener it seems equally clear that both the theme referred to and the entire work are as racial in spirit as "Schélomo" or the "Three Jewish Poems." Which, of course, is quite as it should be. Plenty of people can write in imitation of Indian songs, but there is only one Bloch.

American composers also had a prominent place among the authors of other novelties of special interest. Walter Piston, for example, contributed a Concertino for piano and orchestra, written for the radio and played over the air in 1937. The work is characterized by the composer's usual scholarly and workmanlike design and execution. The solo part was played with élan by Jesús María Sanromá Another important American piece was the Third Symphony of Roy Harris, justly repeated from last season.

First performance was accorded also to the Second Symphony of Nicolai Lopatnikoff, young Russian now resident in the United States. The work is symphonic neither in form nor in proportions. Its chief virtue is a rhythmic vitality so marked as to persuade one that it must have been conceived as a dance piece.

Howard Hanson's Third Symphony surprisingly showed a Sibelius influence. Randall Thompson's Second is an unpretentious work. A Suite, "In Praise of Winter," by George Foote, a Bostonian, was of local interest. Ernst Toch's "Pinocchio, a Merry Overture," is a witty and charming piece. The Hanson symphony was directed by its composer, and the Toch overture by Richard Burgin, assistant conductor of the orchestra.

* * *

An event of surpassing popular interest was the appearance of the legendary Igor Stravinsky as guest conductor of a pair of concerts. He elected to present the "Jeu de Cartes" Suite, the Capriccio for piano and orchestra (Mr. Sanromá, soloist), the "Pétrouchka" Suite, and the "Symphonie de Psaumes."

Three of Dr. Koussevitzky's programs might be regarded as having a political slant: a Mozart-Mahler-Schubert list, "in honor of old Vienna;" a spirited revival of Sibelius' "Finlandia" to close the concerts of Dec. 22-23, and a French program.

Several of the members of the orchestra were delayed in returning last fall by the war in Europe. All are now back at their desks.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM
JAN 13 1940

Wagner's Dramaturgy Regarded as Inferior

"The power of Wagner's music is a dangerous poison," declared Nicolai Malko at a recent interview. He is the Russian conductor who will lead the Boston Symphony Orchestra in several concerts from Jan. 15 to 22 at its home base in Boston.

An opening statement of that sort, naturally enough, called for explanations. They were forthcoming. "Wagner was very bad as a dramaturgist. He had little sense of the theater," he said. "His music blinds you to that.

"My candidates for the title would be Verdi and Mozart, particularly the former. Verdi has written ideal theater music. Besides, he knew what he wanted from his librettists. His method of fighting Boito was perfection itself, so much so that I think the libretto of Verdi's Otello is a marvelous work, every bit as marvelous as Shakespeare's. But it is a different Othello, of course. However, each stands apart and on its own merits as a magnificent creation."

* * *

Verdi Had Confidence.

Mr. Malko, a middle-aged man of good height, adjusted his glasses, uttered a "bah" and a snort or two and continued:

"Verdi was not afraid to do the finale of an opera without an eye-filling spectacle. Aida, for instance, carries all the dramatic impact in the world at its conclusion and, don't forget, there are only two persons who count on the stage. Otello, the same way. Verdi didn't have to people his stage with a million characters or call forth a volcanic eruption every five minutes in order to convey his powerful ideas."

Mozart, Mr. Malko explained, obtained equally splendid dramatic effects, but in general he thinks of him as not nearly approaching the Italian composer in humanity and understanding.

"I like to conduct Wagner in concert. There is no denying the potent quality of his music. It moves you beyond yourself. As one lady of my acquaintance told me after a first Wagnerian operatic experience: 'This music is extraordinary; it is nearly physical in appeal,' and I think she was right."

* * *

"Music Is a Pure Art."

"Please don't misunderstand," he went on, "I am fully aware of one of the important and necessary aspects of great music; namely, its emotional side. Yet that should exist to a certain extent and not as the principal feature. Music is a pure art, and in that respect it should aim at every possible concept of the human heart and spirit like any true art.

"I don't fell, though, that Wagner has always achieved these aims. The Ring I should certainly classify among his bad accomplishments from the standpoint of dramaturgy. There are better things, of course—Tannhaeuser, for instance, and The Flying Dutchman."

Mr. Malko was asked if he didn't believe that the second act of Tristan und Isolde expressed the Wagnerian philosophy musically.

"Philosophy—what philosophy?" he barked. "And pray just how natural is this alleged philosophy? Are Tristan and Isolde really people? I shouldn't think so from their synthetic, artificial discussion."

* * *

A Falstaff Enthusiast.

Mr. Malko is such a confirmed Falstaff enthusiast that he has heard it many times under Arturo Toscanini's direction. "That is an experience," he pointed out.

But he has an advanced case of non-drama-Wagnerism which simply won't be downed. Nevertheless he is most willing to give Wagner credit for his greatness as a musician.

"Wagner is probably responsible for the high level of symphonic performance today. It is quite possible that he was the first to obtain the kind of playing we know in our time.

"He was a tireless worker. He drove himself and the others about him with an endless energy. Perfection in performance was one of his most exalted objectives. In that respect I should say that Wagner brought the function of the conductor to its all-important place."

* * *

There Must Be Form.

Mr. Malko, in answer to another question, said that form always will exist in music. "No matter what changes come about in music, I am of the opinion that the sonata form, for example, will remain as one of the best means for the development of musical ideas. Naturally experiments may unearth other forms, possibly excellent ones, pertinent to the times, but there must be some form, some logical basis."

Mr. Malko has had an extensive career as a conductor in Russia, the country of his birth; England, Germany, Denmark, Italy, South America and elsewhere. He began as a ballet and opera conductor at the state Marinsky Theater in St. Petersburg. Nijinsky, Pavlowa and Fokine at one time or another danced under his direction.

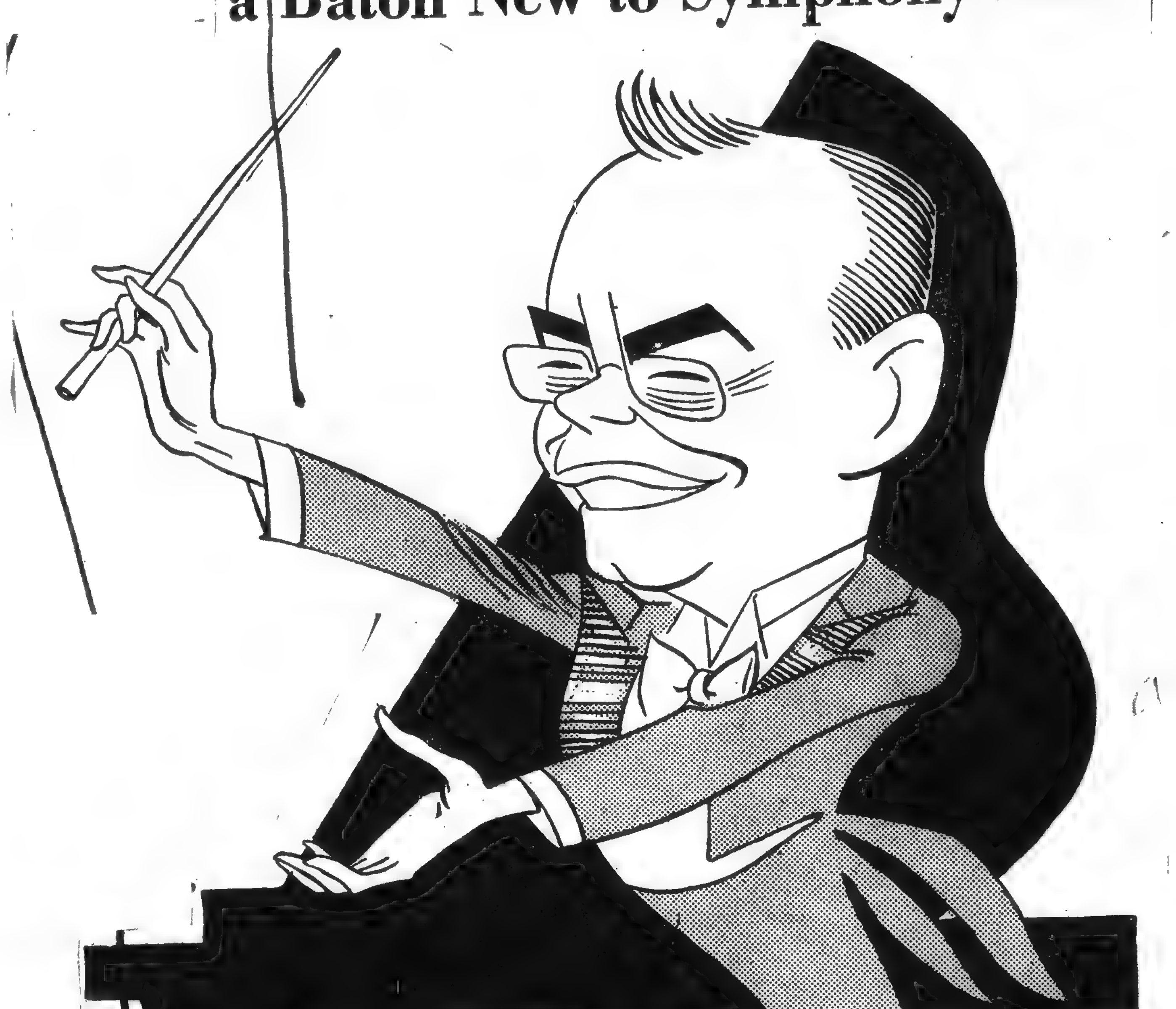
He studied with Rimsky-Korsakoff, Glazounoff, Tcherepnine, Felix Mottl and Liadoff. He related an amusing anecdote concerning the last named. "One day a pupil of Liadoff's brought in a short composition for examination. 'What's that?' asked Liadoff. 'Oh, I thought I would do it the other way,' was the reply. 'I see,' answered the teacher, 'the other way. You wanted to put the shoe on your hand and the glove on your foot. Instead of coming in through the door you want to come in through the window. Very good, very good.'

"I can tell you," continued Mr. Malko, "that that pupil learned his lesson. He never experimented in that manner again."

For his first concert in Boston Mr. Malko will conduct what he terms a program of styles, consisting of Rossini's Gazza Ladra Overture, the Shostakovich First Symphony, the Mozart-Reger Variations and the Tschaikowsky Caprice Italien. ROBERT C. BAGAR.

TRANSCRIPT, SATURDAY, JANUARY 13, 1940

a Baton New to Symphony Hall



NICOLAI MALKO

Ukrainian conductor who leads the Boston Symphony during this first week of Dr. Koussevitzky's mid-winter vacation.

l interpreter of the
ll next Sunday.

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.
JAN 13 1940

BOOKS

The Audacities of Oscar

PERHAPS it's no secret that Mr. Oscar Levant and your correspondent joust in a mild and amiable mental tourney every fortnight, through the courtesy of Hertz and Marconi. Now Mr. Levant, having up and written himself a book, places me in the traditionally embarrassing reviewer's position of liking both book and author. Those readers who believe that under such circumstances no reviewer can be honest are respectfully invited to skip the next few columns.

As "A Smattering of Ignorance" is only incidentally about music, even a musical analphabetic like myself may dare to comment on it without too much fear of self-exposure. When it does touch upon music per se, the result is perfectly understandable and hugely delightful to the layman—which means, I suppose, that it's deficient in critical significance. But, for the most part, this is a book of comic myths in which many of the leading characters happen to be musicians.

Mr. Levant, of course, is himself a legendary character. S. N. Behrman, combining grace, humor, and frank affection in his introduction to the book, draws a lightning silhouette of its author, pointing up his (fake) truculence, his moodiness, his scarifying (one might almost say oscarifying) wit, his curious appeal to one's maternal impulse, "the spiked embrace of his friendship," his essential integrity, and his infinite discussability. What Mr. Behrman says is true: Mr. Levant is "a character who, if he did not exist, could not be imagined."

A Broadway version of James McNeill Whistler, he is hardly inferior to his prototype in the gentle art of making enemies. As reticence is not a virtue for which he has any special capacity, his book will probably create for him a hundred fresh ones. But this will be a good thing all around, for to be an enemy of Oscar, one conjectures, is a more vividly satisfactory experience than to be a friend of most men. For example, his book, which does not hesitate to cock a snoot or two at Signor Toscanini, will make purists froth at the mouth, but the frothers will remain readers. The offhand audacity of Oscar's judgments is merely an exhibitionistic cloak to cover up his genuine moral courage, and his most impertinent anecdotes, when you think them over, suddenly disclose their pertinence.

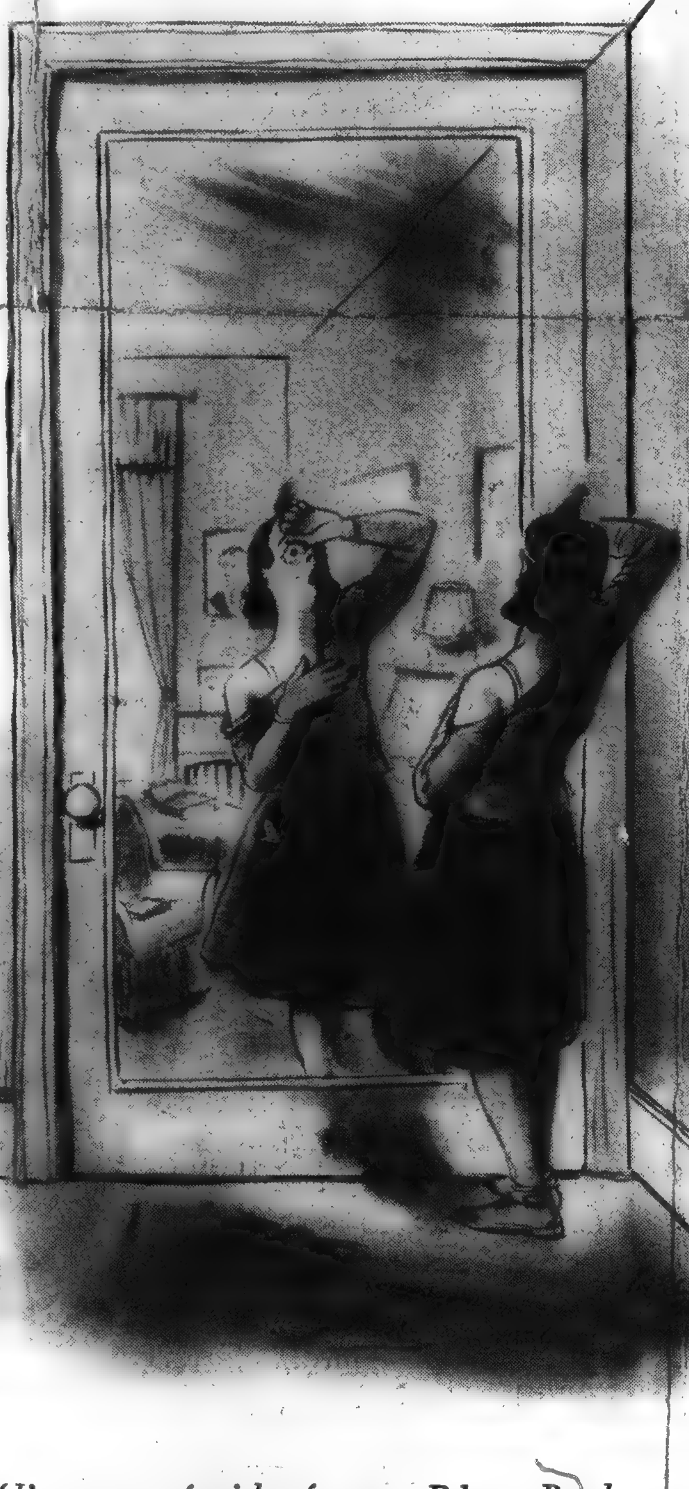
"A Smattering of Ignorance" consists of six brash monologues, laughably disguised as essays. They deal with the qualities and vanities of some great contemporary conductors; the life, opinions, and silences of Harpo Marx; the peculiar methods and even more peculiar people which and who produce moving-picture music; the career and character of George Gershwin; the dilemmas, nonsensicalities, and prospects of the younger American composers; and how "A Smattering of Ignorance" came to be written. But really the whole book, without trying, turns out to be a collection of Oscariana.

After a short period of nursing, Mr. Levant started to dine out. He has enjoyed meals with some of the best company in America, and is still at it. His book is a record of what he's heard during his long career as a "penthouse beachcomber." It's also a record of what he said; some of his own best lines, particularly the most self-deprecatory ones, are included.

Of the pieces, the one called, characteristically, "My Life: or The Story of George Gershwin" is the most remarkable. Probably the oddest elegy ever written, it is funny, outrageous, and sad. It gives you Gershwin as he must have been. It is written—as any honest post-mortem should be written—almost as if he hadn't died. Here you will find all the Papa Gershwin stories; here you will find Oscar's famous "Pardon me for eating and running" line in its proper setting; here you will find an unconscious (because Mr. Levant is no cunning craftsman at this sort of thing) re-creation of a bright, brilliant, feverish era in our cultural life, whose ending was symbolized in a way in the death of Gershwin himself.

While the book is brilliant, it is not as brilliant as Mr. Levant's conversation: he is a dinner-table, not a library-table, wit. Still, there's this on Koussevitzky: "He is unparalleled in the performance of Russian music, whether it is by Moussorgsky, Rimsky-Korsakoff, Strauss, Wagner, or Aaron Copland." On Stokowski: "It is quite possible that if he had not become sated with music (and success) he eventually would have conducted the orchestra blindfolded, with his left arm tied behind his back."

All the stories about Toscanini, Koussevitzky, Stokowski, Barbirolli, Reiner, and Elman are both enlightening and amusing; though in a



"I'm not afraid of you, Rhett Butler, or of any man in shoe leather!"

4445X

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 12 1940

TIMES

rely a cohesive group but the sin-
ansion of one personality, is a
ong musicians—possessed, among
y active in America, primarily by
Stokowski and Toscanini."
power of orchestra players is such
do more to ruin a conductor" than
." Over the years the symphony
lops a collective personality col-
st marked individuals. There are
" among players as well as among
nd both sometimes are capricious
y. The respect commanded by a
ies directly with his power "to con-
usicianship" and with "his unaf-
thy for the music he chooses to

* * *

te his opinions, Mr. Levant cites
ctors and orchestras, pointing out
s well as virtues. Out of this in-
ent the Boston Symphony Orchestra
n the citation, "unquestionably the
world."
Mr. Levant's close association with
rge Gershwin, the chapter devoted
s composer's personality and music
many. Training as a song writer,
the author, so conditioned the treat-
Gershwin's ideas that although he
a-dozen extended works, he never
e in a strict musical form."
t does not recall hearing Mr. Gersh-
ation a desire to write "a symphony
r work in such a clearly defined
ould not adapt himself to such limi-
he sonata form but found himself
s in "the thematic fluency, the easy-
nic freedom of the rhapsody or un-
tasy." With him even the concerto
ztian mantle draped loosely on the
he sonata form."

* * *

chapter devoted to music in motion
not suggest that Hollywood will
major composition in the immediate
from the technical difficulties of
ilms, a basic handicap is the fact
vel of musical perception among
roducers is, if anything, slightly
eir perception of values associated
r arts."
ant sees the situation, men without
ality have already established pat-
wood music, to which all newcomers
n. This situation would be more
if the history of the arts did not
nificant originality often has had
gainst comfortably entrenched me-
as won out in the long run. Never-
ks as if some years would elapse
ood rivals Bayreuth.

NORFOLK, VA.
VIRGINIAN PILOT
JAN 14 1940

Noted Singer Coming Here

Dorothy Maynor to Appear in Recital in City Auditorium January 26

Dorothy Maynor, colored singer who in recent months has gained ranking as one of the great soloists, will be presented in a recital on Friday night, January 26, in the City Auditorium, where a section of seats will be reserved for white patrons.

Discovered by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, she made her professional debut before an overflow audience at New York's Town Hall on November 19, and drew the highest type of praise from critics, one of whom described her as "the singing discovery of the decade."

Before her appearance here, she will be the guest star with the New York Philharmonic Orchestra on January 16, and later will fill separate engagements with the Philadelphia Sympony Orchestra and the St. Louis Symphony Orchestra.

She is not unknown to music-lovers in this locality, for many have heard her sing before, mainly with the Hampton Institute Choir. A native of Norfolk, for several years she has devoted her entire time in preparation for the concert stage.

The recital is being sponsored for the benefit of the Norfolk Community Hospital, and those who attend will enjoy a rare musical treat and at the same time aid a worthy institution.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
JAN 14 1940

Russian Conductor To Make Debut

Nicolai Malkoff Russian conductor, will make his American debut as guest leader of the Bos~~ton Sym~~phony Orchestra for the series from Jan. 15 to 22. Malko is well known in Europe, where he is permanent conductor of the Copenhagen Symphony.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 14 1940

Nikolai Malko, the Russian conductor who lives in Copenhagen, arrives in Boston this week to guest conduct ~~the city's~~ Symphony Orchestra Friday afternoon ~~and Satur-~~day night. The program for both occasions headlines the Shostakovitch first symphony. Other items include Rossinis' little known overture to "La Gazza Ladra," which is getting quite a play around the circuit these days; Max Reger's variations on a Mozart theme, and Tschaikowsky's Italian caprice.

THIS CLIPPING FROM
CHARLOTTE, N. C.
OBSERVER
JAN 14 1940

Dorothy Maynor, negro soprano, protege of Serge Koussevitsky, director of the Boston ~~Symphony~~ orchestra, will record Mozart and Handel arias in the near future. Koussevitzky calls her a "native Flagstad." Critics who have heard her have run out of superlatives.

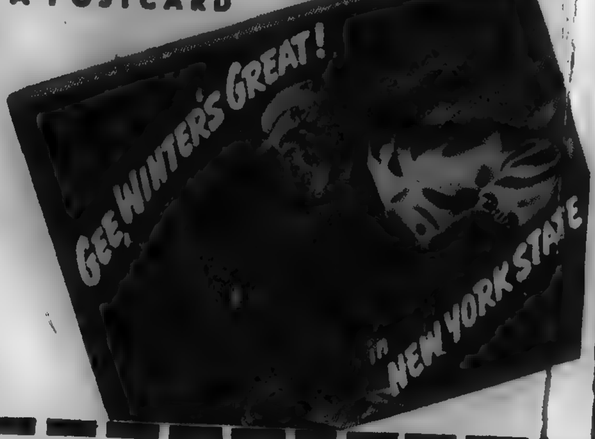
THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.
JAN 13 1940

"Gee, Winter's great in NEW YORK STATE!"

Every season winter sports fans by the thousands agree on that cheery slogan, so we've made it the title of our new free book describing the State's more than 100 winter sports centers and their exciting activities . . . Packed with pictures and helpful information on what to do, where to go and how to get there, this book is a thrilling guide to all kinds of fun on the snow and ice . . . It's yours on request . . . And so is our special skiing booklet, "Ski Trails of New York State", containing maps and descriptions of popular trails and runs all over the State.

NEW YORK STATE
THE STATE THAT HAS EVERYTHING

JUST SEND
THE COUPON OR
A POSTCARD


GEE, WINTER'S GREAT! in NEW YORK STATE

BUREAU OF STATE PUBLICITY,
ALBANY, N. Y.
Conservation Dept. NY-2
Lithgow Osborne, Commissioner

Kindly send my free copies of "Gee, Winter's Great! in New York State" and "Ski Trails of New York State."

Name ....
Street ....
City .... State ....

different genre, so are those about the odd people who sit at Harpo Marx's dinner table or turn out canned music for the films. Mr. Levant, by the way, for four months ate lunch, dinner, and supper at Harpo's without exchanging a single word with him.

I do not want to give the impression that "A Smattering of Ignorance" is frivolous. It isn't; it's impudent. But behind the impudence one feels Mr. Levant's real concern for music and a serious interest in his own development, not as a buffoon and chartered wit but as a composer. While he is not the kind to burn joss sticks, he reveres excellence wherever he finds it, and some of his most interesting pages are those that are full of praise—praise of such varied personalities as Gershwin, Monteux, Reiner, Beecham, Copland, and his own teacher, Schönberg. You wouldn't think it, but he has an almost overdeveloped faculty for admiration. Actually he is one of the most modest and sensitive men I know, but he has worked out an amazing technique for demonstrating the opposite. He is really proud not of himself but of the technique, and never tires of inviting you to watch it work. He has developed (read his book and see how he does it) the most complicated camouflaging apparatus to fool you into disregarding the essential truth—which is that, back of all the flip-flops, the insouciance, the wisecracks, the attitudes, is a core of ascetic integrity.

To Mr. Levant or his proofreader I might point out that it's Barrère, not Barrere; Bartók, not Bartok; *bourrée*, not *bourée*; *Schwarzwald*, not *Schwartzwald*; Andrés Segovia, not Andreas Segovia; *la table*, not *le table*; Arbós, not Arbos; Nova Pilbeam, not Nova Pillbeam; *Gebrauchsmusik*, not *Gebrauschsmusik*; Saint-Saëns, not Saint-Saens; Modigliani, not Modligiani; Rouault, not Roualt; Fahrenheit, not Farenheit; sycophantic, not sychophantic; *entente cordiale*, not *entente cordial*; Katharine Hepburn, not Katherine Hepburn; acoustics, not accoustics; concatenation, not concantenation (the word, morever, seems incorrectly used); Françaix, not Francaix; etc., etc. Mr. Levant is also invited to look up the meaning of "meticulous;" to ponder the legitimacy of "extrovertial;" to reflect on whether one can "conciliate the situation" or "cavil with his sincerity." Speaking of Harpo, Mr. Levant remarks, "From some unrevealed source he had picked up the name of Cgolsz, the madman who assassinated President McKinley." Mr. Levant fails to mention that, in picking up the name, Harpo apparently dropped two letters and a syllable. I would not mention these *nugae* were I not constantly informed that among Mr. Levant's many brilliant talents is that of dispensing exact information, whether of a musical or non-musical character. —CLIFTON FADIMAN

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 12 1940

BOOKS OF THE TIMES

By THOMAS C. LINN

SINCE the discords of temperament in Carnegie Hall are not broadcast with the symphonies, listeners may be surprised to learn that orchestral harmony sometimes is only aural.

Many human and amusing difficulties that are not likely to be stressed by program notes or intermission commentators are related in Oscar Levant's verbal divertissement, "A Smattering of Ignorance."*

Listeners will recall that heretofore Mr. Levant, pianist and composer, has relied on the radio to disclose his musical information. That medium, however, has not revealed adequately his bright, humorous, sometimes satirical, and always highly personal literary style. Any one interested in contemporary music and musicians who relishes anecdotes and revealing comment will enjoy this book. If Mr. Levant is sometimes caustic with his subjects, he is disarmingly unflattering about himself.

S. N. Behrman supplies an introduction to Mr. Levant's half-dozen chapters dealing, among other things, with orchestral conductors and musicians, music in motion pictures, Harpo Marx, George Gershwin and other contemporary composers, and finally, as the material grows thin, with the author's own difficulties in writing the book.

* * *

Interest was aroused in musical circles last Fall when the chapter called "Music in Aspic" was published in a magazine. Its frank statements about conditions within orchestras and its personal appraisals of famous conductors make this chapter some of the liveliest musical entertainment that has been supplied the reading public in a long time.

Schoolmasters, it appears, have no more difficulty in controlling unruly pupils than do conductors in awing some of their accomplished musicians. In fact, the relationship between leader and orchestra seems much like that between teacher and pupils, with the conductor's power to discharge a player taking the place of the schoolmaster's old-fashioned birch.

"When an orchestra is aware that the conductor has in his inside pocket a contract for next season and the one after that, carrying with it the power to rearrange the personnel 'for the good of the orchestra'—in other words, to hire and to fire—its attitude is apt to be somewhat more respectful than if he is merely an interloper to be tolerated for a brief engagement."

Fundamentally the problem between conductor and orchestra is a matter of authority—whether the conductor dominates his men or whether they dominate him. Orchestral performers definitely are not the clinging-vine type. Contrary to popular opinion, "utter control of a performance, to the point at which ninety or a hundred players become not merely a cohesive group but the single-minded extension of one personality, is a rare talent among musicians—possessed, among conductors now active in America, primarily by Koussevitsky, Stokowski and Toscanini."

The possible power of orchestra players is such that they "can do more to ruin a conductor" than "to make him." Over the years the symphony orchestra develops a collective personality colored by its most marked individuals. There are "prima donnas" among players as well as among conductors and both sometimes are capricious and arbitrary. The respect commanded by a conductor varies directly with his power "to convey sound musicianship" and with "his unaffected sympathy for the music he chooses to conduct."

* * *

To illustrate his opinions, Mr. Levant cites cases, conductors and orchestras, pointing out limitations as well as virtues. Out of this informal comment the Boston Symphony Orchestra emerges with the citation, "unquestionably the finest in the world."

Because of Mr. Levant's close association with the late George Gershwin, the chapter devoted largely to this composer's personality and music will interest many. Training as a song writer, according to the author, so conditioned the treatment of Mr. Gershwin's ideas that although he wrote "half-a-dozen extended works, he never wrote a score in a strict musical form."

Mr. Levant does not recall hearing Mr. Gershwin even mention a desire to write "a symphony or any other work in such a clearly defined form." He could not adapt himself to such limitations as the sonata form but found himself most at home in "the thematic fluency, the easy-going rhythmic freedom of the rhapsody or unrestricted fantasy." With him even the concerto was the "Lisztian mantle draped loosely on the skeleton of the sonata form."

* * *

The lively chapter devoted to music in motion pictures does not suggest that Hollywood will produce any major composition in the immediate future. Aside from the technical difficulties of writing for films, a basic handicap is the fact that "the level of musical perception among Hollywood producers is, if anything, slightly lower than their perception of values associated with the other arts."

As Mr. Levant sees the situation, men without marked originality have already established patterns in Hollywood music, to which all newcomers must conform. This situation would be more discouraging if the history of the arts did not show that significant originality often has had to struggle against comfortably entrenched mediocrity and has won out in the long run. Nevertheless, it looks as if some years would elapse before Hollywood rivals Bayreuth.

---

*A SMATTERING OF IGNORANCE. By Oscar Levant. 267 pages. Doubleday, Doran & Co., Inc. $2.

THIS CLIPPING FROM
LANSDALE, PA.
North Penn Reporter
JAN 15 1940

Boston may well swell up a bit over the tribute paid the Boston Symphony Orchestra by Oscar Levant in his "A Smattering of Ignorance," when he pronounces the organization "unquestionably the finest in the world." Philadelphia and New York will doubtless approve Mr. Levant's choice of a title.

NORFOLK, VA.
VIRGINIAN PILOT
JAN 14 1940

Noted Singer Coming Here

Dorothy Maynor to Appear in Recital in City Auditorium January 26

Dorothy Maynor, colored singer who in recent months has gained ranking as one of the great soloists, will be presented in a recital on Friday night, January 26, in the City Auditorium, where a section of seats will be reserved for white patrons.

Discovered by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, she made her professional debut before an overflow audience at New York's Town Hall on November 19, and drew the highest type of praise from critics, one of whom described her as "the singing discovery of the decade."

Before her appearance here, she will be the guest star with the New York Philharmonic Orchestra on January 16, and later will fill separate engagements with the Philadelphia Sympony Orchestra and the St. Louis Symphony Orchestra.

She is not unknown to music-lovers in this locality, for many have heard her sing before, mainly with the Hampton Institute Choir. A native of Norfolk, for several years she has devoted her entire time in preparation for the concert stage.

The recital is being sponsored for the benefit of the Norfolk Community Hospital, and those who attend will enjoy a rare musical treat and at the same time aid a worthy institution.

THIS CLIPPING FROM
CHARLOTTE, N. C.
OBSERVER
JAN 14 1940

Dorothy Maynor, negro soprano, protege of Serge Koussevitsky, director of the Boston Symphony orchestra, will record Mozart and Handel arias in the near future. Koussevitzky calls her a "native Flagstad." Critics who have heard her have run out of superlatives.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
JAN 14 1940

Russian Conductor To Make Debut

Nicolai Malko, Russian conductor, will make his American debut as guest leader of the Boston Symphony Orchestra for the series from Jan. 15 to 22. Malko is well known in Europe, where he is permanent conductor of the Copenhagen Symphony.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 14 1940

Nikolai Malko, the Russian conductor who lives in Copenhagen, arrives in Boston this week to guest conduct the city's Symphony Orchestra Friday afternoon and Saturday night. The program for both occasions headlines the Shostakovitch first symphony. Other items include Rossinis' little known overture to "La Gazza Ladra," which is getting quite a play around the circuit these days; Max Reger's variations on a Mozart theme, and Tschaikowsky's Italian caprice.

160

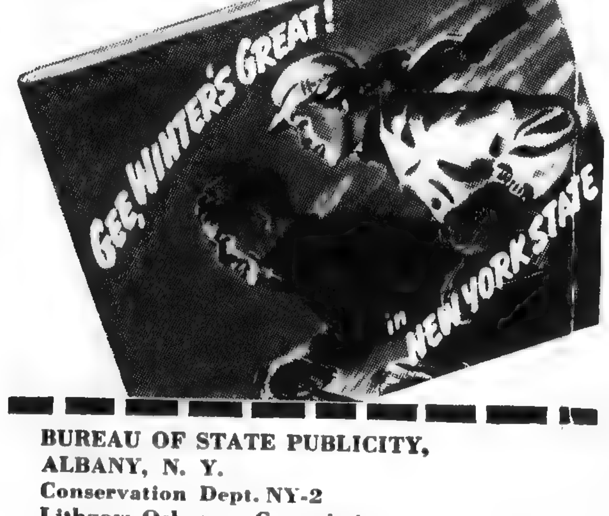
THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.
JAN 13 1940

"Gee, Winter's great in NEW YORK STATE!"

Every season winter sports fans by the thousands agree on that cheery slogan, so we've made it the title of our new free book describing the State's more than 100 winter sports centers and their exciting activities . . . Packed with pictures and helpful information on what to do, where to go and how to get there, this book is a thrilling guide to all kinds of fun on the snow and ice . . . It's yours on request . . . And so is our special skiing booklet, "Ski Trails of New York State", containing maps and descriptions of popular trails and runs all over the State.

NEW YORK STATE
THE STATE THAT HAS EVERYTHING

JUST SEND
THE COUPON OR
A POSTCARD


GEE, WINTER'S GREAT! in NEW YORK STATE

BUREAU OF STATE PUBLICITY,
ALBANY, N. Y.
Conservation Dept. NY-2
Lithgow Osborne, Commissioner

Kindly send my free copies of "Gee, Winter's Great! in New York State" and "Ski Trails of New York State."

Name ....
Street ....
City .... State ....

different genre, so are those about the odd people who sit at Harpo Marx's dinner table or turn out canned music for the films. Mr. Levant, by the way, for four months ate lunch, dinner, and supper at Harpo's without exchanging a single word with him.

I do not want to give the impression that "A Smattering of Ignorance" is frivolous. It isn't; it's impudent. But behind the impudence one feels Mr. Levant's real concern for music and a serious interest in his own development, not as a buffoon and chartered wit but as a composer. While he is not the kind to burn joss sticks, he reveres excellence wherever he finds it, and some of his most interesting pages are those that are full of praise—praise of such varied personalities as Gershwin, Monteux, Reiner, Beecham, Copland, and his own teacher, Schönberg. You wouldn't think it, but he has an almost overdeveloped faculty for admiration. Actually he is one of the most modest and sensitive men I know, but he has worked out an amazing technique for demonstrating the opposite. He is really proud not of himself but of the technique, and never tires of inviting you to watch it work. He has developed (read his book and see how he does it) the most complicated camouflaging apparatus to fool you into disregarding the essential truth—which is that, back of all the flip-flops, the insouciance, the wisecracks, the attitudes, is a core of ascetic integrity.

To Mr. Levant or his proofreader I might point out that it's Barrère, not Barrere; Bartók, not Bartok; *bourrée*, not *bourée*; *Schwarzwald*, not *Schwartzwald*; Andrés Segovia, not Andreas Segovia; *la table*, not *le table*; Arbós, not Arbos; Nova Pilbeam, not Nova Pillbeam; *Gebrauchsmusik*, not *Gebrauschsmusik*; Saint-Saëns, not Saint-Saens; Modigliani, not Modligiani; Rouault, not Roualt; Fahrenheit, not Farenheit; sycophantic, not sychophantic; *entente cordiale*, not *entente cordial*; Katharine Hepburn, not Katherine Hepburn; acoustics, not accoustics; concatenation, not concantenation (the word, morever, seems incorrectly used); Françaix, not Francaix; etc., etc. Mr. Levant is also invited to look up the meaning of "meticulous;" to ponder the legitimacy of "extrovertial;" to reflect on whether one can "conciliate the situation" or "cavil with his sincerity." Speaking of Harpo, Mr. Levant remarks, "From some unrevealed source he had picked up the name of Cgolsz, the madman who assassinated President McKinley." Mr. Levant fails to mention that, in picking up the name, Harpo apparently dropped two letters and a syllable. I would not mention these *nugae* were I not constantly informed that among Mr. Levant's many brilliant talents is that of dispensing exact information, whether of a musical or non-musical character. —CLIFTON FADIMAN

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 12 1940

BOOKS OF THE TIMES

By THOMAS C. LINN

SINCE the discords of temperament in Carnegie Hall are not broadcast with the symphonies, listeners may be surprised to learn that orchestral harmony sometimes is only aural.

Many human and amusing difficulties that are not likely to be stressed by program notes or intermission commentators are related in Oscar Levant's verbal divertissement, "A Smattering of Ignorance."*

Listeners will recall that heretofore Mr. Levant, pianist and composer, has relied on the radio to disclose his musical information. That medium, however, has not revealed adequately his bright, humorous, sometimes satirical, and always highly personal literary style. Any one interested in contemporary music and musicians who relishes anecdotes and revealing comment will enjoy this book. If Mr. Levant is sometimes caustic with his subjects, he is disarmingly unflattering about himself.

S. N. Behrman supplies an introduction to Mr. Levant's half-dozen chapters dealing, among other things, with orchestral conductors and musicians, music in motion pictures, Harpo Marx, George Gershwin and other contemporary composers, and finally, as the material grows thin, with the author's own difficulties in writing the book.

* * *

Interest was aroused in musical circles last Fall when the chapter called "Music in Aspic" was published in a magazine. Its frank statements about conditions within orchestras and its personal appraisals of famous conductors make this chapter some of the liveliest musical entertainment that has been supplied the reading public in a long time.

Schoolmasters, it appears, have no more difficulty in controlling unruly pupils than do conductors in awing some of their accomplished musicians. In fact, the relationship between leader and orchestra seems much like that between teacher and pupils, with the conductor's power to discharge a player taking the place of the schoolmaster's old-fashioned birch.

"When an orchestra is aware that the conductor has in his inside pocket a contract for next season and the one after that, carrying with it the power to rearrange the personnel 'for the good of the orchestra'—in other words, to hire and to fire—its attitude is apt to be somewhat more respectful than if he is merely an interloper to be tolerated for a brief engagement."

Fundamentally the problem between conductor and orchestra is a matter of authority—whether the conductor dominates his men or whether they dominate him. Orchestral performers definitely are not the clinging-vine type. Contrary to popular opinion, "utter control of a performance, to the point at which ninety or a hundred players become not merely a cohesive group but the single-minded extension of one personality, is a rare talent among musicians—possessed, among conductors now active in America, primarily by Koussevitzky, Stokowski and Toscanini."

The possible power of orchestra players is such that they "can do more to ruin a conductor" than "to make him." Over the years the symphony orchestra develops a collective personality colored by its most marked individuals. There are "prima donnas" among players as well as among conductors and both sometimes are capricious and arbitrary. The respect commanded by a conductor varies directly with his power "to convey sound musicianship" and with "his unaffected sympathy for the music he chooses to conduct."

* * *

To illustrate his opinions, Mr. Levant cites cases, conductors and orchestras, pointing out limitations as well as virtues. Out of this informal comment the Boston Symphony Orchestra emerges with the citation, "unquestionably the finest in the world."

Because of Mr. Levant's close association with the late George Gershwin, the chapter devoted largely to this composer's personality and music will interest many. Training as a song writer, according to the author, so conditioned the treatment of Mr. Gershwin's ideas that although he wrote "half-a-dozen extended works, he never wrote a score in a strict musical form."

Mr. Levant does not recall hearing Mr. Gershwin even mention a desire to write "a symphony or any other work in such a clearly defined form." He could not adapt himself to such limitations as the sonata form but found himself most at home in "the thematic fluency, the easy-going rhythmic freedom of the rhapsody or unrestricted fantasy." With him even the concerto was the "Lisztian mantle draped loosely on the skeleton of the sonata form."

* * *

The lively chapter devoted to music in motion pictures does not suggest that Hollywood will produce any major composition in the immediate future. Aside from the technical difficulties of writing for films, a basic handicap is the fact that "the level of musical perception among Hollywood producers is, if anything, slightly lower than their perception of values associated with the other arts."

As Mr. Levant sees the situation, men without marked originality have already established patterns in Hollywood music, to which all newcomers must conform. This situation would be more discouraging if the history of the arts did not show that significant originality often has had to struggle against comfortably entrenched mediocrity and has won out in the long run. Nevertheless, it looks as if some years would elapse before Hollywood rivals Bayreuth.

**A SMATTERING OF IGNORANCE. By Oscar Levant. 267 pages. Doubleday, Doran & Co., Inc. $2.*

THIS CLIPPING FROM
LANSDALE, PA.
North Penn Reporter
JAN 15 1940

Boston may well swell up a bit over the tribute paid the Boston Symphony Orchestra by Oscar Levant in his "A Smattering of Ignorance," when he pronounces the organization "unquestionably the finest in the world." Philadelphia and New York will doubtless approve Mr. Levant's choice of a title.

NORFOLK, VA.
VIRGINIAN PILOT
JAN 14 1940

Noted Singer Coming Here

Dorothy Maynor to Appear in Recital in City Auditorium January 26

Dorothy Maynor, colored singer who in recent months has gained ranking as one of the great soloists, will be presented in a recital on Friday night, January 26, in the City Auditorium, where a section of seats will be reserved for white patrons.

Discovered by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, she made her professional debut before an overflow audience at New York's Town Hall on November 19, and drew the highest type of praise from critics, one of whom described her as "the singing discovery of the decade."

Before her appearance here, she will be the guest star with the New York Philharmonic Orchestra on January 16, and later will fill separate engagements with the Philadelphia Sympony Orchestra and the St. Louis Symphony Orchestra.

She is not unknown to music-lovers in this locality, for many have heard her sing before, mainly with the Hampton Institute Choir. A native of Norfolk, for several years she has devoted her entire time in preparation for the concert stage.

The recital is being sponsored for the benefit of the Norfolk Community Hospital, and those who attend will enjoy a rare musical treat and at the same time aid a worthy institution.

THIS CLIPPING FROM
ROCHESTER, N. Y.
Democrat-Chronicle
JAN 14 1940

Russian Conductor To Make Debut

Nicolai Malko, Russian conductor, will make his American debut as guest leader of the Boston Symphony Orchestra for the series from Jan. 15 to 22. Malko is well known in Europe, where he is permanent conductor of the Copenhagen Symphony.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 14 1940

Nikolai Malko, the Russian conductor who lives in Copenhagen, arrives in Boston this week to guest conduct the ~~city~~'s Symphony Orchestra Friday afternoon ~~and Saturday~~ night. The program for both occasions headlines the Shostakovitch first symphony. Other items include Rossinis' little known overture to "La Gazza Ladra," which is getting quite a play around the circuit these days; Max Reger's variations on a Mozart theme, and Tschaikowsky's Italian caprice.

THIS CLIPPING FROM
CHARLOTTE, N. C.
OBSERVER
JAN 14 1940

Dorothy Maynor, negro soprano, protege of Serge Koussevitsky, director of the Boston Symphony orchestra, will record Mozart and Handel arias in the near future. Koussevitzky calls her a "native Flagstad." Critics who have heard her have run out of superlatives.

(6)

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 14 1940

SANROMA SOLOIST IN CARNEGIE HALL

Plays Stravinsky's 'Capriccio' for Piano and Orchestra With Boston Symphony

COMPOSER AT CONCERT

Audience Cheers Him, Pianist and Koussevitzky, Who Also Offers Brahms and Mozart

By OLIN DOWNES

The sensation of the concert given by Dr. Sergei Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Cargenie Hall was the performance, with Jesus Sanroma as soloist, of Stravinsky's "Capriccio" for piano and orchestra. This took place in the presence of the composer, who, immensely acclaimed, first bowed from a box and then came on the stage with the conductor and the pianist. Mr. Stravinsky had reason for self-congratulation as the audience had occasion to rejoice an electrical accomplishment.

In fact, and in friendship, one is moved to urge Mr. Stravinsky always to allow Dr. Koussevitzky to conduct his music. It can make an immense difference! What the orchestra, the conductor, the pianist did with the composition yesterday was hardly short of the uncanny, in both technical and interpretive aspects. In fact the performance had such sentitiveness and zest, such humor and nuance and thrust, that it took on a completely creative character. In no small measure the performance was the music, and this is said without desire to be invidious, since the "Capriccio" is certainly one of the most spontaneous and witty compositions of Stravinsky's later period.

First Performed Here in 1931

It was first performed here by the same artists as yesterday, on Feb. 7, 1931. To the loss of this writer the date conflicted with that of the première of an American opera, Deems Taylor's "Peter Ibbetson," which took place that afternoon, and so the music went for the time unknown to him.

It makes a very amusing piece. In explaining the composition Mr. Stravinsky raised his eyeballs to the skies, literarily speaking, and murmured that in writing the piece he found his thoughts dominated by "that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime." One is tempted to exclaim "Prince of Fiddlesticks!" and to remark that we only know Weber by such a petty title as composer of "Freischutz." Mr. Stravinsky might just as well, and quite possibly would, just as seriously, with tongue in cheek, have said that he was going in for Gounod, Bizet or Verdi. He would have written just the same music in these cases. An influence far more obvious in the score is that of Maurice Ravel, especially in the slow movement. And as certain peppery, sardonic dissonances crackle from the orchestra one thinks of a word picture by a colleague of Stravinsky and Ravel seated side by side before a piano, Ravel playing some queer chords, Stravinsky pushing him aside, to play still queerer ones. This concerto is like that—waggish, impudent, sophisticated and extremely diverting.

You asked yourself, as this playful chicanery flew back and forth from conductor to orchestra and soloist, and from instrument to instrument, how they could do it. By what consummate skill or inspired tomfoolery can modern musicians so amazingly disport and complement each other? The rabbit leaps into the hat, and—the hat is empty. A sudden and terrifying hubbub—the bewildered listener turns around—there's nothing there except some insouciant little double notes, very sweet, very shy, being tossed off as innocently as nobody's business by Mr. Sanroma. He isn't even looking your way, but flourishing his paws, and blandly regarding the conductor, with whom he is playing catch!

It was a sort of lively conversation between a group of very clever people with pass-words of their own, only half intelligible to fascinated on-lookers, all of it so quick so mecurial, that every one else was fat-witted by comparison.

It may be said that in music of this sort Koussevitzky, the orchestra, Sanroma, are really unique. Very much of the secret of this species of composition will be lost when they have scattered or ceased to cooperate.

Was Student Few Years Ago

As for Mr. Sanroma, he has grown, by an industry and talent as remarkable as his modesty, from a student of a few years ago to a modern pianist whose performance yesterday could be equaled by a very few and outrivaled by no one. It is also to be said that as he has matured so also has his tone become more many-colored and more mellow. His strength yesterday was equal to everything that the score and the orchestra required, yet not a tone was forced. He played the music joyously and with the confidence of complete mastery. Every rhythmical problem—and there are some rhythms which in themselves would justify the word "capriccio"—found him on the spot, on the split second, sure as a cat that lands on his feet, however you throw him into the air. And what a good time he had of it!

It was all sportive and diverting past compare. It is no wonder that after this jeu d'esprit the audience went wild; that the three fellow creators, the composer, the conductor, the pianist, had to come back again and again in response to the applause.

It was a rare concert, the more refreshing after the curiously dull one of the preceding Thursday. The symphony was Mozart's, the one in C major which Koechel numbers 338. Less celebrated, far less pretentious than such a work as the "Jupiter" in the same key, it is a glowing, singing, pulsing little masterpiece, and was played in the tradition, with abounding vitality and luminousness of tone.

The concert ended with Brahm's Second symphony, a work in which Koussevitzky has always been fortunate, but in which he outdid himself for breadth, poetry, virility of spirit. In fact a lesser performance, great though the music is, would have paled before the snap and glitter of the Koussevitzky reading. This was a noble climax.

THIS CLIPPING FROM
NEW YORK, N. Y.
Sunday Jour. & American
JAN 14 1940

PHILHARMONIC ORCHESTRA'S 2D VISIT ENDS

Koussevitsky Leads in Superb Delineation of Mozart's G Major; Sanronia Is Adept

By Grena Bennett

The Boston Symphony ended its second New York visit with yesterday afternoon's concert in Carnegie Hall.

Jesus Maria Sanronia was the piano soloist in Stravinsky's Capriccio for orchestra and proved himself adept in interpreting its pages, infusing into his performance agreeable rhythmic vitality and unfolding the characteristic language of the composer with scholarly understanding.

OPEN WITH MOZART.

The orchestra, under the excellent and eloquent direction of Serge Koussevitsky, opened the program with Mozart's G major symphony. The leader's incomparable instrument gave a superb delineation of the work in which lucidity, clarity of style and artful moulding of each phrase were notable attributes.

Of more sturdy matter was the performance of Brahms' D major symphony, the closing number, played with vigor and color and a deft application of accent and emphasis.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
JAN 15 1940

KAMINSKY PLAYS GLAZUNOFF WORK

Sanroma Is Soloist With Koussevitzky.

By IRVING KOLODIN.

The Philharmonic's unofficial survey of Russian violin concerti continued yesterday afternoon with a performance of the Glazunoff by Anatol Kaminsky. Last week Igor Stravinsky directed another soloist's performance of the Tchaikovsky, so that one may say that repertory has been thoroughly covered. John Barbirolli, however, diversified this program with scores by Rossini and Sibelius.

Mr. Kaminsky's debut was as auspicious an event of its kind as one has heard this season, for he plays the instrument in a manner to interest both violinists and music lovers. As yet he lacks slightly the ability to project his playing as well as one might desire, but his technic is both fleet and accurate, his bow arm a versatile asset and his sense of style more than ordinarily refined. He might profitably work toward broadening his tone, though its present quality is too solid and warm to invite much tampering.

Mr. Barbirolli's well-adjusted treatment of the orchestral score was an item to be considered, for there are many passages where a soloist can be submerged if the conductor is not alert. Mr. Barbirolli was. He also directed a surehanded, straightforward playing of the Sibelius second symphony, in which the tonal excellence of this orchestra was prominently revealed, and the "La Gazza Ladra" overture of Rossini. All these works were heard at the Saturday night concert, plus Delius's "Brigg Fair."

Sanroma Plays Stravinsky.

That opportunity for a reappraisal of a recent contemporary score which is offered all too seldom by present-day orchestras was a valuable feature of the Boston Symphony's matinee concert in Carnegie Hall on Saturday. Stravinsky's "Capriccio" (introduced in 1931) was the work, and Jesus Maria Sanroma, who played it then, was again the pianist, with Serge Koussevitzky conducting. It emerged from this latest scrutiny a work somewhat thoughtful for its suggestive title, but also as a score of wizardly craftsmanship, in which the conception and its execution in the orchestra and soloist instruments is hardly separable. Though the work has a remarkably consistent flow from beginning to end, each of the three movements has an individuality of its own. The slow section is the least successful of the work, for its content seems hardly to fulfill the composer's expectations. He was present to bow his acknowledgment of an exceptional performance, and then to congratulate the soloist and conductor for their efforts.

The program was otherwise devoted to standard symphonies—the C major (No. 34) of Mozart and the D major of Brahms. Both were enriched measurably by the splendid tonal properties of the orchestra, as well as by the single-minded response of the men to the demands of the conductor.

Despite a rain-drenched evening, the Center Theater was again filled to the limit of its capacity last night for the second in the series of Tchaikovsky programs by the Music Project. Albert Spalding was the much-applauded soloist in the violin concerto. The other works heard under the direction of Eugene Plotnikoff were the "Pathetic" symphony, the "Capriccio Italien" and the andante cantabile.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 15 1940

—MUSIC OF TH

Concerts of Offer Much

Bostonians Excell; Kar Chamber Music at the

By MILES KASTENDIECK

Covering the musical front during the in contact with almost all the varieties coverage summarizes itself more into the appraise. The weekend had its memorab of the Boston Symphony Orchestra in Ca noon; its exciting moment in the debu Anatol Kaminisky, at the concerts of the Philharmonic-Symphony; a fascinating interval in the playing of Yoichi Hiraoka, xylophonist, at Town Hall last night; a disappointment in the world premiere of the new ballet "Peter and the Wolf" by the Ballet Theatre on Saturday; its most interesting experience in the appearance of the Chamber Music Guild of New York at the Academy of Music yesterday afternoon. There were other events not to be overlooked; such as the playing of the Griller Quartet, the Trio of New York at the New Friends of Music, "Manon" and "Lohengrin" at the Metropolitan and the regular NBC broadcast conducted by Molinari. Such was the itinerary with a few others for good measure.

* * *

BOSTONIANS PLAY

The visits of the Boston Symphony grow more and more compelling on each occasion. The visitors reached their culmination in their third concert. Hardly had they progressed into the first movement of the Mazort Symphony in C (K 338) when it became obvious that the afternoon was to be one of wonder at the perfection of their playing. On this Mozart symphony Koussevitsky lavished all his necromantic powers. It will be a long time before those who heard it will forget the performance, especially that of the Finale. As for Stravinsky's Capriccio for Orchestra with a piano part played by Jesus Maria Sanroma, it added a cubit to the reputation of the performances and perhaps subtracted one from that of the composer. One wonders if Stravinsky, who was present, ever expects to hear a more magnificent performance of this work. Try as they did to make the most of the music, the musicians could not give more than rhythmic life to that which sounded sterile otherwise. Treated as a percussive instrument, the piano was given little opportunity to prove itself an instrument of the immortals. Sanroma played as to the manner born. Duties elsewhere made it impossible to hear the Brahms Second.

TUCSON, ARIZ
STAR
1/14/40

The Boston Symphony orchestra visited New York during the past week, playing Thursday and Friday nights and Saturday afternoon, with Serge Koussevistzky conducting and Violinist Joseph Szigeti and Pianist Jesus Maria Sanroma as soloists.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
JAN 15 1940

Sanroma Soloist With Bostonians

Jesus Sanroma, soloist in Stravinsky's "Capriccio" for piano and orchestra with Serge Koussevitzky and the Boston Symphony at Carenegie Hall Saturday afternoon, received an ovation from the audience (an ovation shared equally by the composer himself) and the gratitude, it must be supposed, of the composer. The work itself is fascinating, but half of the fascination of Saturday's performance was in the expert and audacious playing of soloist and orchestra.

The concert, in all ways equal to the superb standard of last Thursday's performance, offered a vigorous, tonally persuasive playing of Mozart's C major Symphony, K. 338, and a comprehensive reading, marked by poetry and noble sentiments, of Brahms' Second Symphony.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 14 1940

SANROMA SOLOIST IN CARNEGIE HALL

Plays Stravinsky's 'Capriccio' for Piano and Orchestra With Boston Symphony

COMPOSER AT CONCERT

Audience Cheers Him, Pianist and Koussevitzky, Who Also Offers Brahms and Mozart

By OLIN DOWNES

The sensation of the concert given by Dr. Sergei Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Cargenie Hall was the performance, with Jesus Sanroma as soloist, of Stravinsky's "Capriccio" for piano and orchestra. This took place in the presence of the composer, who, immensely acclaimed, first bowed from a box and then came on the stage with the conductor and the pianist. Mr. Stravinsky had reason for self-congratulation as the audience had occasion to rejoice an electrical accomplishment.

In fact, and in friendship, one is moved to urge Mr. Stravinsky always to allow Dr. Koussevitzky to conduct his music. It can make an immense difference! What the orchestra, the conductor, the pianist did with the composition yesterday was hardly short of the uncanny, in both technical and interpretive aspects. In fact the performance had such sentitiveness and zest, such humor and nuance and thrust, that it took on a completely creative character. In no small measure the performance was the music, and this is said without desire to be invidious, since the "Capriccio" is certainly one of the most spontaneous and witty compositions of Stravinsky's later period.

First Performed Here in 1931

It was first performed here by the same artists as yesterday, on Feb. 7, 1931. To the loss of this writer the date conflicted with that of the première of an American opera, Deems Taylor's "Peter Ibbetson," which took place that afternoon, and so the music went for the time unknown to him.

It makes a very amusing piece. In explaining the composition Mr. Stravinsky raised his eyeballs to the skies, literarily speaking, and murmured that in writing the piece he found his thoughts dominated by "that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime." One is tempted to exclaim "Prince of Fiddlesticks!" and to remark that we only know Weber by such a petty title as composer of "Freischutz." Mr. Stravinsky might just as well, and quite possibly would, just as seriously, with tongue in cheek, have said that he was going in for Gounod, Bizet or Verdi. He would have written just the same music in these cases. An influence far more obvious in the score is that of Maurice Ravel, especially in the slow movement. And as certain peppery, sardonic dissonances crackle from the orchestra one thinks of a word picture by a colleague of Stravinsky and Ravel seated side by side before a piano, Ravel playing some queer chords, Stravinsky pushing him aside, to play still queerer ones. This concerto is like that—waggish, impudent, sophisticated and extremely diverting.

You asked yourself, as this playful chicanery flew back and forth from conductor to orchestra and soloist, and from instrument to instrument, how they could do it. By what consummate skill or inspired tomfoolery can modern musicians so amazingly disport and complement each other? The rabbit leaps into the hat, and—the hat is empty. A sudden and terrifying hubbub—the bewildered listener turns around—there's nothing there except some insouciant little double notes, very sweet, very shy, being tossed off as innocently as nobody's business by Mr. Sanroma. He isn't even looking your way, but flourishing his paws, and blandly regarding the conductor, with whom he is playing catch!

It was a sort of lively conversation between a group of very clever people with pass-words of their own, only half intelligible to fascinated on-lookers, all of it so quick so mecurial, that every one else was fat-witted by comparison.

It may be said that in music of this sort Koussevitzky, the orchestra, Sanroma, are really unique. Very much of the secret of this species of composition will be lost when they have scattered or ceased to cooperate.

Was Student Few Years Ago

As for Mr. Sanroma, he has grown, by an industry and talent as remarkable as his modesty, from a student of a few years ago to a modern pianist whose performance yesterday could be equaled by a very few and outrivaled by no one. It is also to be said that as he has matured so also has his tone become more many-colored and more mellow. His strength yesterday was equal to everything that the score and the orchestra required, yet not a tone was forced. He played the music joyously and with the confidence of complete mastery. Every rhythmical problem — and there are some rhythms which in themselves would justify the word "capriccio"—found him on the spot, on the split second, sure as a cat that lands on his feet, however you throw him into the air. And what a good time he had of it!

It was all sportive and diverting past compare. It is no wonder that after this jeu d'esprit the audience went wild; that the three fellow creators, the composer, the conductor, the pianist, had to come back again and again in response to the applause.

It was a rare concert, the more refreshing after the curiously dull one of the preceding Thursday. The symphony was Mozart's, the one in C major which Koechel numbers 338. Less celebrated, far less pretentious than such a work as the "Jupiter" in the same key, it is a glowing, singing, pulsing little masterpiece, and was played in the tradition, with abounding vitality and luminousness of tone.

The concert ended with Brahm's Second symphony, a work in which Koussevitzky has always been fortunate, but in which he outdid himself for breadth, poetry, virility of spirit. In fact a lesser performance, great though the music is, would have paled before the snap and glitter of the Koussevitzky reading. This was a noble climax.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
JAN 15 1940

KAMINSKY PLAYS GLAZUNOFF WORK

Sanroma Is Soloist With Koussevitzky.

By IRVING KOLODIN.

The Philharmonic's unofficial survey of Russian violin concerti continued yesterday afternoon with a performance of the Glazunoff by Anatol Kaminsky. Last week Igor Stravinsky directed another soloist's performance of the Tchaikovsky, so that one may say that repertory has been thoroughly covered. John Barbirolli, however, diversified this program with scores by Rossini and Sibelius.

Mr. Kaminsky's debut was as auspicious an event of its kind as one has heard this season, for he plays the instrument in a manner to interest both violinists and music lovers. As yet he lacks slightly the ability to project his playing as well as one might desire, but his technic is both fleet and accurate, his bow arm a versatile asset and his sense of style more than ordinarily refined. He might profitably work toward broadening his tone, though its present quality is too solid and warm to invite much tampering.

Mr. Barbirolli's well-adjusted treatment of the orchestral score was an item to be considered, for there are many passages where a soloist can be submerged if the conductor is not alert. Mr. Barbirolli was. He also directed a surehanded, straightforward playing of the Sibelius second symphony, in which the tonal excellence of this orchestra was prominently revealed, and the "La Gazza Ladra" overture of Rossini. All these works were heard at the Saturday night concert, plus Delius's "Brigg Fair."

Sanroma Plays Stravinsky.

That opportunity for a reappraisal of a recent contemporary score which is offered all too seldom by present-day orchestras was a valuable feature of the Boston Symphony's matinee concert in Carnegie Hall on Saturday. Stravinsky's "Capriccio" (introduced in 1931) was the work, and Jesus Maria Sanroma, who played it then, was again the pianist, with Serge Koussevitzky conducting. It emerged from this latest scrutiny a work somewhat thoughtful for its suggestive title, but also as a score of wizardly craftsmanship, in which the conception and its execution in the orchestra and soloist instruments is hardly separable. Though the work has a remarkably consistent flow from beginning to end, each of the three movements has an individuality of its own. The slow section is the least successful of the work, for its content seems hardly to fulfill the composer's expectations. He was present to bow his acknowledgment of an exceptional performance, and then to congratulate the soloist and conductor for their efforts.

The program was otherwise devoted to standard symphonies—the C major (No. 34) of Mozart and the D major of Brahms. Both were enriched measurably by the splendid tonal properties of the orchestra, as well as by the single-minded response of the men to the demands of the conductor.

Despite a rain-drenched evening, the Center Theater was again filled to the limit of its capacity last night for the second in the series of Tchaikovsky programs by the Music Project. Albert Spalding was the much-applauded soloist in the violin concerto. The other works heard under the direction of Eugene Plotnikoff were the "Pathetic" symphony, the "Capriccio Italien" and the andante cantabile.

THIS CLIPPING FROM
NEW YORK, N. Y.
Sunday Jour. & American
JAN 14 1940

PHILHARMONIC ORCHESTRA'S 2D VISIT ENDS

Koussevitsky Leads in Superb Delineation of Mozart's G Major; Sanronia Is Adept

By Grena Bennett

The Boston Symphony ended its second New York visit with yesterday afternoon's concert in Carnegie Hall.

Jesus Maria Sanronia was the piano soloist in Stravinsky's Capriccio for orchestra and proved himself adept in interpreting its pages, infusing into his performance agreeable rhythmic vitality and unfolding the characteristic language of the composer with scholarly understanding.

OPEN WITH MOZART.

The orchestra, under the excellent and eloquent direction of Serge Koussevitsky, opened the program with Mozart's G major symphony. The leader's incomparable instrument gave a superb delineation of the work in which lucidity, clarity of style and artful moulding of each phrase were notable attributes.

Of more sturdy matter was the performance of Brahms' D major symphony, the closing number, played with vigor and color and a deft application of accent and emphasis.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
JAN 15 1940

—MUSIC OF TH

Concerts of
Offer Much

Bostonians Excell; Kar
Chamber Music at the

By MILES KASTENDIECK

Covering the musical front during the
in contact with almost all the varieties
coverage summarizes itself more into the
appraise. The weekend had its memorab
of the Boston Symphony Orchestra in Ca
ncon; its exciting moment in the debu
Anatol Kaminisky, at the concerts
of the Philharmonic-Symphony; a fascinating interval in the playing of Yoichi Hiraoka, xylophonist, at Town Hall last night; a disappointment in the world premiere of the new ballet "Peter and the Wolf" by the Ballet Theatre on Saturday; its most interesting experience in the appearance of the Chamber Music Guild of New York at the Academy of Music yesterday afternoon. There were other events not to be overlooked; such as the playing of the Griller Quartet, the Trio of New York at the New Friends of Music, "Manon" and "Lohengrin" at the Metropolitan and the regular NBC broadcast conducted by Molinari. Such was the itinerary with a few others for good measure.

* * *

BOSTONIANS PLAY

The visits of the Boston Symphony grow more and more compelling on each occasion. The visitors reached their culmination in their third concert. Hardly had they progressed into the first movement of the Mazort Symphony in C (K 338) when it became obvious that the afternoon was to be one of wonder at the perfection of their playing. On this Mozart symphony Koussevitzky lavished all his necromantic powers. It will be a long time before those who heard it will forget the performance, especially that of the Finale. As for Stravinsky's Capriccio for Orchestra with a piano part played by Jesus Maria Sanroma, it added a cubit to the reputation of the performances and perhaps subtracted one from that of the composer. One wonders if Stravinsky, who was present, ever expects to hear a more magnificent performance of this work. Try as they did to make the most of the music, the musicians could not give more than rhythmic life to that which sounded sterile otherwise. Treated as a percussive instrument, the piano was given little opportunity to prove itself an instrument of the immortals. Sanroma played as to the manner born. Duties elsewhere made it impossible to hear the Brahms Second.

TUCSON, ARIZ
STAR
1/14/40

The Boston Symphony orchestra visited New York during the past week, playing Thursday and Friday nights and Saturday afternoon, with Serge Koussevistzky conducting and Violinist Joseph Szigeti and Pianist Jesus Maria Sanroma as soloists.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
JAN 15 1940

Sanroma Soloist With Bostonians

Jesus Sanroma, soloist in Stravinsky's "Capriccio" for piano and orchestra with Serge Koussevitzky and the Boston Symphony at Carenegie Hall Saturday afternoon, received an ovation from the audience (an ovation shared equally by the composer himself) and the gratitude, it must be supposed, of the composer. The work itself is fascinating, but half of the fascination of Saturday's performance was in the expert and audacious playing of soloist and orchestra.

The concert, in all ways equal to the superb standard of last Thursday's performance, offered a vigorous, tonally persuasive playing of Mozart's C major Symphony, K. 338, and a comprehensive reading, marked by poetry and noble sentiments, of Brahms' Second Symphony.

THE BOSTON HERALD, SUNDAY, JANUARY 14, 1940

Malko Guest Conductor for Symphony

BATON ROUGE, LA
MORN. ADVOCATE
1/14/40

Chords and Discords

Heard by
Harris Jackson

New York, Jan. 13.—New Yorkers during the past fortnight applauded Sergei Rachmaninoff's playing of the first Beethoven concerto with the Philharmonic symphony, packed Carnegie hall to hear Dr. Serge Koussevitzky lead the Boston Symphony through the Sibelius Second symphony, and heard two debutants at the Metropolitan Opera house. For Alexander Kipnis, distinguished Russian basso, listeners and critics were high in their praise; to Jarmila Novotna, new Czech soprano, they gave a reception which was pleasant if not overly enthusiastic.

Dr. Koussevitzky continues to share with Arturo Toscanini the distinction of being one of America's two favorite conductors and rarely does one hear anything but praise for the Boston Symphony and its leader.

The playing of the Sibelius Second by this ensemble is accepted as the authoritative performance; the performance this week was typically magnificent and climactic.

Barbirolli and Rachmaninoff.

Rachmaninoff's playing likewise is one of the brighter musical notes on the horizon, as it has been for so many years. The Beethoven concerto which he and John Barbirolli chose for the Philharmonic audience was well-suited to the Russian's ideas of interpretation. As a result an austere and distinguished reading was given.

The Kipnis debut, as Gurnemanz in "Parsifal," brings to the Met a basso who is greatly needed in the German wing. These roles have been taken almost exclusively in the past few years by Emanuel List, and that great artist's voice is no longer the thing of beauty which once thrilled New Yorkers. Known to concert audiences and to record buyers as a superb artist with more than adequate voice, Kipnis last week gave a telling performance as Gurnemanz. He developed his character thoroughly, proved more than a match for the heavy orchestration, and indicated that he will be a happy choice in the future for the roles of King Henry in "Lohengrin," King Mark in "Tristan," and the Landgraf in "Tannhauser."

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

JAN 14 1940

Man Needed at Helm

Thiede says it's because they lacked a man at the helm.

"Women are every bit as good players as men," he said, "but they simply won't take orders from another woman. You know how it is—personal jealousies and outbursts of temperament — one woman thinks the conductor is wearing a better dress than the one she has on, and they simply don't coordinate.

"But this group, I am glad to say, is working very harmoniously, and because of that I believe we are attaining a degree of proficiency comparable to some men's orchestras of standing."

Thiede, who at the age of 29 was concertmaster of the St. Louis Symphony, says his bassoon player, Miss Anne De Guichard, is one of the world's finest players, male or female.

"A top-ranking conductor told me recently that 'if she only wore pants I would take her into my orchestra in a minute.' "

Even Has Junior Leaguers

In addition, there are two Junior Leaguers, Mary Driver, who plays the violin, and Peggy Stuart, pianist, as well as numerous music teachers and wives of symphony musicians.

The symphony of 75 players has drawn commendation from famed Conductor Serge Koussevitzky for the calibre of programs it will play.

Anton Rubinstein's "Ocean Symphony," which hasn't been played in Boston since 1903, is on the first program, and Alexander Borodin's Second Symphony, also infrequently heard, is on the fourth and last concert.

Thiede, who also was first violinist for ten years under Leopold Stowski in Philadelphia, lists two major objectives.

Has Two Objectives

The first is educational — to encourage women to express themselves in a field in which they, by natural equipment and conscientious study and support, have a rightful place — and the second is to provide a hearing for the less frequently played works of both American and foreign-born composers — especially women.

In accordance with that plan, the world premiere of a Concertino for Piano and Orchestra by Margaret Starr McLain, a member of the faculty of Boston University's School of Music, will be played on February 13, with the composer at the piano.

Standard works such as Schumann's Piano Concerto, Mozart's Violin Concerto, Haydn's 'Cello Concerto and Beethoven's Fourth Symphony will provide the classicism.

BOSTON SUNDAY ADVERTISER—Page 15

Malko Directs Next Symphony

Jan 14

By Anthony Merrill

THE First Symphony of Shostakovitch will be presented at the next pair of Boston Symphony concerts in Symphony Hall by the conductor who led the first performance of this work at Leningrad in 1926—Nicolai Malko, the guest conductor of the week, who is to make his first appearances in Boston.

Mr. Malko's program will be identical for the symphony concerts of next Friday afternoon and Saturday evening at Symphony Hall, and for the concert in Sanders Theater, Cambridge, on the Thursday evening previous.

The symphony of Shostakovitch, written in the composer's 19th year, has been played in many cities of the western world, as well as Russia. It was performed at these concerts in 1935. The program will open with Rossini's overture to "La Gazza Ladra." The second portion will include Max Reger's orchestral variations on a theme of Mozart, and Tchaikowsky's "Italian" Capriccio.

Nicolai Malko, attending the conservatory as a boy in St. Petersburg, was a pupil of Rimsky-Korsakov, Liadov and Glazounov. He conducted the opera at St. Petersburg before the Revolution, and has subsequently conducted the Philharmonic Orchestra of that city. He has been on the faculty of the conservatories at both Moscow and Leningrad. For the last 10 years, he has been one of the regular conductors of the State Radio Orchestra in Copenhagen, Denmark, and has appeared during recent seasons as guest conductor in England, Italy, Central Europe and South America. He has recently come to this country from Scandinavia where he has been conducting in the present season.

* * *

Anticipation of the recital by Alec Templeton in Symphony Hall on Sunday afternoon, January 21, has turned up a story which sheds much light on the extraordinary impression he made by his first appearance in Boston last year.

In the audience was Serge Koussevitzky. He listened to Templeton with absorption during the first and serious part of the program. During the blind young artist's witty keyboard caricature performances, Koussevitzky laughed until the tears rolled down his cheeks.

At the end of the recital, Koussevitzky complimented Templeton for both his amusing and serious art. Not only that, but Koussevitzky sought to engage him as soloist in a concerto with the Boston Symphony Orchestra, a project which came to grief on a conflict of available dates.

Roland Hayes, the eminent Negro tenor, who now is on a western tour, returns to Boston for a recital in Symphony Hall on Sunday evening, Feb. 11, at the new concert time of 8 o'clock.

During the second week of Dr. Serge Koussevitzky's mid-winter vacation, Richard Burgin will conduct the Boston Symphony Orchestra (Jan. 26-27). Josef Hofmann will be soloist.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 14 1940

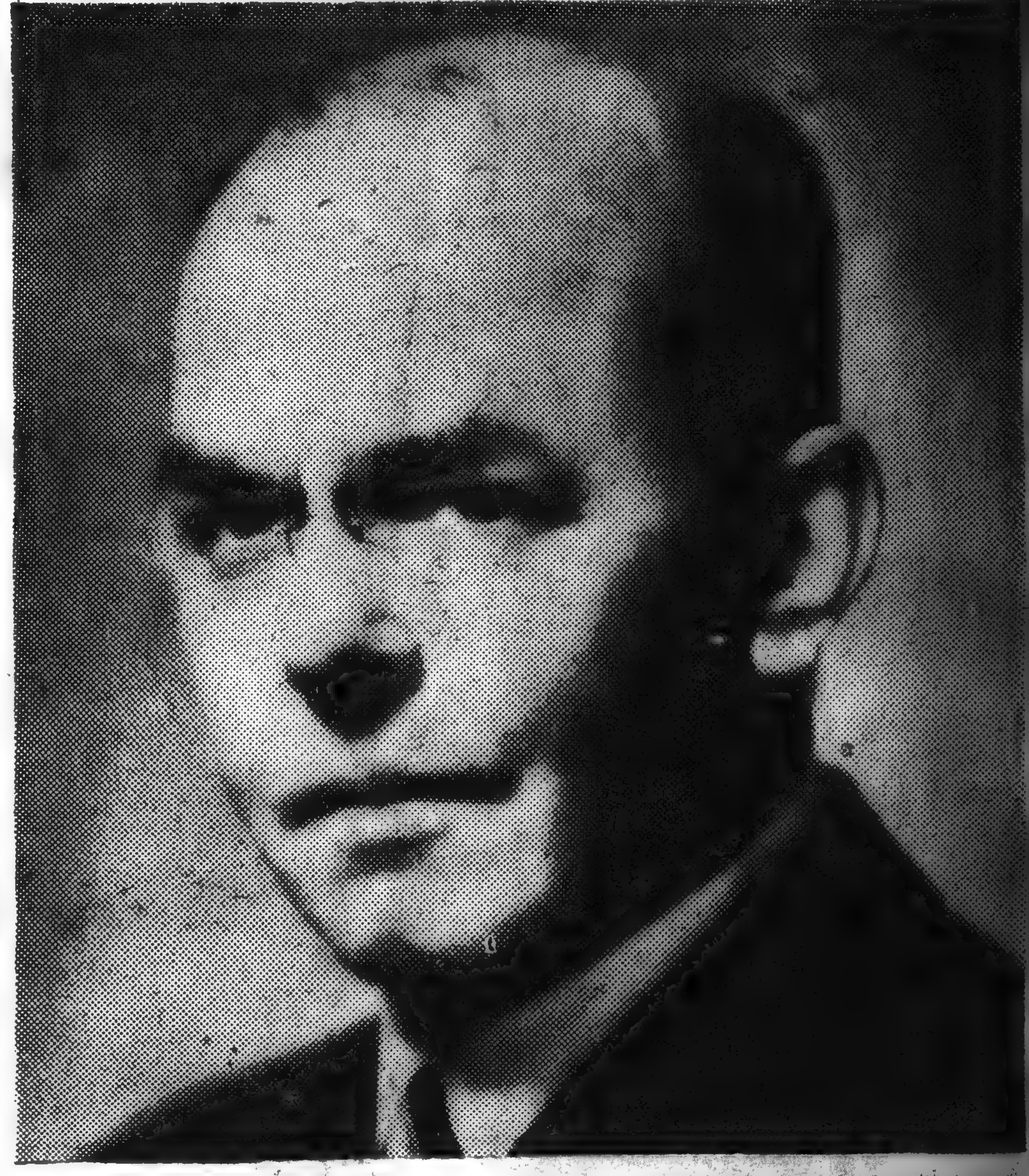
Malko Guest Leader Of Boston Symphony

Will Conduct Home Concerts Next Friday and Saturday

Nicolai Malko, a Russian conductor who has been active in many countries of western and central Europe during the last twelve years, will make his American debut next Friday afternoon and Saturday night in Symphony Hall, Boston, as guest conductor of the Boston Symphony Orchestra. His [redacted] includes Rossini's overture to "La Gazza Ladra," which has not been heard before in this orchestra's concerts, Shostakovitch's first symphony; Reger's Variations and Fugue on a Theme by Mozart, new to the Boston Symphony repertoire, and Tchaikovsky's Italian Caprice.

He was born in the Ukraine and began his musical and general studies in Odessa, going thence to St. Petersburg (Leningrad) to study history and psychology at the university and to study at the Conservatory with Rimsky-Korsakoff, Glazounoff and Nicolai Tcherepnin. While still a student he was invited to conduct ballet at the Marinsky Theater, where he worked with Michel Fokine and his group. Later he went to Munich to study under Felix Motti, returning to St. Petersburg after a year to conduct ballet and opera there and concerts in other Russian cities.

After the revolution he continued his career in Russia for several years and made his first foreign appearance in Vienna in 1928. During the last ten or twelve years he has made frequent appearances with orchestras in London, as well as in continental Europe, and has been particularly active in the Scandinavian countries, especially in Denmark, where he is the regular conductor of the Copenhagen Radio and Symphony Orchestra. He came here for the first time last summer, to teach at Mills College, Oakland, Calif., and, after returning to Copenhagen this winter, expects to return to the United States for summer engagements.



Nicolai Malko, who will be the guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concrt at Symphony Hall this week.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 15 1940

Reviews of Concerts

By PITTS SANBORN.

Music of the week end brought to Carnegie Hall a Saturday matinee by the Boston Symphony Orchestra and concerts by the Philharmonic-Symphony Saturday night and yesterday afternoon. The NBC Symphony Orchestra, Bernardino Molinari conducting, gave its usual Saturday night broadcast. The Saturday operas at the Metropolitan were Manon in the afternoon and Lohengrin at night.

At the Town Hall the Saturday attractions comprised the Griller String Quartet and Adele Marcus, pianist, afternoon and evening respectively. Yesterday Wilbur Evans, baritone, began proceedings with an afternoon recital. He was followed by the New Friends of Music resuming their series with the Trio of New York. At night Yoichi Hiraoka, xylophonist, held forth.

The League of Composers gave a first concert for the present season at the Museum of Modern Art last evening. Meantime the New York Symphony Orchestra, Eugene Plotnikoff conducting, continued the Tschaikowsky series sponsored by the Mayor at the Center Theater.

The Ballet Theater on Saturday gave matinee and evening performances. Last night, the Windsor Theater, Zina Ouzarova, dancer made her Aemrican debut. Yesterday afternoon, in the Carnegie Chamber Music Hall, Leslie Coles, Negro tenor, appeared in recital.

* * *

Again the Boston Symphony played with a maximum of virtuosity and brilliance. Mozart's C major symphony without a minuet, which the Koechel catalogue numbers 338, opened the concert and rarely can it have been set forth with such dazzling freshness and grace. Then came the Stravinsky Capriccio for Orchestra with Piano Solo, the pianist being Jesus Maria Sanroma, who had officiated as soloist when the same orchestra introduced the work to America in Boston on Dec. 19, 1930, and brought it to New York on the Feb. 7 following.

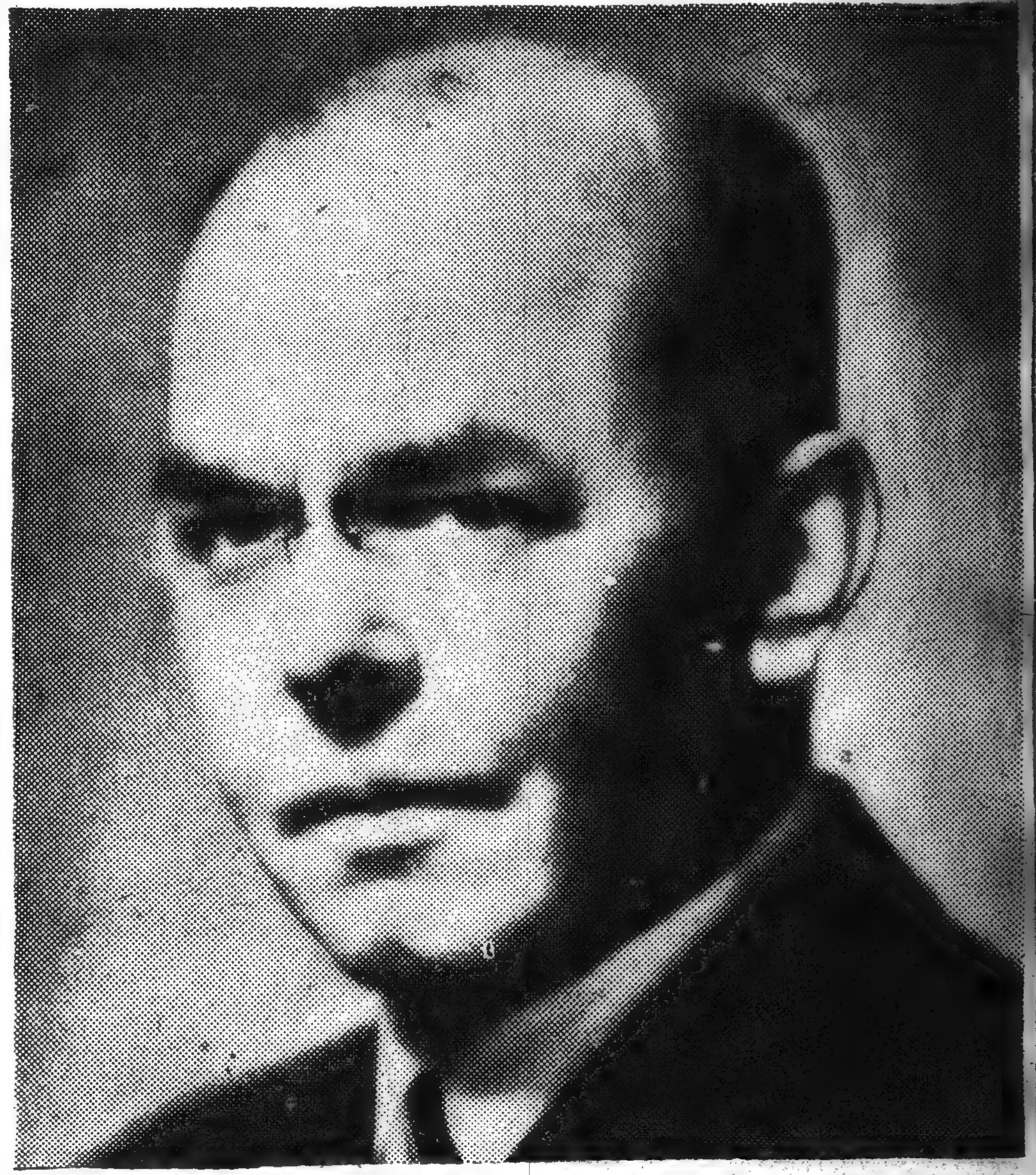
Mr. Stravinsky, speaking of this piece in his autobiography, remarks, "There is little wonder that while working at my Capriccio I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to that manner." The listener's thoughts would surely turn rather to jazz than to the composer of Der Freischuetz, Oberon, and the Invitation to the Dance. Yet, wherever they happen to turn, the Capriccio remains a delightfully spirited, witty, scintillating work and it was set forth superlatively.

Mr. Stravinsky, who heard the concert from a box, went to the stage to bow along with Serge Koussevitzky and Mr. Sanroma in response to the ensuing ovation.

One more number completed the program—the Second Symphony of Brahms. Mr. Koussevitzky exhibited some personal ideas concerning pace and dynamics, but even if his reading would hardly do as a model for aspiring youth, it was in itself thrilling. And the orchestra gave such an account of the notes of Brahms and the notions of the batonist that a house thronged to capacity could burst into cheer after cheer.

* * *

Malko Guest Conductor for Symphony



Nicolai Malko, who will be the guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concrt at Symphony Hall this week.

BATON ROUGE, LA
MORN. ADVOCATE
1/14/40

Chords and Discords

Heard by

Harris Jackson

New York, Jan. 13.—New Yorkers during the past fortnight applauded Sergei Rachmaninoff's playing of the first Beethoven concerto with the Philharmonic symphony, packed Carnegie hall to hear Dr. Serge Koussevitzky lead the Boston Symphony through the Sibelius Second symphony, and heard two debutants at the Metropolitan Opera house. For Alexander Kipnis, distinguished Russian basso, listeners and critics were high in their praise; to Jarmila Novotna, new Czech soprano, they gave a reception which was pleasant if not overly enthusiastic.

Dr. Koussevitzky continues to share with Arturo Toscanini the distinction of being one of America's two favorite conductors and rarely does one hear anything but praise for the Boston Symphony and its leader.

The playing of the Sibelius Second by this ensemble is accepted as the authoritative performance; the performance this week was typically magnificent and climactic.

Barbirolli and Rachmaninoff.

Rachmaninoff's playing likewise is one of the brighter musical notes on the horizon, as it has been for so many years. The Beethoven concerto which he and John Barbirolli chose for the Philharmonic audience was well-suited to the Russian's ideas of interpretation. As a result an austere and distinguished reading was given.

The Kipnis debut, as Gurnemanz in "Parsifal," brings to the Met a basso who is greatly needed in the German wing. These roles have been taken almost exclusively in the past few years by Emanuel List, and that great artist's voice is no longer the thing of beauty which once thrilled New Yorkers. Known to concert audiences and to record buyers as a superb artist with more than adequate voice, Kipnis last week gave a telling performance as Gurnemanz. He developed his character thoroughly, proved more than a match for the heavy orchestration, and indicated that he will be a happy choice in the future for the roles of King Henry in "Lohengrin," King Mark in "Tristan," and the Landgraf in "Tannhauser."

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

JAN 14 1940

Man Needed at Helm

Thiede says it's because they lacked a man at the helm.

"Women are every bit as good players as men," he said, "but they simply won't take orders from another woman. You know how it is—personal jealousies and outbursts of temperament — one woman thinks the conductor is wearing a better dress than the one she has on, and they simply don't coordinate.

"But this group, I am glad to say, is working very harmoniously, and because of that I believe we are attaining a degre of proficiency comparable to some men's orchestras of standing."

Thiede, who at the age of 29 was concertmaster of the St. Louis Symphony, says his bassoon player, Miss Anne De Guichard, is one of the world's finest players, male or female.

"A top-ranking conductor told me recently that 'if she only wore pants I would take her into my orchestra in a minute.' "

Even Has Junior Leaguers

In addition, there are two Junior Leaguers, Mary Driver, who plays the violin, and Peggy Stuart, pianist, as well as numerous music teachers and wives of symphony musicians.

The symphony of 75 players has drawn commendation from famed Conductor Serge Koussevitzky for the calibre of programs it will play.

Anton Rubinstein's "Ocean Symphony," which hasn't been played in Boston since 1903, is on the first program, and Alexander Borodin's Second Symphony, also infrequently heard, is on the fourth and last concert.

Thiede, who also was first violinist for ten years under Leopold Stowski in Philadelphia, lists two major objectives.

Has Two Objectives

The first is educational — to encourage women to express themselves in a field in which they, by natural equipment and conscientious study and support, have a rightful place — and the second is to provide a hearing for the less frequently played works of both American and foreign-born composers — especially women.

In accordance with that plan, the world premiere of a Concertino for Piano and Orchestra by Margaret Starr McLain, a member of the faculty of Boston University's School of Music, will be played on February 13, with the composer at the piano.

Standard works such as Schumann's Piano Concerto, Mozart's Violin Concerto, Haydn's 'Cello Concerto and Beethoven's Fourth Symphony will provide the classicism.

BOSTON SUNDAY ADVERTISER—Page 15

Malko Directs Next Symphony

Jan 14

By Anthony Merrill

THE First Symphony of Shostakovitch will be presented at the next pair of Boston Symphony concerts in Symphony Hall by the conductor who led the first performance of this work at Leningrad in 1926—Nicolai Malko, the guest conductor of the week, who is to make his first appearances in Boston.

Mr. Malko's program will be identical for the symphony concerts of next Friday afternoon and Saturday evening at Symphony Hall, and for the concert in Sanders Theater, Cambridge, on the Thursday evening previous.

The symphony of Shostakovitch, written in the composer's 19th year, has been played in many cities of the western world, as well as Russia. It was performed at these concerts in 1935. The program will open with Rossini's overture to "La Gazza Ladra." The second portion will include Max Reger's orchestral variations on a theme of Mozart, and Tchaikowsky's "Italian" Capriccio.

Nicolai Malko, attending the conservatory as a boy in St. Petersburg, was a pupil of Rimsky-Korsakov, Liadov and Glazounov. He conducted the opera at St. Petersburg before the Revolution, and has subsequently conducted the Philharmonic Orchestra of that city. He has been on the faculty of the conservatories at both Moscow and Leningrad. For the last 10 years, he has been one of the regular conductors of the State Radio Orchestra in Copenhagen, Denmark, and has appeared during recent seasons as guest conductor in England, Italy, Central Europe and South America. He has recently come to this country from Scandinavia where he has been conducting in the present season.

* * *

Anticipation of the recital by Alec Templeton in Symphony Hall on Sunday afternoon, January 21, has turned up a story which sheds much light on the extraordinary impression he made by his first appearance in Boston last year.

In the audience was Serge Koussevitzky. He listened to Templeton with absorption during the first and serious part of the program. During the blind young artist's witty keyboard caricature performances, Koussevitzky laughed until the tears rolled down his cheeks.

At the end of the recital, Koussevitzky complimented Templeton for both his amusing and serious art. Not only that, but Koussevitzky sought to engage him as soloist in a concerto with the Boston Symphony Orchestra, a project which came to grief on a conflict of available dates.

Roland Hayes, the eminent Negro tenor, who now is on a western tour, returns to Boston for a recital in Symphony Hall on Sunday evening, Feb. 11, at the new concert time of 8 o'clock.

During the second week of Dr. Serge Koussevitzky's mid-winter vacation, Richard Burgin will conduct the Boston Symphony Orchestra (Jan. 26-27). Josef Hofmann will be soloist.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 14 1940

Malko Guest Leader Of Boston Symphony

Will Conduct Home Concerts Next Friday and Saturday

Nicolai Malko, a Russian conductor who has been active in many countries of western and central Europe during the last twelve years, will make his American debut next Friday afternoon and Saturday night in Symphony Hall, Boston, as guest conductor of the Boston Symphony Orchestra. His [redacted] includes Rossini's overture to "La Gazza Ladra," which has not been heard before in this orchestra's concerts, Shostakovitch's first symphony; Reger's Variations and Fugue on a Theme by Mozart, new to the Boston Symphony repertoire, and Tchaikovsky's Italian Caprice.

He was born in the Ukraine and began his musical and general studies in Odessa, going thence to St. Petersburg (Leningrad) to study history and psychology at the university and to study at the Conservatory with Rimsky-Korsakoff, Glazounoff and Nicolai Tcherepnin. While still a student he was invited to conduct ballet at the Marinsky Theater, where he worked with Michel Fokine and his group. Later he went to Munich to study under Felix Mottl, returning to St. Petersburg after a year to conduct ballet and opera there and concerts in other Russian cities.

After the revolution he continued his career in Russia for several years and made his first foreign appearance in Vienna in 1928. During the last ten or twelve years he has made frequent appearances with orchestras in London, as well as in continental Europe, and has been particularly active in the Scandinavian countries, especially in Denmark, where he is the regular conductor of the Copenhagen Radio and Symphony Orchestra. He came here for the first time last summer, to teach at Mills College, Oakland, Calif., and, after returning to Copenhagen this winter, expects to return to the United States for summer engagements.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 15 1940

Reviews of Concerts

By PITTS SANBORN.

Music of the week end brought to Carnegie Hall a Saturday matinee by the Boston Symphony Orchestra and concerts by the Philharmonic-Symphony Saturday night and yesterday afternoon. The NBC Symphony Orchestra, Bernardinc Molinari conducting, gave its usual Saturday night broadcast. The Saturday operas at the Metropolitan were Manon in the afternoon and Lohengrin at night.

At the Town Hall the Saturday attractions comprised the Griller String Quartet and Adele Marcus, pianist, afternoon and evening respectively. Yesterday Wilbur Evans, baritone, began proceedings with an afternoon recital. He was followed by the New Friends of Music resuming their series with the Trio of New York. At night Yoichi Hiraoka, xylophonist, held forth.

The League of Composers gave a first concert for the present season at the Museum of Modern Art last evening. Meantime the New York Symphony Orchestra, Eugene Plotnikoff conducting, continued the Tschaikowsky series sponsored by the Mayor at the Center Theater.

The Ballet Theater on Saturday gave matinee and evening performances. Last night, the Windsor Theater, Zina Ouzarova, dancer made her Aemrican debut. Yesterday afternoon, in the Carnegie Ghamber Music Hall, Leslie Coles, Negro tenor, appeared in recital.

* * *

Again the Boston Symphony played with a maximum of virtuosity and brilliance. Mozart's C major symphony without a minuet, which the Koechel catalogue numbers 338, opened the concert and rarely can it have been set forth with such dazzling freshness and grace. Then came the Stravinsky Capriccio for Orchestra with Piano Solo, the pianist being Jesus Maria Sanroma, who had officiated as soloist when the same orchestra introduced the work to America in Boston on Dec. 19, 1930, and brought it to New York on the Feb. 7 following.

Mr. Stravinsky, speaking of this piece in his autobiography, remarks, "There is little wonder that while working at my Capriccio I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to that manner." The listener's thoughts would surely turn rather to jazz than to the composer of Der Freischuetz, Oberon, and the Invitation to the Dance. Yet, wherever they happen to turn, the Capriccio remains a delightfully spirited, witty, scintillating work and it was set forth superlatively.

Mr. Stravinsky, who heard the concert from a box, went to the stage to bow along with Serge Koussevitzky and Mr. Sanroma in response to the ensuing ovation.

One more number completed the program—the Second Symphony of Brahms. Mr. Koussevitzky exhibited some personal ideas concerning pace and dynamics, but even if his reading would hardly do as a model for aspiring youth, it was in itself thrilling. And the orchestra gave such an account of the notes of Brahms and the notions of the batonist that a house thronged to capacity could burst into cheer after cheer.

* * *

N.Y. Times Jan 14

163

THE DEBATE ON AMERICAN MUSIC

Correspondents Continue To Submit Their Points Of View

The American Composer Again

To the Music Editor:

Olin Downes's article on "The Native Essence" interested me, as did also his articles on the American Composer and Sibelius, together with the answers which they evoked. I find myself agreeing with Sir Roger de Coverley that "much may be said on both sides."

At least there are two sides to this question, and it is unfortunate that composer and critic never seem to see "eye to eye"—or shall we say hear ear to ear? If the critic is too impersonal, perhaps the composer is too personal concerning the issue of American music. The critic is busy comparing American compositions with the greatest masterpieces of the past, while the composer is trying to do exactly what Mr. Downes quotes Thomas Craven as having stated. Whether successful or not in producing characteristically American music (and Mr. Downes has said definitely that he is not), the American composer tries to create a new style through putting technical habits or methods "to work in new surroundings, when his inherited processes are transformed in the crucible of experience, when environmental pressure and interests residing in life, not in art, rouse him to a personal utterance capable of imparting the force and flavor of direct experiences."

* * *

It would be difficult to express the creed of any sincere composer more definitely. Some such statement might have been made by Charles Ives when he wrote his "Concord Sonata," or by Arthur Shepherd for "Horizons," or by John Powell for his "Negro Rhapsody," or by Louis Gruenberg for "The Emperor Jones" and "Daniel Jazz," or by Douglas Moore in "The Devil and Daniel Webster," or by Elie Siegmeister for "A Strange Funeral in Braddock," or by William Schuman for his "Overture," or by Aaron Copland for his "Outdoor Overture" and his "Billy the Kid," or by Roy Harris for his "Song for Occupations," or for Nathaniel Dett's "The Ordering of Moses," or for Marc Blitzstein's "The Cradle will Rock," or William Grant Still's "Afro-American Symphony" and "Lenox Avenue," or George Gershwin's "Rhapsody in Blue" and "Porgy and Bess," or John Alden Carpenter's "Skyscrapers," or Henry F. Gilbert's "Dance in Place Congo," or Philip James's "Station WGBX," etc.

These may not equal in value the works of Chopin, Brahms, Stravinsky, Hindemith or Sibelius, as Mr. Downes stated sweepingly Dec. 17, but perhaps they are just as native in essence as the collection of "A Treasury of American Prints" which our music critic praises so highly. Perhaps Mr. Edward Alden Jewell, whose comments on art appear weekly on the next page to Mr. Downes's writings, might find the "native essence" in some of these compositions by Americans. He might even use Mr. Downes's words concerning the prints: "Here is America made more significant to us than otherwise we might have realized it to be; and this with astonishing variety of technic and treatment. Methods, sometimes styles, are derivative .But the expression is magnificently native."

Mr. Downes is willing to accept these prints as an American expression without seeking to find in them the "equivalent and value" of a Rembrandt, a Michelangelo, a Raphael, a Corot, a Degas, or a Braque. He agrees with Roy Harris that "American music is fast on its way" and states: "It is freeing itself from the bondage of technical ineptitude of an earlier time, and it is gaining a degree of national consciousness which is indispensable to genuine and original expression. When?"

When, indeed! May we suggest that first the vicious circle must be broken. The public and press will not accept American music until the great genius appears; the great genius will not appear until the talented composers are encouraged by recognition from public and press.

We may not boast a Bach, Beethoven, or Brahms, but how many Bachs, Beethovens and Brahmses have there been? If we have few geniuses, we at least have many talents, and talent is the soil in which genius is nurtured. When Mr. Downes states that neither this nor any preceding generation has produced an American score "certain to outlive its period," he is making an unpredictable assertion, because history has proved that future generations go back into the past and choose works which suit their special needs and often turn away from compositions which received highest commendation by contemporaries.

* * *

When the history of this era is written, the fact that America's greatest contribution to music thus far has been in the popular field may assume more important proportions than we are willing to grant today.

The compositions mentioned above as showing the "native essence" are programmatic, and we are not in a period where program music is considered as important as absolute music, in which field one must have a subtle ear to detect the frequently present "native essence," This quality is much easier to present by means of picture and word than by absolute music. The fact that it is present in American music is, I think, indisputable. How otherwise could Mr. Downes explain the fact that a committee of musicians selected, from a number of compositions played anonymously, William Grant Still's music for the "World of Tomorrow" (heard daily in the Perisphere at the World's Fair) as the the most characteristic American work?

At the present stage, it is important for our composers to write sincerely, with technical mastery, expressing an unconscious reflection of their environment, which is the basis for a great national art. Perhaps if the "frozen music" of our contemporary and individual architecture could be thawed out, it would turn into music by Roger Sessions, Walter Piston, Randall Thompson, Quincy Porter, Harold Morris, Frederick Jacobi and others.

If Mr. Downes can state definitely what makes German music German; French music French; Russian music Russian, etc., then perhaps he will succeed in the orientation "regarding the place of the present-day American creative musician in relation to his country and his epoch, and truth of artistic expression." MARION BAUER.

New York, Jan. 6, 1940.

Development of Enduring Music

To the Music Editor:

May I submit this open letter to Roy Harris:

I know nothing about the "mystical" art of music making, but as one who got his first and only lesson in composition (count pulse, sing five-note scale, make random combination at pulse rate; anybody can do it) at your festive board, please accept my hearty congratulations on your Dec. 20 letter to THE NEW YORK TIMES re a critique of music critics.

As I understand your thesis, enduring music does not rise out of a flat plane like towering unbuttressed shafts ready to be toppled by some myopic critic's chilly blast, but rather as the pinnacle of a pyramid undergirded by a vast substratum of innumerable individual efforts that resulted in variable lesser achievements.

One doesn't need to be a musician to appreciate the principle you expound, for it is universal. It is as true of medicine as it is of music. I feel sure it is basic in the evolution of all human achievement. Your concept de-emphasizes the individual achievement and makes it greater debtor to its setting.

Surely this is a sound concept for the total picture, and yet withal, is it not probable that some "unsung Miltons" lie buried within the pyramid, their horns locked with critics who, too, have died?

DR. ROBERT D. WRIGHT.

Baltimore, Md., Jan. 8, 1940.

On Getting a Work Played

To the Music Editor:

I read with much interest Mr. Downes's article in THE TIMES of Dec. 17, discussing the predicament of the American composer. He has fairly presented the case, although I differ with him in one aspect of it to wit: that if and when an American Beethoven, Brahms or Wagner appears he will have no difficulty in getting his music performed. It is readily conceded that there is no American Beethoven, Brahms or Wagner and there never will be unless and until American composers receive the encouragement derived from the production of their works.

And how will the budding American Beethoven be discovered if American conductors decline to examine scores, as they quite consistently do? While there are no Beethovens in America, there are a large number of composers who are writing sincere worth-while music which is fully entitled to recognition and public performance. One could with equal justice insist that no play should be produced in this country unless it were the equal of Shakespeare, or that no novel be published unless it could compare favorably with Dickens, Thackeray, Victor Hugo or Balzac.

A real problem, not discussed, is the matter of getting a composition brought to the attention of orchestra conductors. He does one go about it? Citing personal experience, I take a score to a conductor —or, rather, to the conductor's secretary, for one never contacts His Highness—in the Fall, only to be told that the programs for the entire season have been made up and it will be impossible to consider additional works. I then defer my attack until the following Spring after the season is over, and then I am told that the conductor is on the eve of leaving for Europe and cannot be bothered with the consideration of new works.

EDWARD C. POTTER.

Washington, Dec. 26, 1939.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 14 1940

MUSIC

By FRANCIS D. PERKINS

PHILHARMONIC-SYMPHONY ORCHESTRA, John Barbirolli, conductor, 3,583d concert last night at Carnegie Hall with Anatol Kaminsky, violinist, making his New York debut in the following program:

Rossini ....Overture to "La Gazza Ladra"
Delius ....Brigg Fair
Glazounoff ....Violin Concerto in A minor
Sibelius.... Symphony No 2, in D major

A New Violinist

Anatol Kaminsky, a young violinist who has passed the first decade of his life in Asia and Europe and the second in America, had the notable co-eperation of John Barbirolli and the Philharmonic-Symphony Orchestra for his first public appearance as a mature artist last night in Carnegie Hall, where he played the Glazounoff concerto in a cosmopolitan program of Italian, English, Russian and Finnish music.

The twenty-year-old musician, it was noted, was born in Siberia, and gave his first performance on a concert stage at the age of eight with the mainly Russian orchestra of Harbin, Manchuria. A year later, his family went to Paris, whence a group of musical patrons, recognizing his talent, brought him to New York, where he continued his musical studies and obtained his general education at the Dalton School.

In regard to technique and musicianship, he made a very promising first impression. A poised and dignified while unassuming stage presence had its counterpart in his command of the music, from an executive point of view, in a thorough mastery of the score which dealt with its more exacting measures without any overt hints of effort in his well styled phrasing and dynamic shading. The tone, after dispensing with a slight edge early in the first movement, was of praiseworthy quality apart from a few slightly tenuous high notes; it had a remarkably consistent clarity and evenness of texture, which were maintained in bravura passages where tonal merits often are threatened.

What was lacking in an interpretation marked by patrician taste was a certain intensity; there was at times an impression of reserve, of yielding insufficiently to sentiment in the andante, where the style of the music calls for considerable opulence and warmth, or of withholding the elan and bravura required to give the high-spirited finale its full potential effectiveness. Still, although it suggested that full interpretative maturity may be still in the future, the performance implied that Mr. Kaminsky has an excellent foundation for a notable career, and won the young artist warm applause. The musicians under Mr. Barbirolli provided laudable and well proportioned co-operation.

* * *

Among the other works on the program, Sibelius's second symphony had its last previous Carnegie Hall performance in Thursday's Boston Symphony concert, but Delius's poetic, if somewhat extensive, musing in many moods upon an English folktune has not been heard here since it was played by this orchestra under Hans Lange in the fall of 1934. This received an imaginative interpretation telling of the conductor's devotion to this music, and the zestful pomp of the opening measures of the Rossini overture gave the concert an auspicious introduction. The program, minus the Delius work, will be repeated this afternoon.

Anatol Kaminsky

Young violinist who made his debut in last night's Philharmonic Symphony concert

* * *

NBC Symphony

While Mr. Barbirolli was conducting the earlier measures of the Sibelius symphony, Bernardino Molinari made his second appearance of the season in the National Broadcasting Company's Studio 8H to direct the NBC Symphony Orchestra in Mendelssohn's "Italian" Symphony, Saint-Saëns's zoological fantasy, "The Carnival of Animals", Vivaldi's concerto in A major, arranged by the conductor for string orchestra, and excerpts from Stravinsky's ballet "Petrouchka."

The least familiar of these works is the Vivaldi "Echo" concerto, so called from the echoing of strains played by the principal ensemble by a small group of instrumentalists offstage. This was discovered by Mr. Molinari in Dresden and, as edited by him, first played here in three Philharmonic-symphony concerts under Mr. Toscanini in March, 1934. It has not had a concert performance here since, although it is music of much charm, and was ingratiatingly played under the Roman conductor for the NBC studio and radio audiences. The Saint-Saens fantasy is often highly diverting, although the diverting measures have pedestrian interludes, and was well set forth with Joseph Kahn and Earl Wild, pianists, and Frank Miller, first cellist of the orchestra, among the soloists.

The zest and color of the Stravinsky music was often, but not invariably, realized, while a notable feature in the Mendelssohn symphony was the swift-paced elan of the closing saltarello. Mr. Molinari and his musicians were fervently applauded by the 1,200 invited guests.

Koussevitzky Leads Orchestra In 2d Symphony by Brahms

By Jerome D. Bohm

For the greater number of those who filled Carnegie Hall yesterday afternoon to hear the Boston Symphony Orchestra under the direction of Serge Koussevitzky, the most memorable achievement must have been the magnificent interpretation accorded Brahms's Second Symphony in D major. It is difficult to recall an unfolding of this endearing work which realized so veraciously and so movingly the composer's unending flow of solacing melodies. As one listened to the incomparable orchestra invest this music with ravishing, incandescently gleaming tones, one recalled that not so many years ago it was customary to speak disparagingly of Brahms's instrumentation and discuss it as "opaque" and a poor medium for great utterances. This transparency of texture and Mr. Koussevitzky's firmly integrated, yet plastic and intense, conveyance of the score were the irresistibly compelling facets of an unforgettable publication of one of Brahms's undying creations.

The program opened with Mozart's Symphony in C major (K. 338), a product of the composer's twenty-fourth year, which, while it does not reveal the full flowering of his genius, contains much that is characteristic of his style, juxtaposing sparkling gayety with that serenity which one associates exclusively with Mozart. It was set forth in flawless fashion.

The central offering was Stravinsky's Capriccio, in which the piano solo part was played by Jesus Maria Sanroma. The composer, who was present to acknowledge the enthusiastic demonstration which ensued at the conclusion of the brilliant discourse of his product by both pianist and orchestra, has written of it that while in the process of writing it he found his thoughts "dominated by that prince of music, Carl Maria von Weber." To tell the truth, there is precious little influence of Weber to be found in its pages. In the first movements a few measures, which might have been culled either from the latter's A flat Piano Sonata or a chorus in the first act of "Euryanthe," flit by. But, for the most part its percussive syncopations and melodic contours are closer to American jazz than to the Germanic romanticism of Weber.

164

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

JAN 14 1940

Catching the Beat in Music World Today

By INA WICKHAM.

MANY interesting facts and figures have come from the annual orchestra managers conference held in Detroit last month, when round table discussions of problems of music and finance occupied the attention of representatives of 16 major orchestras whose budgets average more than $100.000. The Boston Symphony, nonunion, and very well subscribed is at the top, financially as well as artistically. They have the longest season, and they pay their orchestra by the year with a minimum of $3,000 and still retain the lowest operating deficit in the country. In addition almost the entire list of trustees and financial contributors go to the concerts, they have built a fine music shed at Tanglewood, the summer home of the orchestra and will sponsor an Academy of Music this summer.

THE CONFERENCE

. . . further disclosed the fact that the Detroit, Mich., and Rochester, N. Y., orchestras have very large operating deficits in spite of the fact that the Sunday evening hour pays the Detroit orchestra a good sum for the concerts. Rochester spends a great deal of money on American composers and compositions. The conference in Detroit was opposed to any orchestra campaigns based on the "Pay up or give up the orchestra" idea and urged that American orchestras should have private support and be classed with universities and be budgeted and supported accordingly.

A NEW ORCHESTRA

. . . has been established in Portland, Ore., with Leslie Hodge of California as director. The orchestra will be a joint venture of the musicians union and the WPA project. Eight concerts are scheduled for 1940 and the first one will be this week. The programs will be built to public taste and will avoid "heavy" music.

OUT OF TOWN

. . . orchestras are already making plans for concerts in New York next season. It is said that the Boston orchestra under Koussevitsky will play six pairs of concerts in Carnegie Hall instead of the customary five, and that the Philadelphia orchestra will give a dozen or more. Cleveland orchestra will present four or six concerts in its New York schedule for the 1940-41 season. It is also rumored that when Toscanini returns to the NBC symphony in March that the concerts will be moved to Carnegie Hall. It is known that the maestro was very much impressed with the sound of the orchestra in that hall when he gave the Beethoven "Ninth" a few weeks ago.

MUSIC STUDENTS

. . . who have longed to play sonatas, quartets, trio and quintets and who have been unable to find ensemble players will be interested in the new series of records called "Add-a-Part", put out by the Columbia Recording corporation. In these records all but one part is included and the instrumentalist plays this part along with the recording. In some of the records, the first or second violin part is missing, in some, the cello and in still others the piano part. Every record or set of records contains the complete musical score with the missing instrument part written out in full. The running line of the music on the record is written above it as a guide. The records are carefully recorded to insure musical accuracy and every movement begins with the sounding of the proper pitch and the tempo is established at the beginning of the record before the music commences. The recordings are made by members of the Rothschild ensemble.

SONNTAGSBLATT STAATS-ZEITUNG UND HEROLD, DEN 14. JANUAR 1940

Aus der Musikwelt

Boston Orcheſtra

Von den großen Orcheſtern, die in unſerer Carnegie Hall ſpielen, genießt kein anderes ſo ſtarken Zuſpruch wie das Boſton Symphony Orcheſtra. Wie am vergangenen Donnerſtag bei dem Abendkonzert ſo war der Saal auch geſtern nachmittag wieder gefüllt.

Serge Kouſſevitzky hatte diesmal aus der Gegenwart das „Capriccio" für Klavier und Orcheſter von Stravinſky gewählt und es mit der C-Dur-Symphonie (K. 338) von Mozart und der 2. Symphonie von Brahms umgeben. Es war alſo ein hellfarbiges, mehr zur unbekümmerten Freude als zur Beſinnlichkeit anregendes Programm. Die Symphonie Mozarts, die nicht zu den bedeutendſten und auch nicht zu den am häufigſten geſpielten des Meiſters gehört, iſt ein einfaches, freundliches Werk von anmutiger Melodik und in den beiden Eckſätzen von einem unbekümmerten, ſchalkhaften Humor erfüllt.

Der Uebergang von Mozart zu Stravinſky wirkte garnicht ſo kraß, wie man annehmen ſollte, obſchon die Harmonik des Ruſſen ſcharf von der des älteren Meiſters abſticht. Aber auch das Capriccio iſt ein witziges, an Ueberraſchungen reiches Werk, vielleicht nicht ganz ſo genial in einem Zug heruntergeſchrieben wie die Symphonie von Mozart und deshalb ſtellenweiſe ein wenig öde, um nicht zu ſagen brüchig. Beſonders der langſame Mittelſatz mit ſeinen abſchweifenden Gedankengängen wirkt gequält, doch wird der Hörer durch den kapriziöſen Schlußſatz voll und reichlich für ſeine Geduld entſchädigt. Jeſus Maria Sanroma ſpielte den Klavierpart mit beſtechender Klarheit und konnte mit dem glänzend muſizierenden Orcheſter einen großen Erfolg erringen. Der anweſende Komponiſt wurde ebenfalls auf das Podium geholt und vom Publikum gefeiert.

Aber den mächtigſten Eindruck hinterließ doch die Symphonie von Brahms, die ſich ja von den anderen drei ſymphoniſchen Werken des Meiſters durch ihre ſonnig-verklärte Grundſtimmung unterſcheidet und keine trüben, beſchwerenden Gedanken aufkommen läßt. Der Beifall am Schluß war ein regelrechter Begeiſterungstaumel.

H. M.

Transcript Jan 16

A Conductor Talks

Nicolai Malko, Guest Conductor with Our Symphony, Divulges Some Personal Notes

"Audiences must notice nothing of what goes on in the kitchen," said Nicolai Malko. "None of the messy work of rehearsals should be apparent in the finished production. And conversely, the rehearsal should never be like a performance. For if it is, there is danger that the real performance will seem a repetition, a mere reproduction, no matter how good, of something even better that has gone before. This is particularly true when rehearsal and performance take place on the same day."

Mr. Malko, the Ukrainian conductor who has arrived to direct three week-end concerts of the Boston Symphony Orchestra this week, grinned amiably through his glasses, as we sat in his hotel yesterday afternoon hearing his enthusiastic explanations of why he enjoys his job, what he believes a conductor must do and stories of his great idols among the conductors of the past. Since he left Russia, some 10 years ago, he has had a wide experience of European orchestras and conductors. He has learned to tame the temperament of Italian players as well as how to manage the imperturbable British calm.

"You must have to speak a great many languages, since you conduct in so many countries," we asked.

"Not at all," he replied in his fluent Russian-English. "Languages are just a hindrance. Too much talk gets you nowhere with an orchestra. It is much better to sing, no matter how badly you croak. Of course, now and then there is something which has to be explained with words. For that, I speak four languages—all badly." He laughed.

Born in the Ukraine, Mr. Malko studied first in Odessa, then history and philology at the University in Petersburg, while continuing his music studies at the Petersburg Conservatory under Rimsky-Korsakoff, Glasounoff, Ljadoff and Tcherepnine. As a pupil of the conservatory he was invited to conduct ballet at the Maryinsky Theater, where he worked with Michael Fokine, Pavlowa and Nijinski. After his first season there he went to Munich to study conducting under Felix Mottl, then the chief of the Munich Opera and of the Wagner-Mozart festivals.

Returning to Petersburg he conducted ballet and opera for 10 seasons, at the same time giving symphony concerts in the principal Russian cities. In 1928 he conducted for the first time in Vienna, then in all the other important music centers of western Europe, including London, Berlin, etc., and for the last 11 years every season in Copenhagen and Scandinavian centers.

Mr. Malko's work as a pedagogue, which had started in Russia where he founded conducting classes in Moscow, Leningrad, Kharkow and Kieff, was continued until recent seasons at the Mozarteum at Salzburg and last summer at Mills College, Oakland, Calif.

THIS CLIPPING FROM
XENIA, O.
GAZETTE

JAN 18 1940

ABRAM CHASINS ON ANTIOCH SERIES OF CONCERTS JAN. 22

Pianist And Composer Will Be Presented At Opera House

Abram Chasins, internationally known young American pianist and composer, will give the third concert in the Antioch College Concert Series January 22 at 8:30, in the Yellow Springs Opera House.

Popularly known for his weekly lecture-recitals over the radio in past years, Chasins was also for a time the youngest member of the faculty at the Curtis Institute of Music, and has been piano soloist with such organizations as the Philadelphia, New York Philharmonic, and Boston Symphony Orchestras.

The program for the Antioch College concert ranges from Bach's "Fantasy and Fugue in G Minor" to "The Swan" of Saint-Saens. Three Brahms rhapsodies, a Chopin group, and compositions by Rachmaninoff and Stravinsky are also included in the program.

Chasins will also play his own "Fantasy on Two Themes from 'Schwanda'," and his arrangement of a Gluck melody. His compositions have been performed by such eminent conductors as Toscanini, Stokowski, and Barbirolli.

Admission to the concert is $1.00 or by season ticket.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 17 1940

WORDS About Music *And Musicians*

Nikolai Malko will conduct the 12th program of the Boston Symphony Orchestra Friday afternoon and Saturday evening this week in Symphony Hall, Boston.

Two compositions will be performed for the first time at these concerts, Rossini's Overture to "La Gazza Ladra" and Reger's Variations and Fugue on a Theme by Mozart, Op. 132. Also to be played are Shostakovitch's Symphony No. 1, Op. 10, and Tschaikowsky's Italian Capriccio, Op. 45.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 17 1940

SYMPHONY PROGRAM

Josef Hofmann will play the Schumann piano concerto in A minor, Op. 54, with the Boston Symphony Orchestra in Metropolitan Theatre on Tuesday night. Richard Burgin will conduct.

The program:

Moussorgsky . . . .
"Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy
Schumann . . . .
Concerto for Pianoforte in A minor, Op. 54
Prokofieff . . . .
. . "Classical" Symphony, Op. 10
I. Allegro
II. Larghetto
III. Gavotte
IV. Finale.
Strauss . . . .
"Don Juan," Symphonic Poem (after Lenau)
Poot . . . . Ouverture Joyeuse

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

JAN 17 1940

ORCHESTRA OF WOMEN MAKES ITS DEBUT

Conducted by Scranton Man Once With Stokowski

Boston, Jan. 17—(AP)—With a white-haired grandmother and a 16-year-old high school girl among its 76 players, a new symphony orchestra composed entirely of women made its debut in Jordan Hall last night, and won warm applause from a capacity audience.

With Alexander Thiede, the only male connected with the venture, on the conductor's stand, the orchestra essayed a program wide in scope and ambition.

The audience was quickly won by the rich tone extracted from the players by Thiede, a former child violin prodigy from Scranton, Pa., who for ten years was first violinist under Leopold Stokowski in the Philadelphia Orchestra.

The orchestra was founded, Thiede said, to give women "an equal opportunity to be heard in a field in which they are naturally gifted."

Most of the women are professional musicians, teachers, students, or wives of Boston Symphony players.

THIS CLIPPING FROM
PORTSMOUTH, VA.
STAR

JAN 16 1940

Dorothy Maynor Returns to Home Town Jan. 26th

Not even the great Marian Anderson has been in such demand as guest soloist with the nation's finest symphony orchestras as is Dorothy Maynor, who returns to Norfolk, her home town, for a recital on Friday night, January 26. Reserved and unreserved seats are available for white patrons.

Already she has sung with the Boston Symphony Orchestra, with which she made recordings, and it has just been announced that she will be guest star with the New Year Philharmonic Orchestra on January 16 and with the Philadelphia Symphony Orchestra on March 23 and 25.

It was the Boston Symphony's great conductor, Dr. Serge Kousevitzky, who gave the nation its first autoritative prediction that Miss Maynor would promptly gain ranking as one of the great soloists, when he said last August, after hearing her in a private appearance at the Berkshire Music Festival in New England, that she is a "native Kirsten Flagstead."

When she made her professional debut before an overflow audience at New York's Town Hall on November 19, critics backed up Dr. Koussevitzky's appraisal with comments that she was "phenomenal," "great," "amazing," and possessor of 'as fine a voice as can be heard today.'

Tickets may be purchased in advance at the Journal and Guide, Hall Optical Company, Levy Page Music Company and Northrop Sports Shop.

THIS CLIPPING FROM
NORFOLK, VA.
LEDGER DISPATCH

JAN 17 1940

Advance Seat Sale Is Brisk

Dorothy Maynor to Sing Here January 26th

Nowadays singers are usually classified as to vocal type. It is not often that one hears of the musical versatility and vocal range which distinguished singers of the so-called "golden age of song," some 30 years ago.

But in Dorothy Maynor, sensational young Negro soprano, who will sing at the Auditorium here for the benefit of the Norfolk Community Hospital on January 26, the public will hear once again a singer of great vocal range, who is equally at home in the deep tonal beauties of Negro spirituals, in German lieder, and coloratura and dramatic arias.

The demand for reserved seats has been so great that the sponsoring committee for the recital put in a rush order for reserved tickets Saturday and delivered them Monday to the several stores which are handling advance sales, and within a few hours hundreds had been purchased, along with general admission tickets. Advance sales are continuing briskly.

Provisions have also been made for handling mail orders. Such orders should be addressed to Dept. D-M, Box 208, Norfolk, with money orders or checks made payable to the Maynor Recital Committee.

Tickets are also available at the Levy-Page Music Company, Hall Optical Company, Northrop Sports Shop and the Journal and Guide.

Ever since Dorothy Maynor's rich and lovely voice delighted an audience including Serge Koussevitsky, famous Boston Symphony Orchestra conductor, at a surprise audition last summer, it has been realized that this is a singer who follows the tradition of some of the famous singers of the past.

And Dorothy Maynor, a native of Norfolk and daughter of a well-known Methodist misister now deceased, also modestly feels that there is nothing unusual in a voice like hers, which ranges from top tones of true soprano brilliance to a deep vocal stream characteristic of her race.

As with all reverent and serious musicians, it is the music which counts with Dorothy Maynor, not the performer.

164

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER

JAN 14 1940

Catching the Beat in Music World Today

By INA WICKHAM.

MANY interesting facts and figures have come from the annual orchestra managers conference held in Detroit last month, when round table discussions of problems of music and finance occupied the attention of representatives of 16 major orchestras whose budgets average more than $100,000. The Boston Symphony, non-union, and very well subscribed is at the top, financially as well as artistically. They have the longest season, and they pay their orchestra by the year with a minimum of $3,000 and still retain the lowest operating deficit in the country. In addition almost the entire list of trustees and financial contributors go to the concerts, they have built a fine music shed at Tanglewood, the summer home of the orchestra and will sponsor an Academy of Music this summer.

THE CONFERENCE

. . . further disclosed the fact that the Detroit, Mich., and Rochester, N. Y., orchestras have very large operating deficits in spite of the fact that the Sunday evening hour pays the Detroit orchestra a good sum for the concerts. Rochester spends a great deal of money on American composers and compositions. The conference in Detroit was opposed to any orchestra campaigns based on the "Pay up or give up the orchestra" idea and urged that American orchestras should have private support and be classed with universities and be budgeted and supported accordingly.

A NEW ORCHESTRA

. . . has been established in Portland, Ore., with Leslie Hodge of California as director. The orchestra will be a joint venture of the musicians union and the WPA project. Eight concerts are scheduled for 1940 and the first one will be this week. The programs will be built to public taste and will avoid "heavy" music.

OUT OF TOWN

. . . orchestras are already making plans for concerts in New York next season. It is said that the Boston orchestra under Koussevitsky will play six pairs of concerts in Carnegie Hall instead of the customary five, and that the Philadelphia orchestra will give a dozen or more. Cleveland orchestra will present four or six concerts in its New York schedule for the 1940-41 season. It is also rumored that when Toscanini returns to the NBC symphony in March that the concerts will be moved to Carnegie Hall. It is known that the maestro was very much impressed with the sound of the orchestra in that hall when he gave the Beethoven "Ninth" a few weeks ago.

MUSIC STUDENTS

. . . who have longed to play sonatas, quartets, trio and quintets and who have been unable to find ensemble players will be interested in the new series of records called "Add-a-Part", put out by the Columbia Recording corporation. In these records all but one part is included and the instrumentalist plays this part along with the recording. In some of the records, the first or second violin part is missing, in some, the cello and in still others the piano part. Every record or set of records contains the complete musical score with the missing instrument part written out in full. The running line of the music on the record is written above it as a guide. The records are carefully recorded to insure musical accuracy and every movement begins with the sounding of the proper pitch and the tempo is established at the beginning of the record before the music commences. The recordings are made by members of the Rothschild ensemble.

SONNTAGSBLATT STAATS-ZEITUNG UND HEROLD, DEN 14. JANUAR 1940

Aus der Musikwelt

Boston Orchestra

Von den großen Orcheſtern, die in unſerer Carnegie Hall ſpielen, genießt kein anderes ſo ſtarken Zuſpruch wie das Boſton Symphony Orcheſtra. Wie am vergangenen Donnerstag bei dem Abendkonzert ſo war der Saal auch geſtern nachmittag wieder gefüllt.

Serge Kouſſevitzky hatte diesmal aus der Gegenwart das „Capriccio" für Klavier und Orcheſter von Stravinſky gewählt und es mit der C-Dur-Symphonie (K. 338) von Mozart und der 2. Symphonie von Brahms umgeben. Es war alſo ein hellfarbiges, mehr zur unbekümmerten Freude als zur Beſinnlichkeit anregendes Programm. Die Symphonie Mozarts, die nicht zu den bedeutendſten und auch nicht zu den am häufigſten geſpielten des Meiſters gehört, iſt ein einfaches, freundliches Werk von anmutiger Melodik und in den beiden Eckſätzen von einem unbekümmerten, ſchalkhaften Humor erfüllt.

Der Uebergang von Mozart zu Stravinſky wirkte garnicht ſo kraß, wie man annehmen ſollte, obſchon die Harmonik des Ruſſen ſcharf von der des älteren Meiſters abſticht. Aber auch das Capriccio iſt ein witziges, an Ueberraſchungen reiches Werk, vielleicht nicht ganz ſo genial in einem Zug heruntergeſchrieben wie die Symphonie von Mozart und deshalb ſtellenweiſe ein wenig öde, um nicht zu ſagen brüchig. Beſonders der langſame Mittelſatz mit ſeinen abſchweifenden Gedankengängen wirkt gequält, doch wird der Hörer durch den kapriziöſen Schlußſatz voll und reichlich für ſeine Geduld entſchädigt. Jeſus Maria Sanroma ſpielte den Klavierpart mit beſtechender Klarheit und konnte mit dem glänzend muſizierenden Orcheſter einen großen Erfolg erringen. Der anweſende Komponiſt wurde ebenfalls auf das Podium geholt und vom Publikum gefeiert.

Aber den mächtigſten Eindruck hinterließ doch die Symphonie von Brahms, die ſich ja von den anderen drei ſymphoniſchen Werken des Meiſters durch ihre ſonnig-verklärte Grundſtimmung unterſcheidet und keine trüben, beſchwerenden Gedanken aufkommen läßt. Der Beifall am Schluß war ein regelrechter Begeiſterungstaumel.

H. M.

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN

JAN 17 1940

ORCHESTRA OF WOMEN MAKES ITS DEBUT

Conducted by Scranton Man Once With Stokowski

Boston, Jan. 17—(AP)—With a white-haired grandmother and a 16-year-old high school girl among its 76 players, a new symphony orchestra composed entirely of women made its debut in Jordan Hall last night, and won warm applause from a capacity audience.

With Alexander Thiede, the only male connected with the venture, on the conductor's stand, the orchestra essayed a program wide in scope and ambition.

The audience was quickly won by the rich tone extracted from the players by Thiede, a former child violin prodigy from Scranton, Pa., who for ten years was first violinist under Leopold Stokowski in the Philadelphia Orchestra.

The orchestra was founded, Thiede said, to give women "an equal opportunity to be heard in a field in which they are naturally gifted."

Most of the women are professional musicians, teachers, students, or wives of Boston Symphony players.

Transcript Jan 16

A Conductor Talks

Nicolai Malko, Guest Conductor with Our Symphony, Divulges Some Personal Notes

"Audiences must notice nothing of what goes on in the kitchen," said Nicolai Malko. "None of the messy work of rehearsals should be apparent in the finished production. And conversely, the rehearsal should never be like a performance. For if it is, there is danger that the real performance will seem a repetition, a mere reproduction, no matter how good, of something even better that has gone before. This is particularly true when rehearsal and performance take place on the same day."

Mr. Malko, the Ukrainian conductor who has arrived to direct three week-end concerts of the Boston Symphony Orchestra this week, grinned amiably through his glasses, as we sat in his hotel yesterday afternoon hearing his enthusiastic explanations of why he enjoys his job, what he believes a conductor must do and stories of his great idols among the conductors of the past. Since he left Russia, some 10 years ago, he has had a wide experience of European orchestras and conductors. He has learned to tame the temperament of Italian players as well as how to manage the imperturbable British calm.

"You must have to speak a great many languages, since you conduct in so many countries," we asked.

"Not at all," he replied in his fluent Russian-English. "Languages are just a hindrance. Too much talk gets you nowhere with an orchestra. It is much better to sing, no matter how badly you croak. Of course, now and then there is something which has to be explained with words. For that, I speak four languages—all badly." He laughed

Born in the Ukraine, Mr. Malko studied first in Odessa, then history and philology at the University in Petersburg, while continuing his music studies at the Petersburg Conservatory under Rimsky-Korsakoff, Glasounoff, Ljadoff and Tcherepnine. As a pupil of the conservatory he was invited to conduct ballet at the Maryinsky Theater, where he worked with Michael Fokine, Pavlowa and Nijinski. After his first season there he went to Munich to study conducting under Felix Mottl, then the chief of the Munich Opera and of the Wagner-Mozart festivals.

Returning to Petersburg he conducted ballet and opera for 10 seasons, at the same time giving symphony concerts in the principal Russian cities. In 1928 he conducted for the first time in Vienna, then in all the other important music centers of western Europe, including London, Berlin, etc., and for the last 11 years every season in Copenhagen and Scandinavian centers.

Mr. Malko's work as a pedagogue, which had started in Russia where he founded conducting classes in Moscow, Leningrad, Kharkow and Kieff, was continued until recent seasons at the Mozarteum at Salzburg and last summer at Mills College, Oakland, Calif.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 17 1940

WORDS About Music And Musicians

Nikolai Malko will conduct the 12th program of the Boston Symphony Orchestra Friday afternoon and Saturday evening this week in Symphony Hall, Boston.

Two compositions will be performed for the first time at these concerts, Rossini's Overture to "La Gazza Ladra" and Reger's Variations and Fugue on a Theme by Mozart, Op. 132. Also to be played are Shostakovitch's Symphony No. 1, Op. 10, and Tschaikowsky's Italian Capriccio, Op. 45.

THIS CLIPPING FROM
PORTSMOUTH, VA.
STAR

JAN 16 1940

Dorothy Maynor Returns to Home Town Jan. 26th

Not even the great Marian Anderson has been in such demand as guest soloist with the nation's finest symphony orchestras as is Dorothy Maynor, who returns to Norfolk, her home town, for a recital on Friday night, January 26. Reserved and unreserved seats are available for white patrons.

Already she has sung with the Boston Symphony Orchestra, with which she made recordings, and it has just been announced that she will be guest star with the New Year Philharmonic Orchestra on January 16 and with the Philadelphia Symphony Orchestra on March 23 and 25.

It was the Boston Symphony's great conductor, Dr. Serge Kousevitzky, who gave the nation its first autoritative prediction that Miss Maynor would promptly gain ranking as one of the great soloists, when he said last August, after hearing her in a private appearance at the Berkshire Music Festival in New England, that she is a "native Kirsten Flagstead."

When she made her professional debut before an overflow audience at New York's Town Hall on November 19, critics backed up Dr. Koussevitzky's appraisal with comments that she was "phenomenal," "great," "amazing," and possessor of 'as fine a voice as can be heard today.'

Tickets may be purchased in advance at the Journal and Guide, Hall Optical Company, Levy Page Music Company and Northrop Sports Shop.

THIS CLIPPING FROM
NORFOLK, VA.
LEDGER DISPATCH

JAN 17 1940

Advance Seat Sale Is Brisk

Dorothy Maynor to Sing Here January 26th

Nowadays singers are usually classified as to vocal type. It is not often that one hears of the musical versatility and vocal range which distinguished singers of the so-called "golden age of song," some 30 years ago.

But in Dorothy Maynor, sensational young Negro soprano, who will sing at the Auditorium here for the benefit of the Norfolk Community Hospital on January 26, the public will hear once again a singer of great vocal range, who is equally at home in the deep tonal beauties of Negro spirituals, in German lieder, and coloratura and dramatic arias.

The demand for reserved seats has been so great that the sponsoring committee for the recital put in a rush order for reserved tickets Saturday and delivered them Monday to the several stores which are handling advance sales, and within a few hours hundreds had been purchased, along with general admission tickets. Advance sales are continuing briskly.

Provisions have also been made for handling mail orders. Such orders should be addressed to Dept D-M, Box 208, Norfolk, with money orders or checks made payable to the Maynor Recital Committee.

Tickets are also available at the Levy-Page Music Company, Hall Optical Company, Northrop Sports Shop and the Journal and Guide.

Ever since Dorothy Maynor's rich and lovely voice delighted an audience including Serge Koussevitsky, famous Boston Symphony Orchestra conductor, at a surprise audition last summer, it has been realized that this is a singer who follows the tradition of some of the famous singers of the past.

And Dorothy Maynor, a native of Norfolk and daughter of a well-known Methodist misister now deceased, also modestly feels that there is nothing unusual in a voice like hers, which ranges from top tones of true soprano brilliance to a deep vocal stream characteristic of her race.

As with all reverent and serious musicians, it is the music which counts with Dorothy Maynor, not the performer.

THIS CLIPPING FROM
XENIA, O.
GAZETTE

JAN 16 1940

ABRAM CHASINS ON ANTIOCH SERIES OF CONCERTS JAN. 22

Pianist And Composer Will Be Presented At Opera House

Abram Chasins, internationally known young American pianist and composer, will give the third concert in the Antioch College Concert Series January 22 at 8:30, in the Yellow Springs Opera House.

Popularly known for his weekly lecture-recitals over the radio in past years, Chasins was also for a time the youngest member of the faculty at the Curtis Institute of Music, and has been piano soloist with such organizations as the Philadelphia, New York Philharmonic, and Boston Symphony Orchestras.

The program for the Antioch College concert ranges from Bach's "Fantasy and Fugue in G Minor" to "The Swan" of Saint-Saens. Three Brahms rhapsodies, a Chopin group, and compositions by Rachmaninoff and Stravinsky are also included in the program.

Chasins will also play his own "Fantasy on Two Themes from 'Schwanda'," and his arrangement of a Gluck melody. His compositions have been performed by such eminent conductors as Toscanini, Stokowski, and Barbirolli.

Admission to the concert is $1.00 or by season ticket.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 17 1940

SYMPHONY PROGRAM

Josef Hofmann will play the Schumann piano concerto in A minor, Op. 54, with the Boston Symphony Orchestra in Metropolitan Theatre on Tuesday night. Richard Burgin will conduct.

The program:

Moussorgsky ....
"Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Schumann ....
Concerto for Pianoforte in A minor, Op. 54

Prokofieff ....
.."Classical" Symphony, Op. 10
I. Allegro
II. Larghetto
III. Gavotte
IV. Finale.

Strauss ....
"Don Juan," Symphonic Poem (after Lenau)

Poot .... Ouverture Joyeuse

165

THIS CLIPPING FROM
LEWISTON, ME.
JOURNAL

JAN 17 1940

Chamber Music Concerts Bowdoin; Other Music News

Changes in Bowdoin Concert Dates

Two changes have been made in dates in the Bowdoin College concert course, Brunswick. The Curtis String Quartet, with Prof. Frederic Tillotson of the Bowdoin College Music Department, will give their concert in Memorial Hall, Jan. 18, 8.15 p.m. instead of Jan. 19, as previously announced. The concert by Norbert Lauga, violinist, and Prof Frederic Tillotson, will be Feb. 6, also in Memorial hall. Both will be programs of chamber music, and both will be open to the public with no admission charge.

Curtis String Quartet

Those who listened to the inspiring concert given by the Curtis String Quartet of Philadelphia, at Bowdoin College last spring, will rejoice at the opportunity to hear them again. Their programs are the best in chamber music. The program for the Bowdoin concert will consist of the following numbers:

Quartet in E minor (From my Life) by Smetana, movements Allegro vivo appasionata, Allegro moderato a la Polka, Largo sostenuto and Vivace; Concert Etude by Sinigaglia; Quintet for Pianoforte and Strings by Schumann, Allegro Brillante, In modo d'una Marcia un poco largamente, Scherzo: Molto vivace and Allegro ma non troppo movements.

The personnel of the quartet is: Jascha Brodsky, violin; Max Aronoff, Viola; Charles Jaffe, violin; Orlando Cole, cello.

Frederic Tillotson, pianist, will be the assisting artist.

All concert-goers know the nature of chamber music, but not so many know where it got its name.

In the era which originated chamber music, the days of the Frankish kings, the word "chamber" was used to designate the room in the royal palace where the monarch kept his private possessions. Only members of the royal family were permitted to foregather in this room, and here occurred the musical entertainment of the king and his family. At first, only noblemen were allowed the privilege of playing at these concerts, but even after the prerogative of performance was given to those of lesser rank, the recitals could take place nowhere but in the innermost apartments of the palace.

The musicians were regarded as servants in the royal household, occupying a position similar to court officer or chapelmaster. Even Papa Haydn, who in the service of Prince Esterhazy of Hungary, developed the string quartet to its modern perfection, was required to appear every morning in the Prince's ante-rooms to receive his instructions and explain his plans for the evening's concert.

Mrs. Bok, Patroness

The generosity of Mrs. Elizabeth Sprague Coolidge, who has established the Temple of Chamber Music at Pittsfield, Mass., has benefited such noted ensembles as the Kolisch and Kneisel Quartets while Mrs. Edward Bok, daughter of the late publisher of the Saturday Evening Post and Ladies Home Journal who has her summer home in Camden is the patroness of the Curtis Ensemble, named for the Curtis Institute, of which she is founder and president and where the four virtuosi were first organized as a Quartet eleven years ago. In addition to providing the Quartet with a set of priceless instruments (including two Stradivarius violins, a rare Amati viola that is one of only two of its kind in existence, and a Domenico Montagnana cello) Mrs. Bok has placed at the artists' disposal a beautiful colonial mansion at Rockport, where they summer with their families and have their own Curtis String Quartet hall, a transformed boat barn in which they give an annual summer chamber music festivl attracting visitors from 48 States.

* * *

Lauga-Tillotson Concert

Norbert Lauga, who is giving the joint chamber music program with Prof. Tillotson, was a prize member of the Music Conservatory in Paris, one of the first violinists of the ~~Boston Symphony~~ orchestra, and a first violinist with the Chardon String Quintet. This will be his first appearance in Brunswick. They will play, at this concert, three sonatas for piano and violin. The rarely-played E flat major sonata of Bach which contains the interesting cembalo solo as a third movement, will be the first. The second will be by Emesco and the third a sonata by Cesar Franck.

* * *

Maine Trustees of N. E. Conservatory

Maine has two members on the board of trustees of the New England Conservatory of Music in Boston. They are Charles T. Burnett of Brunswick, elected at the last annual meeting, and Mrs. Guy P. Gannett of Portland.

* * *

First Concert of Women's Symphony Concert of Boston

The Women's Symphony orchestra of Boston, which constitutes the active membership of the Women's Symphony Society of Boston and includes six Maine women in its personnel, gave its first concert Jan. 16.

* * *

The orchestra proposes to present symphony numbers not often heard in Boston and to give especial attention to the compositions of American women. At this first concert, Miss Mabel Daniels, well-known Boston composer, was honored by the playing of her "Deep Forest." Other compositions were "The Ocean" Symphony No. 1 in C Major, by Rubenstein, and Haydn's "Concerto in D Major for Violoncello and Orchestra." Karl Zeise of the Boston Symphony, whose wife, Marybelle Fulton Zeise plays bass in the Women's Symphony, was the featured soloist.

Scloists to be presented at the next concert are Margaret Starr McLain, member of the faculty of Boston University; Mariam Burroughs, three times winner of the State Federation of Music Clubs prize; and Howard Coding, head of the piano department at the New England Conservatory of Music.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

JAN 17 1940

Drops Incognito

IGOR STRAVINSKY

Arriving here two weeks before his scheduled guest appearances as conductor with the Pittsburgh Symphony Orchestra, Mr. Stravinsky originally meant to remain incognito, found he couldn't—and finally held a press conference.

Cadman, Stravinsky Added To Composers Here Recently

Russian Says He Is Here for Rest and Work While Former Pittsburgher Tells of New Symphony

Pittsburgh had two composers as guests yesterday—and each reciprocated for the hospitality by holding a press conference.

They were Dr. Charles Wakefield Cadman, who has written a realistic symphony about Pittsburgh steel mills that has everything but the smoke, and Igor Fedorovitch Stravinsky, who had meant to come incognito but couldn't. Born in Johnstown, Pa., Dr. Cadman was long a resident of Pittsburgh and composed much of his early work here.

Dr. Cadman and Mr. Stravinsky are the latest of a long list of composers who have made Pittsburgh a musical mecca this season. The others were Roy Harris, Rachmaninoff, Oscar Levant, Howard Hanson, Randall Thompson and Morton Gould.

Mr. Stravinsky grudgingly held his soiree for newsmen after protesting he had come here to rest and work on his latest symphony.

He will remain here until he has finished conducting the Pittsburgh Symphony Orchestra in two all-Stravinsky programs January 26 and 28.

Mr. Stravinsky, a native Russian, tries to speak English, prefers French and seldom uses his own language except when conversing with Serge ~~Koussevitzky~~. He even swears in French.

"It's politer," explained Mr. Stravinsky's interpreter.

The composer was asked the usual question about what he thought of jazz. That is tantamount to asking a politician his opinion of the state of the nation or a movie star her opinion of Hollywood.

Mr. Stravinsky acted as if he had heard that one before and had the answer all ready.

"I, too, have been a jazz composer," he expounded. "When I was in Switzerland, I wrote a piece called 'Ragtime'—mainly because I liked that type of American jazz."

He had opinions on such divergent subjects as Nijinsky's madness (Mr. Stravinsky wrote his "Firebird" for Diaghileff's Russian ballet), Hollywood's skies, American drug stores and Zorina.

Mr. Cadman, who held a press conference earlier in the day at Mayor Scully's office, told reporters his three-movement symphony, "Pennsylvania," will have its premiere in Hollywood March 6.

To get the sound of Pittsburgh's mills into the music, he revealed, he has added a new instrument to the percussion section. It is a large steel plate.

"It's needed because the sound of steel can't be imitated," he said.

He didn't say whether he'd get a mill hand to play it.

THIS CLIPPING FROM
GLOVERSVILLE, N. Y.
HERALD

THIS CLIPPING FROM
CINCINNATI, OHIO
POST

JAN 18 1940

QUESTION BOX

You can get an answer to any answerable question of fact or information by writing to The Cincinnati Post's Washington Bureau, 1013 Thirteenth street, Washington, D. C., inclosing 3 cents in stamps or coins. Please do not use postal cards.

Q: Which is the oldest, the Boston Symphony, the Philadelphia Orchestra or the New York Philharmonic? A: New York Philharmonic, 1842; Boston Symphony second, 1881, and Philadelphia Orchestra third, 1900.

NEWS OF MUSIC

Transcript Jan 17

Applications for admission to the Berkshire Music Center, the summer music school at "Tanglewood," directed by Serge Koussevitzky and sponsored by the Boston Symphony Orchestra, are already coming in at such a rate that the quota of students the Music Center can accommodate may be filled before May. May and June are usually the principal months for registering in summer schools.

Though the exact figure has not yet been determined, Symphony Hall officials estimate that the Academy (the division for less-advanced students) cannot accommodate more than 250 and the Institute for Advanced Study will be restricted to approximately 60.

Two weeks ago there were 61 applications. Today there are 111, and the detailed application blanks indicate that students of the highest class and finest preliminary training have been attracted.

Trout in Song and Quintet

The complete program for the second concert of the Youth Chamber Music Series which takes place on Wednesday afternoon, Feb. 14, at 4, includes Schubert's "Trout" Quintet, in which Frank Glazer will take the piano part. Before the performance of the Quintet, Cleora Wold, soprano, will sing Schubert's song, "The Trout," from which the Quintet has its name and several of its themes. Bach's Fifth Brandenburg Concerto will be played by a selected group from the New England Intercollegiate Orchestra and Frank Glazer, under the direction of Wheeler Beckett. A Bouree and Minuet by Johann Adolph Hasse and a Mozart Divertimento, played by a wind quartet from the same orchestra, complete the list.

Symphony Programs

For the first time in a number of years, Josef Hofmann will be the soloist at the concerts of the Boston Symphony Orchestra. He will appear Friday afternoon and Saturday evening, Jan. 26 and 27, in Symphony Hall, when Richard Burgin will conduct. The program will open with the Ouverture Joyeuse by Marcel Poot, the Belgian composer. Mr Hofmann will be heard in the Piano Concerto of Schumann, in A minor. The second part of the program will consist of the first performance here of the orchestration which Arnold Schoenberg has made of the Quartet by Brahms, in G minor, Op. 25. The Quartet, written for piano and strings, has been arranged by Schoenberg for full orchestra.

At the third pair of concerts of the Monday-Tuesday series by the Boston Symphony Orchestra to be given in Symphony Hall on Monday evening and Tuesday afternoon, Jan. 29 and 30, Albert Spalding will appear as soloist in the Violin Concerto of Brahms in D major. Richard Burgin, who will conduct the concert, will present Mozart's Overture to "The Marriage of Figaro"; Prokofieff's "Classical" Symphony; Strauss's tone poem, "Don Juan"; and "Batuque" by Fernandez, the South American composer.

The Boston Civic Symphony Orchestra, Joseph Wagner, conductor, will give a concert in Jordan Hall Thursday evening, Jan. 25, presenting Harold Morris in Beethoven's "Emperor" Concerto, works of Weber, Paul Allen, Bainbridge Crist, Rubinstein, Borodin and Tchaikovsky.

Deems Taylor's new book, "The Well-Tempered Listener" will be published on Jan. 25 by Simon and Schuster. . . . Amateur playing of the recorder has become so popular that Schirmer has just issued a nine-page catalogue of "New Music for Recorders" for solo and all imaginable combinations of the instrument. . . . Mobley Lushanya, American Indian soprano who has sung extensively in opera and concert in Europe, will give her first New York recital at Town Hall next Sunday. . . . Box-office sales for Percy Grainger's Jordan Hall recital this Saturday are the largest for a single recital in that hall so far this season, but there are still one or two seats left.

Tonight: Adolf Busch, violinist; Rudolf Serkin, pianist; Jordan Hall, 8.30.

Tomorrow: Boston Symphony Orchestra, Nicolai Malko conducting, Sanders Theater, Cambridge, 8.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

JAN 17 1940

EXPANSION OF AN IDEA

Doubtless in the hope of winning that mythical title of the American Salzburg, the Berkshire Music center at Tanglewood, summer home of the Boston Symphony orchestra, is amplifying its program ~~to include~~ a summer school of music. For several years since the estate Tanglewood was presented to the symphony, Tanglewood has been famous as the home of the Berkshire Symphonic festival. Now the program is being extended to provide a full summer school of music under the direction of Serge Koussevitzky.

The growth and development of Tanglewood is a living illustration of what can be done with an unusual idea. It might form a pattern for the development of other musical centers in America, perhaps not as ambitious as Tanglewood, but still possessed of infinite possibilities of bringing more and better music to the people, and of expanding the musical life of communities and providing more facilities for study and performance.

What has been done at Tanglewood probably could be done to some extent at least in Dutchess county. State officials who have the keeping of the Mills Memorial park at Staatsburg in their care, have the germ of an idea for the creation of a musical center for Dutchess county at Staatsburg. Probably with the passage of time, proper sponsorship, and intelligent development, a musical center could be created at Staatsburg patterned after the Tanglewood ideal. Dutchess county is rich in vast estates which would lend themselves to similar development.

Creation of a summer musical center for Dutchess county well might be the focal point for a union of the efforts of such bodies as the Dutchess County Musical association, the Dutchess County Philharmonic society, Vassar college and the public schools, together with such patrons as music usually attracts in this area.

Since it has been done with such conspicuous success at Tanglewood, why wouldn't a similar venture succeed in Dutchess?

165

THIS CLIPPING FROM
LEWISTON, ME.
JOURNAL

JAN 17 1940

Chamber Music Concerts Bowdoin; Other Music News

Changes in Bowdoin Concert Dates

Two changes have been made in dates in the Bowdoin College concert course, Brunswick. The Curtis String Quartet, with Prof. Frederic Tillotson of the Bowdoin College Music Department, will give their concert in Memorial Hall, Jan. 18, 8.15 p.m. instead of Jan. 19, as previously announced. The concert by Norbert Lauga, violinist, and Prof Frederic Tillotson, will be Feb. 6, also in Memorial hall. Both will be programs of chamber music, and both will be open to the public with no admission charge.

Curtis String Quartet

Those who listened to the inspiring concert given by the Curtis String Quartet of Philadelphia, at Bowdoin College last spring, will rejoice at the opportunity to hear them again. Their programs are the best in chamber music. The program for the Bowdoin concert will consist of the following numbers:

Quartet in E minor (From my Life) by Smetana, movements Allegro vivo appasionata, Allegro moderato a la Polka, Largo sostenuto and Vivace; Concert Etude by Sinigaglia; Quintet for Pianoforte and Strings by Schumann, Allegro Brillante, In modo d'una Marcia un poco largamente, Scherzo; Molto vivace and Allegro ma non troppo movements.

The personnel of the quartet is: Jascha Brodsky, violin; Max Aronoff, Viola; Charles Jaffe, violin; Orlando Cole, cello.

Frederic Tillotson, pianist, will be the assisting artist.

All concert-goers know the nature of chamber music, but not so many know where it got its name.

In the era which originated chamber music, the days of the Frankish kings, the word "chamber" was used to designate the room in the royal palace where the monarch kept his private possessions. Only members of the royal family were permitted to foregather in this room, and here occurred the musical entertainment of the king and his family. At first, only noblemen were allowed the privilege of playing at these concerts, but even after the prerogative of performance was given to those of lesser rank, the recitals could take place nowhere but in the innermost apartments of the palace.

The musicians were regarded as servants in the royal household, occupying a position similar to court officer or chapelmaster. Even Papa Haydn, who in the service of Prince Esterhazy of Hungary, developed the string quartet to its modern perfection, was required to appear every morning in the Prince's ante-rooms to receive his instructions and explain his plans for the evening's concert.

Mrs. Bok, Patroness

The generosity of Mrs. Elizabeth Sprague Coolidge, who has established the Temple of Chamber Music at Pittsfield, Mass., has benefited such noted ensembles as the Kolisch and Kneisel Quartets while Mrs. Edward Bok, daughter of the late publisher of the Saturday Evening Post and Ladies Home Journal who has her summer home in Camden is the patroness of the Curtis Ensemble, named for the Curtis Institute, of which she is founder and president and where the four virtuosi were first organized as a Quartet eleven years ago. In addition to providing the Quartet with a set of priceless instruments (including two Stradivarius violins, a rare Amati viola that is one of only two of its kind in existence, and a Domenico Montagnana cello) Mrs. Bok has placed at the artists' disposal a beautiful colonial mansion at Rockport, where they summer with their families and have their own Curtis String Quartet hall, a transformed boat barn in which they give an annual summer chamber music festivl attracting visitors from 48 States.

* * *

Lauga-Tillotson Concert

Norbert Lauga, who is giving the joint chamber music program with Prof. Tillotson, was a prize member of the Music Conservatory in Paris, one of the first violinists of the ~~Boston Symphony~~ orchestra, and a first violinist with the Chardon String Quintet. This will be his first appearance in Brunswick. They will play, at this concert, three sonatas for piano and violin. The rarely-played E flat major sonata of Bach which contains the interesting cembalo solo as a third movement, will be the first. The second will be by Emesco and the third a sonata by Cesar Franck.

* * *

Maine Trustees of N. E. Conservatory

Maine has two members on the board of trustees of the New England Conservatory of Music in Boston. They are Charles T. Burnett of Brunswick, elected at the last annual meeting, and Mrs. Guy P. Gannett of Portland.

* * *

First Concert of Women's Symphony Concert of Boston

The Women's Symphony orchestra of Boston, which constitutes the active membership of the Women's Symphony Society of Boston and includes six Maine women in its personnel, gave its first concert Jan. 16.

* * *

The orchestra proposes to present symphony numbers not often heard in Boston and to give especial attention to the compositions of American women. At this first concert, Miss Mabel Daniels, well-known Boston composer, was honored by the playing of her "Deep Forest." Other compositions were "The Ocean" Symphony No. 1 in C Major, by Rubenstein, and Haydn's "Concerto in D Major for Violoncello and Orchestra." Karl Zeise of the Boston Symphony, whose wife, Marybelle Fulton Zeise plays bass in the Women's Symphony, was the featured soloist.

Scloists to be presented at the next concert are Margaret Starr McLain, member of the faculty of Boston University; Mariam Burroughs, three times winner of the State Federation of Music Clubs prize; and Howard Coding, head of the piano department at the New England Conservatory of Music.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

JAN 17 1940

Drops Incognito

IGOR STRAVINSKY

Arriving here two weeks before his scheduled guest appearances as conductor with the Pittsburgh Symphony Orchestra, Mr. Stravinsky originally meant to remain incognito, found he couldn't—and finally held a press conference.

Cadman, Stravinsky Added To Composers Here Recently

Russian Says He Is Here for Rest and Work While Former Pittsburgher Tells of New Symphony

Pittsburgh had two composers as guests yesterday—and each reciprocated for the hospitality by holding a press conference.

They were Dr. Charles Wakefield Cadman, who has written a realistic symphony about Pittsburgh steel mills that has everything but the smoke, and Igor Fedorovitch Stravinsky, who had meant to come incognito but couldn't. Born in Johnstown, Pa., Dr. Cadman was long a resident of Pittsburgh and composed much of his early work here.

Dr. Cadman and Mr. Stravinsky are the latest of a long list of composers who have made Pittsburgh a musical mecca this season. The others were Roy Harris, Rachmaninoff, Oscar Levant, Howard Hanson, Randall Thompson and Morton Gould.

Mr. Stravinsky grudgingly held his soiree for newsmen after protesting he had come here to rest and work on his latest symphony.

He will remain here until he has finished conducting the Pittsburgh Symphony Orchestra in two all-Stravinsky programs January 26 and 28.

Mr. Stravinsky, a native Russian, tries to speak English, prefers French and seldom uses his own language except when conversing with Serge ~~Koussevitzky~~. He even swears in French.

"It's politer," explained Mr. Stravinsky's interpreter.

The composer was asked the usual question about what he thought of jazz. That is tantamount to asking a politician his opinion of the state of the nation or a movie star her opinion of Hollywood.

Mr. Stravinsky acted as if he had heard that one before and had the answer all ready.

"I, too, have been a jazz composer," he expounded. "When I was in Switzerland, I wrote a piece called 'Ragtime'—mainly because I liked that type of American jazz."

He had opinions on such divergent subjects as Nijinsky's madness (Mr. Stravinsky wrote his "Firebird" for Diaghileff's Russian ballet), Hollywood's skies, American drug stores and Zorina.

Mr. Cadman, who held a press conference earlier in the day at Mayor Scully's office, told reporters his three-movement symphony, "Pennsylvania," will have its premiere in Hollywood March 6.

To get the sound of Pittsburgh's mills into the music, he revealed, he has added a new instrument to the percussion section. It is a large steel plate.

"It's needed because the sound of steel can't be imitated," he said.

He didn't say whether he'd get a mill hand to play it.

THIS CLIPPING FROM
GLOVERSVILLE, N. Y.
HERALD

THIS CLIPPING FROM
CINCINNATI, OHIO
POST

JAN 18 1940

QUESTION BOX

You can get an answer to any answerable question of fact or information by writing to The Cincinnati Post's Washington Bureau, 1013 Thirteenth street, Washington, D. C., inclosing 3 cents in stamps or coins. Please do not use postal cards.

Q: Which is the oldest, the Boston Symphony, the Philadelphia Orchestra or the New York Philharmonic? A: New York Philharmonic, 1842; Boston Symphony second, 1881, and Philadelphia Orchestra third, 1900.

NEWS OF MUSIC

Transcript Jan 17

Applications for admission to the Berkshire Music Center, the summer music school at "Tanglewood," directed by Serge Koussevitzky and sponsored by the Boston Symphony Orchestra, are already coming in at such a rate that the quota of students the Music Center can accommodate may be filled before May. May and June are usually the principal months for registering in summer schools.

Though the exact figure has not yet been determined, Symphony Hall officials estimate that the Academy (the division for less-advanced students) cannot accommodate more than 250 and the Institute for Advanced Study will be restricted to approximately 60.

Two weeks ago there were 61 applications. Today there are 111, and the detailed application blanks indicate that students of the highest class and finest preliminary training have been attracted.

Trout in Song and Quintet

The complete program for the second concert of the Youth Chamber Music Series which takes place on Wednesday afternoon, Feb. 14, at 4, includes Schubert's "Trout" Quintet, in which Frank Glazer will take the piano part. Before the performance of the Quintet, Cleora Wold, soprano, will sing Schubert's song, "The Trout," from which the Quintet has its name and several of its themes. Bach's Fifth Brandenburg Concerto will be played by a selected group from the New England Intercollegiate Orchestra and Frank Glazer, under the direction of Wheeler Beckett. A Bouree and Minuet by Johann Adolph Hasse and a Mozart Divertimento, played by a wind quartet from the same orchestra, complete the list.

Symphony Programs

For the first time in a number of years, Josef Hofmann will be the soloist at the concerts of the Boston Symphony Orchestra. He will appear Friday afternoon and Saturday evening, Jan. 26 and 27, in Symphony Hall, when Richard Burgin will conduct. The program will open with the Ouverture Joyeuse by Marcel Poot, the Belgian composer. Mr Hofmann will be heard in the Piano Concerto of Schumann, in A minor. The second part of the program will consist of the first performance here of the orchestration which Arnold Schoenberg has made of the Quartet by Brahms, in G minor, Op. 25. The Quartet, written for piano and strings, has been arranged by Schoenberg for full orchestra.

At the third pair of concerts of the Monday-Tuesday series by the Boston Symphony Orchestra to be given in Symphony Hall on Monday evening and Tuesday afternoon, Jan. 29 and 30, Albert Spalding will appear as soloist in the Violin Concerto of Brahms in D major. Richard Burgin, who will conduct the concert, will present Mozart's Overture to "The Marriage of Figaro"; Prokofieff's "Classical" Symphony; Strauss's tone poem, "Don Juan"; and "Batuque" by Fernandez, the South American composer.

The Boston Civic Symphony Orchestra, Joseph Wagner, conductor, will give a concert in Jordan Hall Thursday evening, Jan. 25, presenting Harold Morris in Beethoven's "Emperor" Concerto, works of Weber, Paul Allen, Bainbridge Crist, Rubinstein, Borodin and Tchaikovsky.

Deems Taylor's new book, "The Well-Tempered Listener" will be published on Jan. 25 by Simon and Schuster. . . . Amateur playing of the recorder has become so popular that Schirmer has just issued a nine-page catalogue of "New Music for Recorders" for solo and all imaginable combinations of the instrument. . . . Mobley Lushanya, American Indian soprano who has sung extensively in opera and concert in Europe, will give her first New York recital at Town Hall next Sunday. . . . Box-office sales for Percy Grainger's Jordan Hall recital this Saturday are the largest for a single recital in that hall so far this season, but there are still one or two seats left.

Tonight: Adolf Busch, violinist; Rudolf Serkin, pianist; Jordan Hall, 8.30.

Tomorrow: Boston Symphony Orchestra, Nicolai Malko conducting, Sanders Theater, Cambridge, 8.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

JAN 17 1940

EXPANSION OF AN IDEA

Doubtless in the hope of winning that mythical title of the American Salzburg, the Berkshire Music center at Tanglewood, summer home of the Boston Symphony orchestra, is amplifying its program ~~to in~~clude a summer school of music. For several years since the estate Tanglewood was presented to the symphony, Tanglewood has been famous as the home of the Berkshire Symphonic festival. Now the program is being extended to provide a full summer school of music under the direction of Serge Koussevitzky.

The growth and development of Tanglewood is a living illustration of what can be done with an unusual idea. It might form a pattern for the development of other musical centers in America, perhaps not as ambitious as Tanglewood, but still possessed of infinite possibilities of bringing more and better music to the people, and of expanding the musical life of communities and providing more facilities for study and performance.

What has been done at Tanglewood probably could be done to some extent at least in Dutchess county. State officials who have the keeping of the Mills Memorial park at Staatsburg in their care, have the germ of an idea for the creation of a musical center for Dutchess county at Staatsburg. Probably with the passage of time, proper sponsorship, and intelligent development, a musical center could be created at Staatsburg patterned after the Tanglewood ideal. Dutchess county is rich in vast estates which would lend themselves to similar development.

Creation of a summer musical center for Dutchess county well might be the focal point for a union of the efforts of such bodies as the Dutchess County Musical association, the Dutchess County Philharmonic society, Vassar college and the public schools, together with such patrons as music usually attracts in this area.

Since it has been done with such conspicuous success at Tanglewood, why wouldn't a similar venture succeed in Dutchess?

FILMED AS BOUND

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, JANUARY 18, 1940

Malko Guest Conductor for Symphony—A Play About Wilkes Booth

Novelties New and Old For Program

By Alfred H. Meyer

In all probability no crime of violence will be committed or projected at the Symphony concerts of Friday or Saturday. Yet the opening number on the program for these concerts, Rossini's overture to his opera, "La Gazza Ladra," by the unconventional device with which it begins once caused a young man with a stiletto to seek out the composer with fixed purpose. That device was nothing more nor less than antiphonal snare drum rolls. From one side of the orchestra a drum had a measure's roll, fortissimo; from the other side of the orchestra another drum answered, pianissimo; then both joined together for a third measure. And if there is any moral to all this, it is that a century and a quarter ago the now harmless Rossini was in some quarters held to be a dangerous radical!

For these concerts the guest conductor, Nikolai Malko, has arranged a program of new and old novelties. The above-named overture has not been heard at these concerts. Reger's Variations on a Theme by Mozart are also new to Boston. Tchaikovsky's "Italian Capriccio" has not been programmed for a generation. And Shostakovitch's First Symphony has not appeared often enough to be familiar.

Nikolai Malko, Russian conductor, for the last 10 years resident at Copenhagen, Denmark, is one of the conductors of the Danish State Radio Orchestra. He was a pupil of Rimsky-Korsakoff, Glazounoff, Liadoff, and Felix Mottl. Before the Revolution he was conductor of the State Opera at St. Petersburg. From the time of the Revolution until his appointment at Copenhagen, he served variously at teaching and conducting in Leningrad and Moscow. He has toured extensively in Europe and South America. He will conduct this week's concerts in Boston and Cambridge.

* * *

But to return to Rossini's "La Gazza Ladra." The opera appears to have been a great favorite for at least a half century after its premiere at La Scala in 1817. It was performed in both the composer's Italian form and in French as "La Pie Voleuse"—which was also the play on which its plot was founded.

"La Gazza Ladra" or "La Pie Voleuse" or "The Thieving Magpie" is the story of a servant girl who, by circumstantial evidence, has been convicted of stealing a silver spoon. She is sentenced to the scaffold. But, plausibly or not, as she is being led to the execution—someone observes a magpie on its nest—with the silver spoon protruding from the nest. And, of course, all ends happily.

Rossini liked the plot and took great pains with his score. Francis Toye, his biographer, considers the overture his best, except only the overture to "William Tell." The innovation of the drum rolls, which brought thoughts of violence to the mind of one young purist, was probably one cause of the overture's great success with a novelty-loving public.

The drum rolls lead at once into a broad, march-like introduction. More drum rolls usher in the transitional chords which lead to the main body of the overture. The principal theme is taken from a duet in the third act. It is marked by triplet figures in lilting rhythm. This duet must have enjoyed great popularity in its day, for lexicons and catalogues show not only that it was much sung but that it was also much transcribed.

After the appearance of this theme, a Rossinian crescendo leads to a more lyric, waltz-like second theme. Another crescendo brings recapitulation—and at least the externals of a sonata-allegro have been brought forth.

* * *

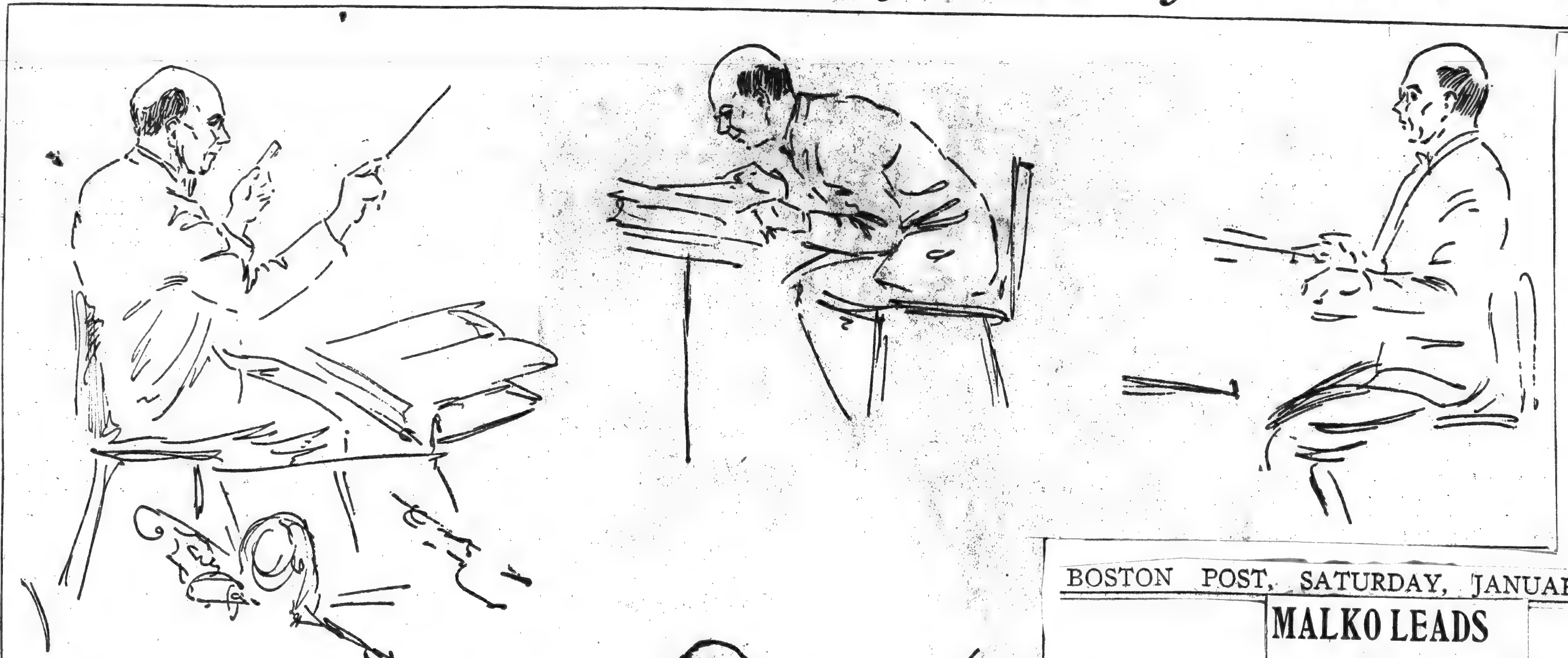
It is a far cry from Rossini's gay little overture to Max Reger's complex, monumental Variations, Opus 132, of 1914. The theme is from Mozart's Sonata in A major, of 1779, the theme on which Mozart himself wrote a set of six pleasant variations as first movement of his sonata. Reger states the theme, with varying orchestration, in its original form. He restates it in his first variation in woodwinds, with arpeggio embroideries in strings and trill figures in flutes.

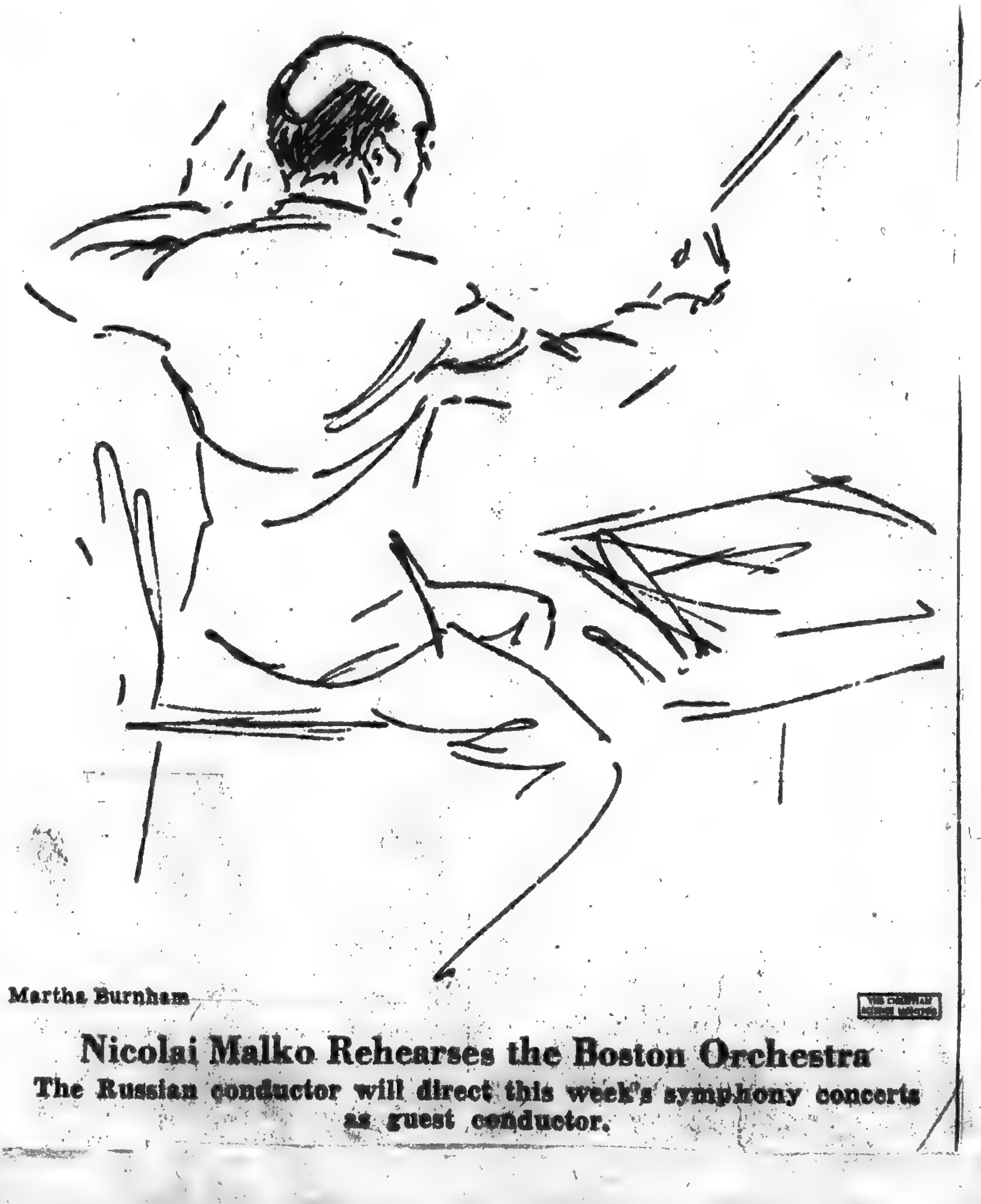
The second variation brings an inversion of the theme, in oboe and strings, in an agitated rhythm and with somewhat similar ornamentation. The third variation, pianissimo, introduces a much plainer rhythm (two-four, A minor) with the theme, in even notes, in strings. Reger here uses a favorite device in contrasting muted strings with unmuted strings.

The fourth variation is in sharp contrast to the third. It is highly vivacious, and appears to be primarily a harmonic variation in a rapid, galloping rhythm. The fifth variation, still in minor, sped up to Presto, is a scherzo-like development of the three-note motive with which the theme begins.

The sixth variation is similar to the third in its melodic line, being a contemplative Sostenuto or Adagietto. In the seventh variation, Andante grazioso, horns against strings treat the original theme in canonic form and with new, rich harmonies. The eighth variation, Molto sostenuto, continues the increase in expressiveness, by broadening the theme to expansive melodic lines.

A fugue serves as finale. The close relationship of its theme to that of the variations is readily discernible. Reger begins with rather plain treatment of his subject. Slowly he causes it to mount to a high climax with complex polyphony, but also complex Regerian harmony. Quiet simplicity follows, only to mount to a still greater climax at the peak of which the fugue theme is superimposed upon the variation theme, revealing the former as a counterpoint to the latter.





Martha Burnham

Nicolai Malko Rehearses the Boston Orchestra

The Russian conductor will direct this week's symphony concerts as guest conductor.

BOSTON POST, SATURDAY, JANUARY 20, 1940

MALKO LEADS SYMPHONY

Russian Gives Outstanding Readings of Scores

BY WARREN STOREY SMITH

A symphony concert—as Rhett Butler said of marriage—can be fun. This revolutionary disclosure was made at Symphony Hall yesterday afternoon when the Russian conductor, Nicolai Malko, led the Symphony Orchestra, as guest, in a programme of compositions by Rossini, Shostakovitch, Reger and Tchaikovsky.

To be sure, not all of Shostakovitch's First Symphony comes under the head of amusement or even entertainment, but not a little of it does (it is primarily a symphony of "effect"); and Reger's Variations and Fugue on a Theme of Mozart, which for some unaccountable reason have never been played here before, have their serious, their emotional side. As for Rossini's Overture to "La Gazza Ladra" (played for the first time at these concerts) and Tchaikovsky's Italian Capriccio (unheard under these particular auspices since 1904) both come frankly under the head of musical diversion.

The most stimulating guest-conductor we have heard here since Dimitri Mitropoulos, Mr. Malko has much in common with his Greek colleagues. For one thing, he is bald. For another, he conducts without a score. For yet another, he knows exactly what he wants from an orchestra and has no difficulty in getting it.

Tonally, the orchestra, particularly the woodwind and brass, was at its best yesterday. Mr. Malko has a sensitive ear, alike for the sound of the individual instruments and for their proper blending. Moreover, the clarity of his readings was extraordinary, even in the mazes of Reger's polyphony; while euphony could scarcely go farther. And what a joy to hear brass that was satisfyingly full and sonorous, yet never blatant!

165

THIS CLIPPING FROM
LEWISTON, ME.
JOURNAL

JAN 17 1940

Chamber Music Concerts Bowdoin; Other Music News

Changes in Bowdoin Concert Dates

Two changes have been made in dates in the Bowdoin College concert course, Brunswick. The Curtis String Quartet, with Prof. Frederic Tillotson of the Bowdoin College Music Department, will give their concert in Memorial Hall, Jan. 18, 8.15 p.m. instead of Jan. 19, as previously announced. The concert by Norbert Lauga, violinist, and Prof Frederic Tillotson, will be Feb. 6, also in Memorial hall. Both will be programs of chamber music, and both will be open to the public with no admission charge.

Curtis String Quartet

Those who listened to the inspiring concert given by the Curtis String Quartet of Philadelphia, at Bowdoin College last spring, will rejoice at the opportunity to hear them again. Their programs are the best in chamber music. The program for the Bowdoin concert will consist of the following numbers:

Quartet in E minor (From my Life) by Smetana, movements Allegro vivo appasionata, Allegro moderato a la Polka, Largo sostenuto and Vivace; Concert Etude by Sinigaglia; Quintet for Pianoforte and Strings by Schumann, Allegro Brillante, In modo d'una Marcia un poco largamente, Scherzo: Molto vivace and Allegro ma non troppo movements.

The personnel of the quartet is: Jascha Brodsky, violin; Max Aronoff, Viola; Charles Jaffe, violin; Orlando Cole, cello.

Frederic Tillotson, pianist, will be the assisting artist.

All concert-goers know the nature of chamber music, but not so many know where it got its name.

In the era which originated chamber music, the days of the Frankish kings, the word "chamber" was used to designate the room in the royal palace where the monarch kept his private possessions. Only members of the royal family were permitted to foregather in this room, and here occurred the musical entertainment of the king and his family. At first, only noblemen were allowed the privilege of playing at these concerts, but even after the prerogative of performance was given to those of lesser rank, the recitals could take place nowhere but in the innermost apartments of the palace.

The musicians were regarded as servants in the royal household, occupying a position similar to court officer or chapelmaster. Even Papa Haydn, who in the service of Prince Esterhazy of Hungary, developed the string quartet to its modern perfection, was required to appear every morning in the Prince's ante-rooms to receive his instructions and explain his plans for the evening's concert.

Mrs. Bok, Patroness

The generosity of Mrs. Elizabeth Sprague Coolidge, who has established the Temple of Chamber Music at Pittsfield, Mass., has benefited such noted ensembles as the Kolisch and Kneisel Quartets while Mrs. Edward Bok, daughter of the late publisher of the Saturday Evening Post and Ladies Home Journal who has her summer home in Camden is the patroness of the Curtis Ensemble, named for the Curtis Institute, of which she is founder and president and where the four virtuosi were first organized as a Quartet eleven years ago. In addition to providing the Quartet with a set of priceless instruments (including two Stradivarius violins, a rare Amati viola that is one of only two of its kind in existence, and a Domenico Montagnana cello) Mrs. Bok has placed at the artists' disposal a beautiful colonial mansion at Rockport, where they summer with their families and have their own Curtis String Quartet hall, a transformed boat barn in which they give an annual summer chamber music festivl attracting visitors from 48 States.

* * *

Lauga-Tillotson Concert

Norbert Lauga, who is giving the joint chamber music program with Prof. Tillotson, was a prize member of the Music Conservatory in Paris, one of the first violinists of the Boston Symphony orchestra, and a first violinist with the Chardon String Quintet. This will be his first appearance in Brunswick. They will play, at this concert, three sonatas for piano and violin. The rarely-played E flat major sonata of Bach which contains the interesting cembalo solo as a third movement, will be the first. The second will be by Emesco and the third a sonata by Cesar Franck.

* * *

Maine Trustees of N. E. Conservatory

Maine has two members on the board of trustees of the New England Conservatory of Music in Boston. They are Charles T. Burnett of Brunswick, elected at the last annual meeting, and Mrs. Guy P. Gannett of Portland.

* * *

First Concert of Women's Symphony Concert of Boston

The Women's Symphony orchestra of Boston, which constitutes the active membership of the Women's Symphony Society of Boston and includes six Maine women in its personnel, gave its first concert Jan. 16.

* * *

The orchestra proposes to present symphony numbers not often heard in Boston and to give especial attention to the compositions of American women. At this first concert, Miss Mabel Daniels, well-known Boston composer, was honored by the playing of her "Deep Forest." Other compositions were "The Ocean" Symphony No. 1 in C Major, by Rubenstein, and Haydn's "Concerto in D Major for Violoncello and Orchestra." Karl Zeise of the Boston Symphony, whose wife, Marybelle Fulton Zeise plays bass in the Women's Symphony, was the featured soloist.

Soloists to be presented at the next concert are Margaret Starr McLain, member of the faculty of Boston University; Mariam Burroughs, three times winner of the State Federation of Music Clubs prize; and Howard Goding, head of the piano department at the New England Conservatory of Music.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

JAN 17 1940

Drops Incognito

IGOR STRAVINSKY

Arriving here two weeks before his scheduled guest appearances as conductor with the Pittsburgh Symphony Orchestra, Mr. Stravinsky originally meant to remain incognito, found he couldn't—and finally held a press conference.

Cadman, Stravinsky Added To Composers Here Recently

Russian Says He Is Here for Rest and Work While Former Pittsburgher Tells of New Symphony

Pittsburgh had two composers as guests yesterday—and each reciprocated for the hospitality by holding a press conference.

They were Dr. Charles Wakefield Cadman, who has written a realistic symphony about Pittsburgh steel mills that has everything but the smoke, and Igor Fedorovitch Stravinsky, who had meant to come incognito but couldn't. Born in Johnstown, Pa., Dr. Cadman was long a resident of Pittsburgh and composed much of his early work here.

Dr. Cadman and Mr. Stravinsky are the latest of a long list of composers who have made Pittsburgh a musical mecca this season. The others were Roy Harris, Rachmaninoff, Oscar Levant, Howard Hanson, Randall Thompson and Morton Gould.

Mr. Stravinsky grudgingly held his soiree for newsmen after protesting he had come here to rest and work on his latest symphony.

He will remain here until he has finished conducting the Pittsburgh Symphony Orchestra in two all-Stravinsky programs January 26 and 28.

Mr. Stravinsky, a native Russian, tries to speak English, prefers French and seldom uses his own language except when conversing with Serge Koussevitzky. He even swears in French.

"It's politer," explained Mr. Stravinsky's interpreter.

The composer was asked the usual question about what he thought of jazz. That is tantamount to asking a politician his opinion of the state of the nation or a movie star her opinion of Hollywood.

Mr. Stravinsky acted as if he had heard that one before and had the answer all ready.

"I, too, have been a jazz composer," he expounded. "When I was in Switzerland, I wrote a piece called 'Ragtime'—mainly because I liked that type of American jazz."

He had opinions on such divergent subjects as Nijinsky's madness (Mr. Stravinsky wrote his "Firebird" for Diaghileff's Russian ballet), Hollywood's skies, American drug stores and Zorina.

Mr. Cadman, who held a press conference earlier in the day at Mayor Scully's office, told reporters his three-movement symphony, "Pennsylvania," will have its premiere in Hollywood March 6.

To get the sound of Pittsburgh's mills into the music, he revealed, he has added a new instrument to the percussion section. It is a large steel plate.

"It's needed because the sound of steel can't be imitated," he said.

He didn't say whether he'd get a mill hand to play it.

THIS CLIPPING FROM
GLOVERSVILLE, N. Y.
HERALD
THIS CLIPPING FROM
CINCINNATI, OHIO
POST

JAN 18 1940

QUESTION BOX

You can get an answer to any answerable question of fact or information by writing to The Cincinnati Post's Washington Bureau, 1013 Thirteenth street, Washington, D. C., inclosing 3 cents in stamps or coins. Please do not use postal cards.

Q: Which is the oldest, the Boston Symphony, the Philadelphia Orchestra or the New York Philharmonic? A: New York Philharmonic, 1842; Boston Symphony second, 1881, and Philadelphia Orchestra third, 1900.

NEWS OF MUSIC

Transcript
Jan 17

Applications for admission to the Berkshire Music Center, the summer music school at "Tanglewood," directed by Serge Koussevitzky and sponsored by the Boston Symphony Orchestra, are already coming in at such a rate that the quota of students the Music Center can accommodate may be filled before May. May and June are usually the principal months for registering in summer schools.

Though the exact figure has not yet been determined, Symphony Hall officials estimate that the Academy (the division for less-advanced students) cannot accommodate more than 250 and the Institute for Advanced Study will be restricted to approximately 60.

Two weeks ago there were 61 applications. Today there are 111, and the detailed application blanks indicate that students of the highest class and finest preliminary training have been attracted.

Trout in Song and Quintet

The complete program for the second concert of the Youth Chamber Music Series which takes place on Wednesday afternoon, Feb. 14, at 4, includes Schubert's "Trout" Quintet, in which Frank Glazer will take the piano part. Before the performance of the Quintet, Cleora Wold, soprano, will sing Schubert's song, "The Trout," from which the Quintet has its name and several of its themes. Bach's Fifth Brandenburg Concerto will be played by a selected group from the New England Intercollegiate Orchestra and Frank Glazer, under the direction of Wheeler Beckett. A Bouree and Minuet by Johann Adolph Hasse and a Mozart Divertimento, played by a wind quartet from the same orchestra, complete the list.

Symphony Programs

For the first time in a number of years, Josef Hofmann will be the soloist at the concerts of the Boston Symphony Orchestra. He will appear Friday afternoon and Saturday evening, Jan. 26 and 27, in Symphony Hall, when Richard Burgin will conduct. The program will open with the Ouverture Joyeuse by Marcel Poot, the Belgian composer. Mr Hofmann will be heard in the Piano Concerto of Schumann, in A minor. The second part of the program will consist of the first performance here of the orchestration which Arnold Schoenberg has made of the Quartet by Brahms, in G minor, Op. 25. The Quartet, written for piano and strings, has been arranged by Schoenberg for full orchestra.

At the third pair of concerts of the Monday-Tuesday series by the Boston Symphony Orchestra to be given in Symphony Hall on Monday evening and Tuesday afternoon, Jan. 29 and 30, Albert Spalding will appear as soloist in the Violin Concerto of Brahms in D major. Richard Burgin, who will conduct the concert, will present Mozart's Overture to "The Marriage of Figaro"; Prokofieff's "Classical" Symphony; Strauss's tone poem, "Don Juan"; and "Batuque" by Fernandez, the South American composer.

The Boston Civic Symphony Orchestra, Joseph Wagner, conductor, will give a concert in Jordan Hall Thursday evening, Jan. 25, presenting Harold Morris in Beethoven's "Emperor" Concerto, works of Weber, Paul Allen, Bainbridge Crist, Rubinstein, Borodin and Tchaikovsky.

Deems Taylor's new book. "The Well-Tempered Listener" will be published on Jan. 25 by Simon and Schuster. . . . Amateur playing of the recorder has become so popular that Schirmer has just issued a nine-page catalogue of "New Music for Recorders" for solo and all imaginable combinations of the instrument. . . . Mobley Lushanya, American Indian soprano who has sung extensively in opera and concert in Europe, will give her first New York recital at Town Hall next Sunday. . . . Box-office sales for Percy Grainger's Jordan Hall recital this Saturday are the largest for a single recital in that hall so far this season, but there are still one or two seats left.

Tonight: Adolf Busch, violinist; Rudolf Serkin, pianist; Jordan Hall, 8.30.

Tomorrow: Boston Symphony Orchestra, Nicolai Malko conducting. Sanders Theater, Cambridge, 8.

THIS CLIPPING FROM
POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

JAN 17 1940

EXPANSION OF AN IDEA

Doubtless in the hope of winning that mythical title of the American Salzburg, the Berkshire Music center at Tanglewood, summer home of the Boston Symphony orchestra, is amplifying its program to include a summer school of music. For several years since the estate Tanglewood was presented to the symphony, Tanglewood has been famous as the home of the Berkshire Symphonic festival. Now the program is being extended to provide a full summer school of music under the direction of Serge Koussevitzky.

The growth and development of Tanglewood is a living illustration of what can be done with an unusual idea. It might form a pattern for the development of other musical centers in America, perhaps not as ambitious as Tanglewood, but still possessed of infinite possibilities of bringing more and better music to the people, and of expanding the musical life of communities and providing more facilities for study and performance.

What has been done at Tanglewood probably could be done to some extent at least in Dutchess county. State officials who have the keeping of the Mills Memorial park at Staatsburg in their care, have the germ of an idea for the creation of a musical center for Dutchess county at Staatsburg. Probably with the passage of time, proper sponsorship, and intelligent development, a musical center could be created at Staatsburg patterned after the Tanglewood ideal. Dutchess county is rich in vast estates which would lend themselves to similar development.

Creation of a summer musical center for Dutchess county well might be the focal point for a union of the efforts of such bodies as the Dutchess County Musical association, the Dutchess County Philharmonic society, Vassar college and the public schools, together with such patrons as music usually attracts in this area.

Since it has been done with such conspicuous success at Tanglewood, why wouldn't a similar venture succeed in Dutchess?

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, JANUARY 18, 1940

Malko Guest Conductor for Symphony—A Play About Wilkes Booth

Novelties New and Old For Program

By Alfred H. Meyer

In all probability no crime of violence will be committed or projected at the Symphony concerts of Friday or Saturday. Yet the opening number on the program for these concerts, Rossini's overture to his opera, "La Gazza Ladra," by the unconventional device with which it begins once caused a young man with a stiletto to seek out the composer with fixed purpose. That device was nothing more nor less than antiphonal snare drum rolls. From one side of the orchestra a drum had a measure's roll, fortissimo; from the other side of the orchestra another drum answered, pianissimo; then both joined together for a third measure. And if there is any moral to all this, it is that a century and a quarter ago the now harmless Rossini was in some quarters held to be a dangerous radical!

For these concerts the guest conductor, Nikolai Malko, has arranged a program of new and old novelties. The above-named overture has not been heard at these concerts. Reger's Variations on a Theme by Mozart are also new to Boston; Tchaikovsky's "Italian Capriccio" has not been programmed for a generation. And Shostakovitch's First Symphony has not appeared often enough to be familiar.

Nikolai Malko, Russian conductor, for the last 10 years resident at Copenhagen, Denmark, is one of the conductors of the Danish State Radio Orchestra. He was a pupil of Rimsky-Korsakoff, Glazounoff, Liadoff, and Felix Mottl. Before the Revolution he was conductor of the State Opera at St. Petersburg. From the time of the Revolution until his appointment at Copenhagen, he served variously at teaching and conducting in Leningrad and Moscow. He has toured extensively in Europe and South America. He will conduct this week's concerts in Boston and Cambridge.

* * *

But to return to Rossini's "La Gazza Ladra." The opera appears to have been a great favorite for at least a half century after its premiere at La Scala in 1817. It was performed in both the composer's Italian form and in French as "La Pie Voleuse"—which was also the play on which its plot was founded:

"La Gazza Ladra" or "La Pie Voleuse" or "The Thieving Magpie" is the story of a servant girl who, by circumstantial evidence, has been convicted of stealing a silver spoon. She is sentenced to the scaffold. But, plausibly or not, as she is being led to the execution—someone observes a magpie on its nest—with the silver spoon protruding from the nest. And, of course, all ends happily.

Rossini liked the plot and took great pains with his score. Francis Toye, his biographer, considers the overture his best, except only the overture to "William Tell." The innovation of the drum rolls, which brought thoughts of violence to the mind of one young purist, was probably one cause of the overture's great success with a novelty-loving public.

The drum rolls lead at once into a broad, march-like introduction. More drum rolls usher in the transitional chords which lead to the main body of the overture. The principal theme is taken from a duet in the third act. It is marked by triplet figures in lilting rhythm. This duet must have enjoyed great popularity in its day, for lexicons and catalogues show not only that it was much sung but that it was also much transcribed.

After the appearance of this theme, a Rossinian crescendo leads to a more lyric, waltz-like second theme. Another crescendo brings recapitulation—and at least the externals of a sonata-allegro have been brought forth.

* * *

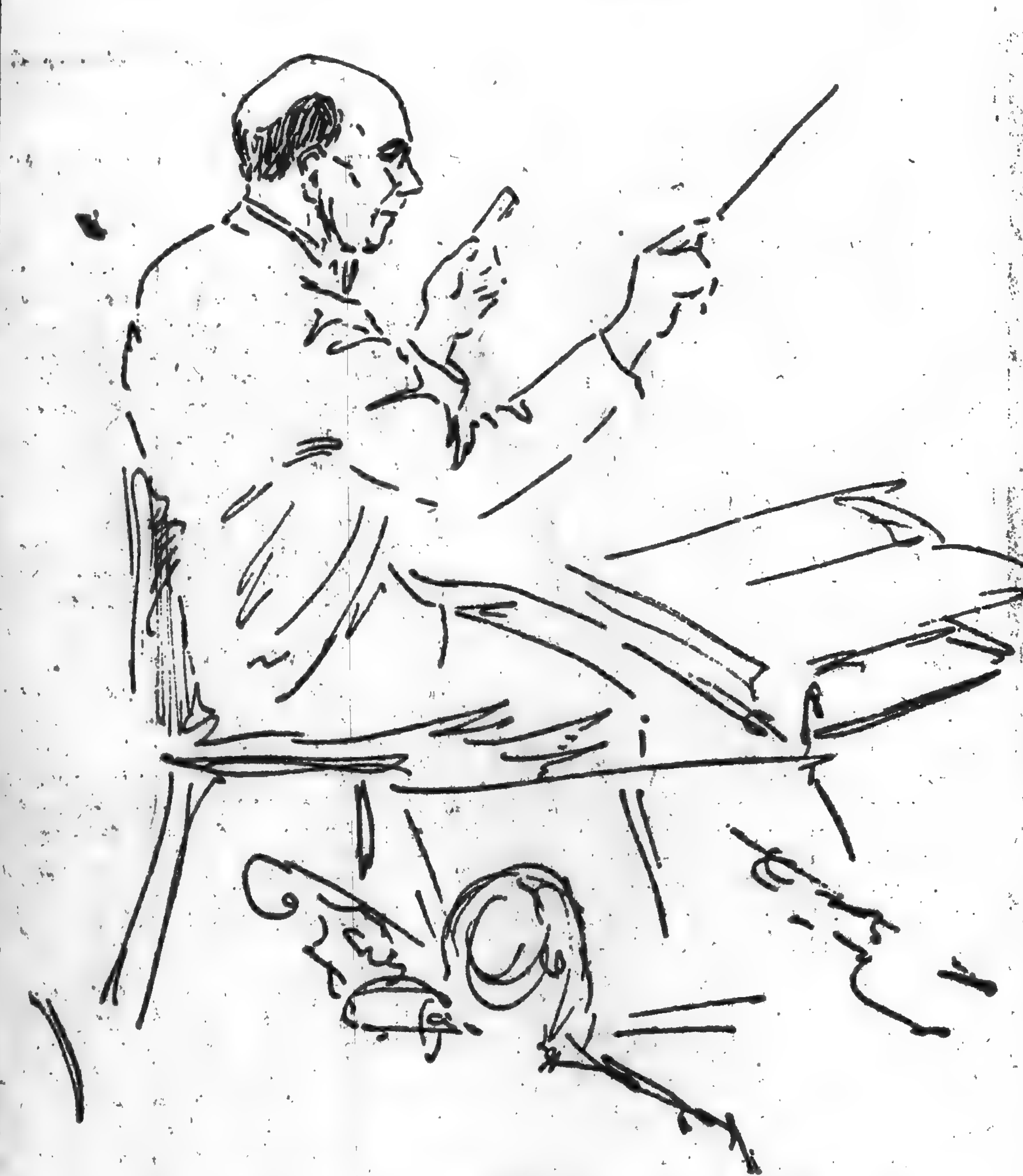
It is a far cry from Rossini's gay little overture to Max Reger's complex, monumental Variations, Opus 132, of 1914. The theme is from Mozart's Sonata in A major, of 1779, the theme on which Mozart himself wrote a set of six pleasant variations as first movement of his sonata. Reger states the theme, with varying orchestration, in its original form. He restates it in his first variation in woodwinds, with arpeggio embroideries in strings and trill figures in flutes.

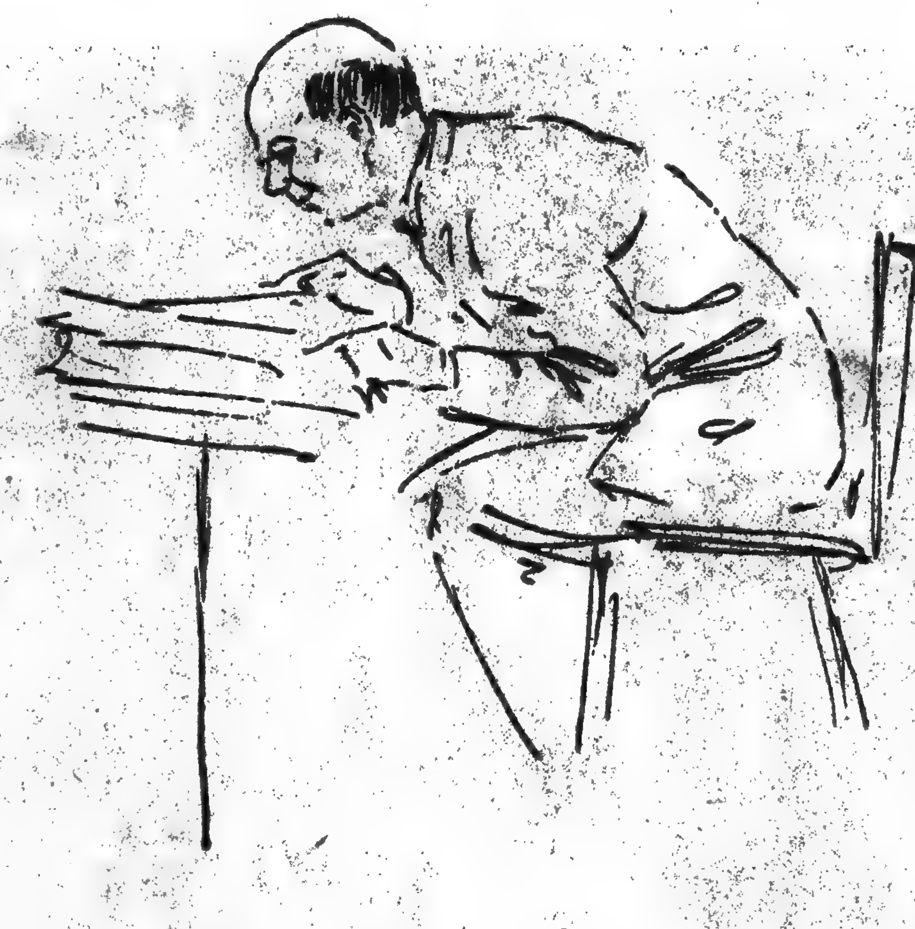
The second variation brings an inversion of the theme, in oboe and strings, in an agitated rhythm and with somewhat similar ornamentation. The third variation, pianissimo, introduces a much plainer rhythm (two-four, A minor) with the theme, in even notes, in strings. Reger here uses a favorite device in contrasting muted strings with unmuted strings.

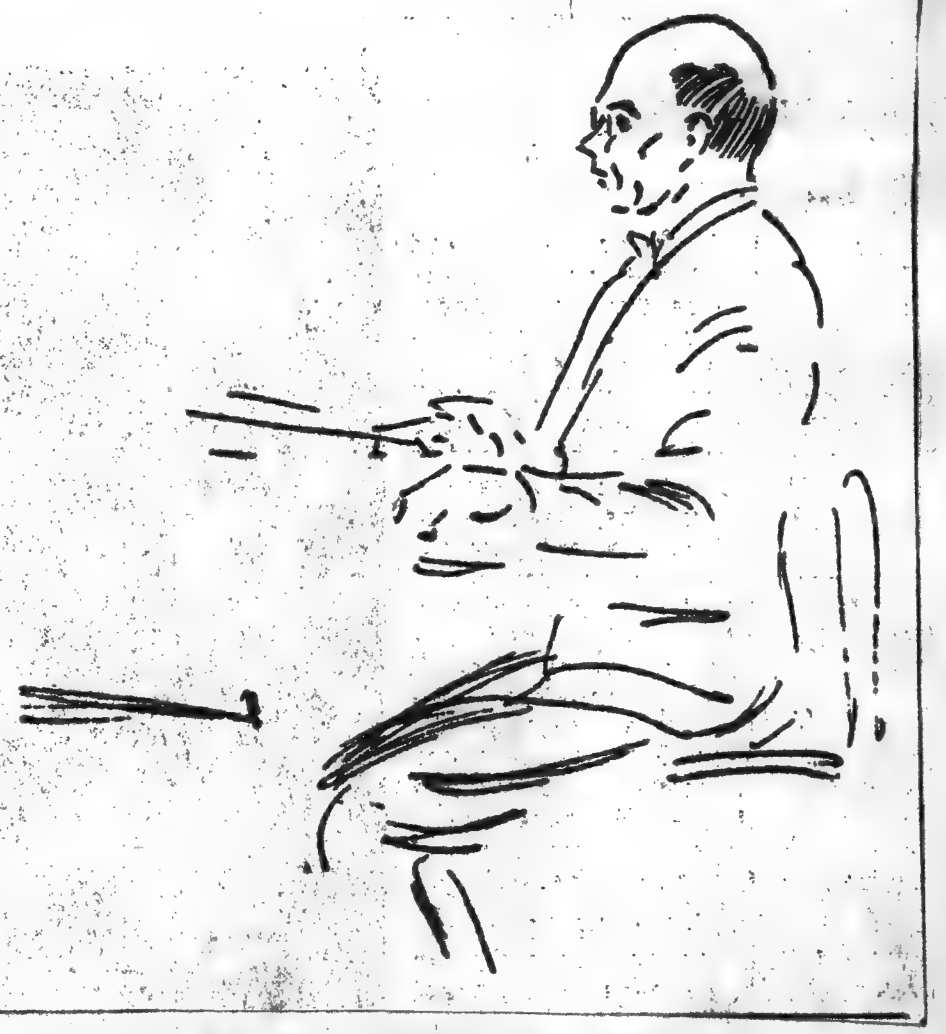
The fourth variation is in sharp contrast to the third. It is highly vivacious, and appears to be primarily a harmonic variation in a rapid, galloping rhythm. The fifth variation, still in minor, sped up to Presto, is a scherzo-like development of the three-note motive with which the theme begins.

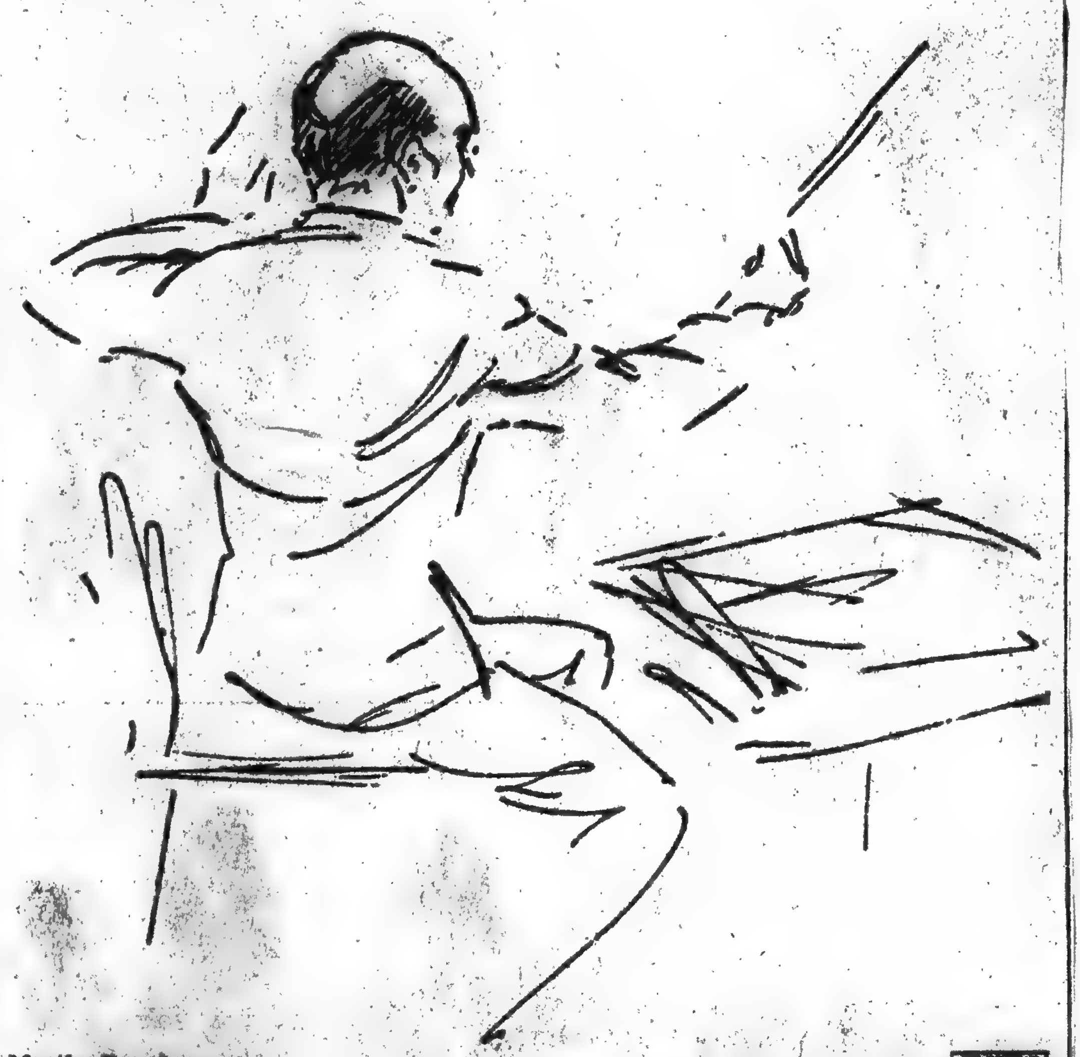
The sixth variation is similar to the third in its melodic line, being a contemplative Sostenuto or Adagietto. In the seventh variation, Andante grazioso, horns against strings treat the original theme in canonic form and with new, rich harmonies. The eighth variation, Molto sostenuto, continues the increase in expressiveness, by broadening the theme to expansive melodic lines.

A fugue serves as finale. The close relationship of its theme to that of the variations is readily discernible. Reger begins with rather plain treatment of his subject. Slowly he causes it to mount to a high climax with complex polyphony, but also complex Regerian harmony. Quiet simplicity follows, only to mount to a still greater climax at the peak of which the fugue theme is superimposed upon the variation theme, revealing the former as a counterpoint to the latter.









Martha Burnham

Nicolai Malko Rehearses the Boston Orchestra

The Russian conductor will direct this week's symphony concerts as guest conductor.

BOSTON POST, SATURDAY, JANUARY 20, 1940

MALKO LEADS SYMPHONY

Russian Gives Outstanding Readings of Scores

BY WARREN STOREY SMITH

A symphony concert—as Rhett Butler said of marriage—can be fun. This revolutionary disclosure was made at Symphony Hall yesterday afternoon when the Russian conductor, Nicolai Malko, led the Symphony Orchestra, as guest, in a programme of compositions by Rossini, Shostakovitch, Reger and Tchaikovsky.

To be sure, not all of Shostakovitch's First Symphony comes under the head of amusement or even entertainment, but not a little of it does (it is primarily a symphony of "effect"); and Reger's Variations and Fugue on a Theme of Mozart, which for some unaccountable reason have never been played here before, have their serious, their emotional side. As for Rossini's Overture to "La Gazza Ladra" (played for the first time at these concerts) and Tchaikovsky's Italian Capriccio (unheard under these particular auspices since 1904) both come frankly under the head of musical diversion.

The most stimulating guest-conductor we have heard here since Dimitri Mitropoulos, Mr. Malko has much in common with his Greek colleagues. For one thing, he is bald. For another, he conducts without a score. For yet another, he knows exactly what he wants from an orchestra and has no difficulty in getting it.

Tonally, the orchestra, particularly the woodwind and brass, was at its best yesterday. Mr. Malko has a sensitive ear, alike for the sound of the individual instruments and for their proper blending. Moreover, the clarity of his readings was extraordinary, even in the mazes of Reger's polyphony; while euphony could scarcely go farther. And what a joy to hear brass that was satisfyingly full and sonorous, yet never blatant!

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 18 1940

Musicians at Winter Park

Special to the Herald Tribune

WINTER PARK, Fla., Jan. 17.—Miss Mabel Ritch, contralto, will sing here Friday evening at the second of the Rollins College faculty recitals.

Mr. Serge Koussevitzky, Boston orchestra [redacted]and wife; Mrs. William C. Dickerman, New York; Mrs. Maynard Holt and daughter, Rye, N. Y.; Mr. and Mrs. F. H. Bosworth, Ithaca, N. Y., and Mr. Philip M. Brown, Washington, are at Virginia Inn.

Mr. Poy Van Wie, Amsterdam, N. Y., and Miss Van Wie, Mr. George Kecher and Mr. and Mrs. Peter Kecher, Canajoharie, N. Y., are here visiting Mr. and Mrs. Howard J. Van Wie.

Other arrivals are Mr. and Mrs. George E. Fahys, Locust Valley, L. I.; Mr. and Mrs. Fielding Lewis Taylor, Dr. Richard M. Genius, Dr. Arthur Genius, New York; Mrs. Cliver Vincent, Torrington, Conn.; Mr. and Mrs. Fred S. Hall, Upper Montclair, N. J.; Mr. and Mrs. Reed Haviland, Norwalk, Conn., and Mr. Abran De Ronde, Englewood, N. J.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

JAN 19 1940

THE Lyons Den

By LEONARD LYONS

CALLING ALL STARS

A. M. A.: Sydenham Hospital, which was front-paged last week, is still having troubles. Dr. J. Jarcho, who was made head of the hospital by Gustavus Rogers, resigned after a long talk with Dr. Ralph Colp of the American College of Surgeons . . . **Jim Farley:** Mrs. Roark Bradford is going to Washington to work for the Women's Dem. Natl. Comm. until convention time . . . **Marian Anderson:** The Beethoven Assn.'s dinner for Koussevitzky, which was to be held at the swanky Cosmopolitan Club, has been shifted to the Brevoort. Dorothy Maynor will be the honored soloist . . . **J. Edgar Hoover:** Newspaper men who were in Barcelona in 1934 say they remember that one of the 17 men you've arrested for seditious conspiracy was held on a morals charge there.

THIS CLIPPING FROM
CHICAGO, ILL.
AMERICAN

JAN 19 1940

Music in Review

BY HERMAN DEVRIES.

Frederick Stock expected to bask in balmy breezes this week instead of having to brave subzero rigors to conduct last night's concert in Orchestra Hall, due to Association Conductor Hans Lange's abrupt departure for Indianapolis, where he is to direct the Indianapolis Symphony Orchestra tonight and tomorrow to replace Fabian Sevitsky, taken ill.

Debussy's "La Mer" was the most important symphonic item in last evening's offerings. It is to be expected that some of my readers would wish to know how Mr. Stock's reading compares to that of Koussevitsky, who led the Boston Symphony Orchestra in this very composition upon its recent visit here at the Auditorium Theater. It is said that comparisons are odious, therefore, like Manon, in the opera of that name by Auber, I shall sing: "Non, non, non je ne le dirai pas," as I do not wish to slip on thin ice.

Beveridge Webster, the young American pianist, so much admired at the time of his debut with our orchestra two years ago, was the soloist. He introduced the Anis Fuleihan Concerto for Piano and Orchestra. The composer has little to say in this work of twenty minutes' duration, but what he does is pleasantly set down amid melodies just as agreeable and which offer the pianist-soloist the kind of material for which Mr. Webster is eminently fitted, i. e.: Technique galore. The novelty found favor, and composer, soloist and conductor were recalled several times.

Later Mr. Webster played the Liszt "Totentanz," another ingratiating study in pianistic gymnastics that suits the proclivities of the artist and brought his brilliant style into even greater evidence.

THIS CLIPPING FROM
WEST PALM BEACH, FLA.
TIMES

JAN 19 1940

Palm Beach

"Palm Beach" is going to join the ranks of the tunes in the "Musical Geography." Vernon Duke, the brilliant young composer, is producing as part of his prodigious output, he announced Thursday on his arrival in Palm Beach. While here and in Winter Park, where he will spend a few days visiting his friend, Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, he plans to compose a piece that will capture something of the gay holiday spirit of this resort.

Most of his compositions dealing with locales bear the names of streets, such as "Lake Shore Drive," Chicago; "Sutton Place," New York; "Millionaire's Row," New Orleans, but Mr. Duke feels that the name of Palm Beach is better known to the world at large than "Worth Avenue" or "County Road."

Mr. Duke, who has visited here previously, and who is sometimes called the "caviar composer," is at the Brazilian Court, has come to appear tomorrow night at Whitehall's opening big dinner dance when he will play his new song, "Apple Blossom Waltz" for Miss Mary McCord to sing. He is known both for his classic and popular music, probably best for his "April in Paris;" was a friend of the late George Gershwin, and is said to bear close kinship in his work to Gershwin.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD JOURNAL

JAN 18 1940

The Concert

Morning Musicals, Inc., which has five morning recitals scheduled between now and the close of its morning season the middle of March, presented a concert yesterday in the Onondaga Hotel ballroom. There were selections of sufficient variety to interest the club membership, with first appearance before the club of the Victor Miller Trio, and of Mme. Trude Wolff, soprano. Morning program chairmen for the club found it necessary to rearrange concert plans several times, due to inability of some of the artists to appear.

Victor Miller, pianist, and his fellow musicians, Myron Levee, violinist, and Paul de Bourg, cellist, opened the concert with a trio by Gustav Strube in two movements, Andante Molto Tranquillo, and Allegro di Molto. The composer, for several years conductor of the Baltimore Symphony Orchestra, was born in Germany, studied violin with his father until he entered the Leipzig Conservatory. He came to the United States in 1891 and for nearly 20 years was among first violinists of the Boston Symphony.

Known as conductor of Boston popular concerts and orchestral portions of Worcester festival programs, he has written a symphony, an opera, and a book, "Theory and Use of Chords," among other works. The Miller trio also offered yesterday a group of short pieces, including a Polish minuet by Bass; Tschaikowsky's "Elegie Op. 48 No. 3," and a Russian dance by Friml. These musicians, widely known to Syracuse audiences, were well received. They play together with a sympathy, so vital in concert work.

Mme. Wolff, who has had considerable success in grand opera in Europe, sang songs by Brahms and Debussy, concluding her group with "Mi Chiamano Mimi" from Puccini's opera, "La Boheme." This simple and charming aria in the most attractive of the composer's appealing works, is one of fragile beauty. Mme. Wolff, who has a fine stage presence, and a lovely voice, made many friends among her listeners, who look forward with interest to hearing her again. Miss Geraldine Arnold, at the piano, as usual was adequate in accompaniment.

Three songs in English and one in Italian were chosen by Homer Ackles, lyric tenor, for his appearance. Scarlatti's "Sento nel core," "Have You Seen But a White Lily Grow?", old English; "Blue Are Her Eyes" by Wintter Watts, and Inglefritz's "Blow, Blow Thou Winter Wind," comprised the group, each number sung with sincerity. Mr. Ackles is a member of Park Central Presbyterian Quartet Choir. His accompanist was Gladys Eldrett Bush.

Elizabeth Graves, one of the younger pianists of the city, and graduate student in Fine Arts College, added to musical values of the day with a wide variety of solos: a Schumann intermezzo, Chopin's Etude in A Minor, and, to close the group, Debussy's "Toccata."

The ushers, with Miss Meda Louise Becker as chairman; Mrs. Stanley Vail, Mrs. Gilbert R. Wentworth, Miss Margaret Leonard, Mrs. William H. Malam, Mrs. Mark Butler, Mrs. J. O. Simmons, Mrs. C. M. Saltsman, Mrs. Walter R. Stillman, Mrs. Willis A. Becker, Mrs. Paul H. Conway, Miss Eloise Simmons and Mrs. Keith F. Driscoll.

THIS CLIPPING FROM
SCRANTON, PA.
TRIBUNE

JAN 19 1940

Piatigorsky Made World Cello-Minded

Will Appear in Concert Here Tuesday, Under Community Concerts

Because of the great Piatigorsky, who appears here on Tuesday evening at 8:30 o'clock at the Masonic Temple, under the auspices of the Scranton Community Concert Association, the world is 'cello conscious, this country 'cello-minded.

In 10 successive American tours this amazing artist has proved to audiences from New York to San Francisco, from Canada to Cuba, that his instrument can be as brilliant and sensitive as the violin, as exciting and powerful as the piano, as rich and personally expressive as the human voice.

Gregor Piatigorsky was born April 17, 1903, in Jekaterinoslaw, Russia.. His talent was so remarkable that at 15 he was first 'cellist of the Imperial Opera at Moscow. He was on his way to a brilliant career when the revolution came. Escaping to Germany, Piatigorsky, poor and unknown, entered a competition for the position of solo 'cellist of the Berlin Philharmonic—and won. But his gifts were too great to be confined. Outside engagements were offered him and finally he resigned from the orchestra in order to have time to tour. His fame soon became international. Today his extraordinary career has more than justified his title—"the greatest living 'cellist."

Typical of his American success is his record of 13 appearances in six seasons with the Boston Symphony, 18 appearance in eight seasons with the Chicago Symphony. After his Boston appearance last year Warren Storey Smith wrote in the Post: "To say that Piatigorsky was at his best is merely to say that nothing in the way of 'cello playing could possibly have been better." After his Chicago engagement last Winter the Daily News reported that "it took eight leisurely recalls to silence an undiminished stream of applause." Piatigorsky is as devoted to the United States as this country is to him, and is on his way to becoming an American citizen.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 19 1940

Mrs. Harold J. Pearce, Mrs. Ernest E. Chase and Miss Ruth Tripp will be the ushers for the lecture on the concert of the Boston Symphony Orchestra to be given by Mr. John B. Archer at the Providence Art Club Sunday afternoon at 4 o'clock.

The lectures are sponsored by the Monday Morning Musical Club.

THIS CLIPPING FROM
CUE
NEW YORK, N. Y.

JAN 20 1940

BOSTON SYMPHONY ORCHESTRA, CARNEGIE—Opening movement of Mozart symphony in C (Koechel 338) somewhat unwieldy. Andante exquisite, with Boston's celebrated strings singing in peerless unison. Stravinsky Capriccio, for piano and orchestra, a sort of highly colored interlude, clever and concise, exhibits Mr. Sanroma in one of his best performances. Brahms symphony in D comfortable à la Koussevitzky. Audience cheers composer.

THE BOSTON HERALD, SATURDAY, JANUARY 20, 1940

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 12th concert by the Boston Symphony Ochestra, Nicolai Malko, guest conductor, was given yesterday afternoon in Symphony hall. The program was as follows:

Overture to "La Gazza Ladra" . . . Rossini
Symphony No. 1, Op. 10 . . . . . Shostakovitch
Variations and Fugue on a theme by Mozart, Op. 132 . . . . Reger
Italian Capriccio, Op. 45 . . . . . Tchaikovsky

This was a curious concert, in that it presented music that was conventional and unfamiliar. There were no real surprises, except those experienced by an audience hearing a strange work in a well recognized idiom. Then, too, the program was possibly out of the ordinary only to the faithful who listen to what the Boston Symphony offers and nothing else. Moreover, all of the music was second-rate or worse.

"Second-rate" has an unfortunate connotation brought about by our passion for superlatives. No one, for example, would call Rossini's Overture to "La Gazza Ladra" great music. Yet it is certainly attractive. Its very obviousness makes it an agreeable show-piece for the orchestra. They have their place, these overtures and similar pieces, on symphonic programs, a place which has been rather neglected in recent Boston Symphony history. Particularly when the orchestra is a virtuoso ensemble can music like the Rossini overtures be effective and brilliant.

The second movement of Shostakovitch's First Symphony is the only part to wear well with time. The first movement might do as background for a film, when it would be admired by intellectuals. Solemn articles would be written, with this as text, pointing out the importance of the films to the modern composer. But in the concert hall Shostakovitch's first movement is affected and thin. The lento and the finale are unbearably tedious. The second movement has been much better done by Prokofieff, but by contrast with the rest it has something to say.

Surely it is extraordinary that Max Reger's Variations and Fugue on a theme by Mozart has never been played by the Boston Symphony! It is true that the 8th variation is boring and that the fugue is hardly the highest flight of the creative spirit. But all the first part of the work has both charm and ingenuity.

Mozart's own variations on this theme in the well known piano sonata are typical rococo ornamentations, stylized and not at all profound. Max Reger's are variations in the complicated manner of Brahms. They soon get away from the theme itself and carry us harmonically and rhythmically far afield. They become an original work. Reger was not the equal of Brahms in this practice, but his variations are not negligible on that account.

Perhaps it is well to hear Tchaikovsky at his worst merely to learn how bad that can be, and you can sink no lower than the Italian Capriccio. Actually much of it sounds like a clever parody of Tchaikovsky, so that only the name on the program prevents us from taking as much amusement from the piece as we should like. Just as there have been anthologies of the worst poetry by great poets, so some enterprising conductor might let us hear a concert where the great masters are tottering on their pedestals.

Under the circumstances it is not easy to offer any telling praise of Mr. Malko as conductor. He presented this program in an authoritative and efficient way. He seemed to get what he wanted from the orchestra. One gathered the impression of a good musician getting the most out of a singular assortment of scores. Mr. Malko was cordially applauded.

The concert will be repeated tonight. Next week Richard Burgin will conduct the orchestra in Marcel Poot's Joyous Overture, Schumann's Piano Concerto in A minor (Josef Hofmann, soloist), and Dvorak's 2d Symphony in D minor (not the Brahms quartet as originally announced).

BOSTON EVENING TRANSCRIPT, SATURDAY, JANUARY 20, 1940

HOFMANN WITH BOSTON SYMPHONY CLIMAX OF BUSY WEEK'S MUSIC

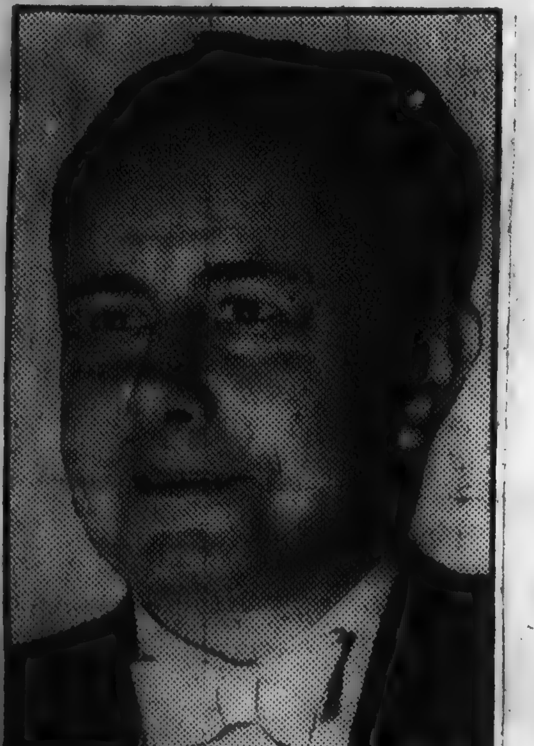
THE BOSTON DAILY GLOBE—SATURDAY, JANUARY 20, 1940

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 20 1940

Josef Hofmann, renowned piano virtuoso, will be heard in the Schumann concerto in A minor, Op. 54, with the Boston Symphony Orchestra, conducted by Richard Burgin, in Metropolitan Theatre on Tuesday night.

Mr. Hofmann gave a Community Concert Association concert here last season.



JOSEF HOFMANN

The program Tuesday:

Moussorgsky ....
"Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Schumann ....
Concerto for Pianoforte in A minor, Op. 54

Prokofieff ....
"Classical" Symphony, Op. 10
I. Allegro
II. Larghetto
III. Gavotte
IV. Finale.

Strauss ....
"Don Juan," Symphonic Poem (after Lenau)

Poot .... Ouverture Joyeuse

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Nicolai Malko, first of the guest conductors who will take over the Boston Symphony concerts here during the mid-season leave of Serge Koussevitzky, made his first appearance at Symphony Hall yesterday afternoon. The concert was one of clear, musicianly and accurate performances, without extraneous excitements of any kind. Mr. Malko was well received by the Friday audience, who recalled him to the stage a number of times.

His program began with the Overture to Rossini's opera "La Gazza Ladra" ("The Thieving Magpie"); continued with the First Symphony by Dmitri Shostakovitch, the Variations and Fugue On a Theme of Mozart, by Max Reger, and ended with the "Italian Caprice" of Tchaikovsky. Mr. Malko termed it a "program of styles"; certainly it was of a sort unheard at the Symphony concerts for many years, and in the case of all but Tchaikovsky's curiously enduring triviality, quite refreshing. You may say there was not a masterpiece among them, but each, save the exception above noted, was interesting in its own way. After all, there is no reason why we should not hear second-rate music, old and new, once in a while.

A man of few gestures, Mr. Malko is completely free from the mannerisms of the prima-donna conductor. He beats time with a minimum of energy; he may stress an accent or an entrance with an extra jab of his left hand, and frequently he will bob up and down, bending at the knees, to emphasize a rhythm. Otherwise he is as business-like a figure as one could imagine.

The absolute clearness, precision and restraint of his conducting is proof of musicianship. His ear is keenly aware of what is going on in every section of the orchestra. He produces a beautifully round, mellow tone. He insists that the players keep scrupulously together. Broad outlines and fine details receive equal consideration, with the result that the orchestral tone is never cloudy or rough, and one hears the music as a whole. He has a very good sense of rhythm. If there was a crudely effected nuance all afternoon long, this reviewer did not hear it.

Mr. Malko's tempi were, on the other hand, too slow. Rossini would have sparkled more at a faster pace and so would have Tchaikovsky and most of the Reger Variations. The Shostakovitch Symphony was interpretively the most fascinating part of the concert, for Mr. Malko (who had conducted the very first performance of it at Leningrad in 1926) contrived a personal reading that seemed to intensify the Asian color and to put in the background the various European influences that hung over the 19-year-old Shostakovitch.

It may be that emotional fire is less a part of Mr. Malko's musical nature than the sobriety and the clarity that so distinguish him. Just one concert is obviously not enough on which to base an estimate of a conductor's interpretive resources.

Why Reger's pleasant and Brahmsian Variations had never been done at a Symphony concert before must remain a cosmic puzzle. They deserved to be brought out long since. The theme is that of the first movement in Mozart's A major piano Sonata. The eight Variations and the Fugue finale take nearly 30 minutes. Perhaps that is too long for any set of variations (unless they bear the sacred names of Bach, Beethoven or Brahms). But Reger mustered a good deal of variety and beauty, and so ingeniously did he write that seldom are you forced into the game of "tune, tune—find the tune!"—C. W. D.

---

rare appearances with the Boston Symphony next Friday and Saturday when Richard Burgin (inset) conducts the orchestra.

MALKO CONDUCTS

Boston Symphony Guest Leads Work Of Shostakovitch He Launched 1925

Much water has passed under musical and political bridges since the spring day in Leningrad, 1926, when Nicolai Malko directed the world premiere of Dmitri Shostakovitch's tunefully dissonant First Symphony, starting it on a triumphal round of the first orchestras of Europe and America. Today the symphony is as popular as ever, but it has lost such glamour of radicalism as it may once have had. One wonders whether the composer still harbors his conviction that our epoch is "spirited and joyous" and whether he still feels that music is "a vital weapon in the struggle" and if so, in what struggle.

Yesterday afternoon in Symphony Hall, Mr. Malko again conducted the Shostakovitch First in a repetition of the program he presented the day before in Sanders Theater, Cambridge, and which was reported yesterday in these columns. Again the performance was spirited. Often one had the feeling that Malko would have been able to use subtler nuances of the symphonic palette in his interpretation, had his acquaintance with the Boston Symphony been of longer standing. Nevertheless the slow movement of the symphony was painted in the subdued tones appropriate to it and it seemed to have gained in intensity of feeling since the evening before.

"La Gazza Ladra"

Performed for the first time at the Friday concerts, the Overture to Rossini's comic opera, "The Thievish Magpie," opened the program with a flash of wit, a shining iridescent soap bubble which, after it exploded, left exactly nothing behind. The irresistible lilt of the two or three ideas that make up the whole overture reminded one of Rossini's laziness, his epicurean tastes, his almost legendary waggishness and his reputation as one of the best amateur cooks in Paris. In execution the overture might have profited from a little more snap and tension in its beat.

Also a first performance at these concerts were the Reger Variations and Fugue on a Theme by Mozart, perhaps the best known orchestral work from Reger's pen. One could have wished here and there for a more fastidious execution of the various strands that went to make up the complicated polyphonic web of certain variations. Yesterday as at the concert of the preceding evening the fugue was an imposing climax to the performance as well as to the work itself.

Tchaikovsky's Italian Capriccio, which closed the program, began with a melody which, though professedly Italian, seemed to at least one listener the very essence of Slavic melancholy. Then, as the rest of the Italian melodies passed in review, the tempo got livelier and the tunes more and more banal. This Capriccio, which started out with a suggestive and rather beautiful theme, found us at the end again wondering what it was that had moved Mr. Malko to revive this shallow, noisy piece of work. E. D.

Symphonic Guest From Russia

C.S.M.

The Arts in Boston

Jan 20

Nicolai Malko, coming to us from Russia via Denmark, is the distinguished guest conductor of the Boston Symphony Orchestra for this week's concerts. He submitted the following program yesterday afternoon in Symphony Hall, and will repeat it this evening: Rossini, Overture to "La Gazza Ladra"; Shostakovich, Symphony No. 1; Reger, Variations and Fugue on a Theme by Mozart, op. 132; Tchaikovsky, Italian Capriccio. The Rossini and the Reger items were played for the first time at these concerts.

Mr. Malko proved himself at once an authoritative and musicianly conductor, who had clear ideas of interpretation and was able to secure the co-operation of the orchestra. His style of directing is simple and unaffected. He was well received by the Friday audience.

The Rossini overture proved to be a delightful number, full of grace and fun and theatricalism. It was refreshing to listen to a score completely devoid of profundity yet musically engaging.

Mr. Malko is said to have been the first conductor of the Shostakovich symphony; his reading of it may be taken as authentic. Another hearing did not alter one's impression of the score. By the way, what is Shostakovich's political standing in Russia as of January, 1940? Was he concerned with the Finnish adventure? If so, was he for it or against it? Much may depend on the answer. This listener's personal opinion is that Shostakovich is in favor in Moscow at the moment; the final movement of this symphony certainly forecast the pact with Germany.

Reger is a formidable name in music, but this exercise of his scholarship is neither very interesting musically nor very appealing for its tonal beauties. There is nothing in the variations half so pleasing as the theme itself. The final fugue best deserves the attention.

Tchaikovsky's Italian Capriccio is strange fare for a symphony program in these days. It had not been heard at a subscription concert of the orchestra since 1904. It really belongs in the Pop concert repertory. Possibly Mr. Malko underestimated the musical experience of the people of Boston. If so, we shall forgive him, if only for the sake of the Rossini overture. L. A. S.

891

Jan 21

169

Russian Conductor Bows to Boston

By LEO GAFFNEY

IT IS guest-conductor time at the Boston Symphony, Koussevitzky being absent on his customary winter vacation. In his place at the formal week-end concerts stood Nicolai Malko, distinguished music-master from Russia—via Copenhagen.

It was a debut program, colorful and arresting as befits the visiting conductor making his introductory bow. Mr. Malko did it all without so much as a glance at the printed scores.

There were two compositions not previously heard in these concerts: The Overture to Rossini's dead-as-a-doornail opera, "La Gazza Ladra," and Reger's Variations and Fugue on a Theme by Mozart, opus 132.

The Rossini was an adventure in nostalgia. Begun with a rousing double drum roll, the overture oozed lush soprano airs in fiddles and piccolos, roundly recalling "the luckless servant girl" as sung by Patti, Lind and other roly-poly divas beloved of the last century.

Did it not recall, too, the florid "band concert" of one's youth, when the soft Sunday afternoon air breathed of balm and bravura!

THE Reger Variations, though, were something else again. Here was music to delight the heart. Who in his youth at the piano has not struggled with the Mozart A major Sonata, proudly pounded out the unenvolved first two pages, then given up in despair when the lovely thing became too complicated?

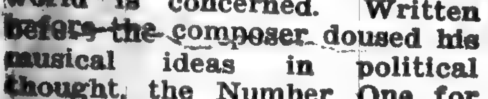
Reger's eight variations and fugue as rendered by Mr. Malko and the Boston Orchestra supplied therapeutic benefit for all those frustrated pianists. The beautiful undulating melody of the theme was worked out to the final decimal point. There was nothing left to be said.

Mr. Malko's choice of Symphony was Shostakovitch's Number One, tour de force for any conductor, tossed off in flashing brilliance by Mr. Malko and his men.

The young Sovietist's First Symphony bids fair to be his monument as far as the western world is concerned. Written before the composer doused his musical ideas in political thought, the Number One for all its strange songs stands up even on such a program.

NO doubt it is "music for the bourgeoise ear," not be heard now in the land of the U. S. S. R.—more's the pity for Shostakovitch and his regimented brethren.

To complete the dashing mood of the beginning, Mr. Malko concluded his debut program with Tchaikovsky's Italian Capriccio. And once again the frustrated pianists sat back and took it all in—hugely pleased at recognizing tunes they used to know and wonder-



ALBERT SPALDING, famous American violinist, appearing with the Boston Symphony Orchestra on Monday evening and Tuesday afternoon in Symphony Hall.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 21 1940

CONCERTO SERIES

By **FRANCIS D. PERKINS**

THE primary purpose of the National Orchestral Association, which completes the first decade of its career this spring, is to provide the young musicians who play in its training orchestra under Leon Barzin's direction with a valuable opportunity for the completion of their preparation for service in professional orchestras throughout the United States. Their basic training in the mastery of their instrumental technique has been completed in the music school or the teacher's studio, but the post-graduate work with the association enables them to gain acquaintance with the requirements and the routine of work in a large orchestra under virtually professional conditions, and to learn a repertoire which, in size and diversity, rivals that of our principal symphonic organizations, whose ranks include many who have taken advantage of this course.

The association's concerts for its subscribing members in Carnegie Hall, with the co-operation both of young soloists and of artists of international prominence, constitute an integral part of this training rather than a final objective of the association, but they have also proved to be a valuable feature of each music season since 1930 from the music lover's point of view, on account of the music performed and on account of the high standards which have usually characterized its performance. Concertos are frequently heard in the regular Monday evening series, but the special Saturday afternoon concerts, which enter their sixth season this week, present an unusual opportunity for acquaintance with the literature of music for solo instruments and orchestra.

* * *

Mr. Gabrilowitsch's Contribution

OSSIP GABRILOWITSCH, according to Franklin Robinson, administrative director of the association, was not only the first soloist to take part in this series, but the originator of the idea, so that the designation of these concerts as a memorial to this eminent musician is particularly appropriate. Mr. Robinson, learning of Mr. Gabrilowitsch's desire to present a series devoted to piano concertos, suggested the collaboration of Mr. Barzin's training orchestra, and the series was launched at Town Hall for a capacity audience on Oct. 27, 1934. Mr. Gabrilowitsch and the post-graduate students played sixteen concertos or works of allied form in five programs, closing on March 23, 1935, with an exacting list of four works: Franck's Symphonic Variations, Tchaikovsky's concerto in B flat minor, Strauss's Burleske and Rachmaninoff's concerto in C minor.

Those who attended this concert, including this reviewer, can well remember the typically high standard of Mr. Gabrilowitsch's interpretations, and the tireless spirit which characterized them throughout the two hours of music-making. Judging by the elan with which he played the finale of the Rachmaninoff concerto, there seemed no reason to believe that he could not have gone on to play another full-length work of this character with equally unflagging freshness, and the audience, judging by its fervent applause, would have been glad to have him do so. The demonstration continued until Mr. Gabrilowitsch made a short and graceful speech.

* * *

The Next Four Seasons

BUT the closing notes of the Rachmaninoff concerto were the last which Mr. Gabrilowitsch played here in public; the long illness which halted his active career soon afterward ended with his death in September, 1936. Meanwhile the success of this first series prompted the association to supplement it with five programs of violin concertos at Carnegie Hall in the winter of 1936, with Mischa Elman as the soloist in fifteen works. The third season of these concerts, in 1937, was devoted to overtures and piano concertos of Mozart and Beethoven, with Myra Hess, Rudolf Serkin and Mischa Levitzki as the solo interpreters. In 1938 Emanuel Feuermann was the soloist in four programs of music for cello and orchestra, including two works played for the first time in New York, Schönberg's concerto based on a clavicembalo concerto of the eighteenth-century Austrian, Georg Mathias Monn, and Toch's concerto for cello and eleven other instruments. Last winter's five programs of romantic music were somewhat modified in type, each consisting of an overture, a symphony and a piano concerto, with Mr. Serkin as the soloist. In all, fifty-two concertos or other works for solo instruments with orchestra have been played in the twenty-four concerts of these five seasons, twenty-four for piano, fifteen for violin and thirteen for cello.

* * *

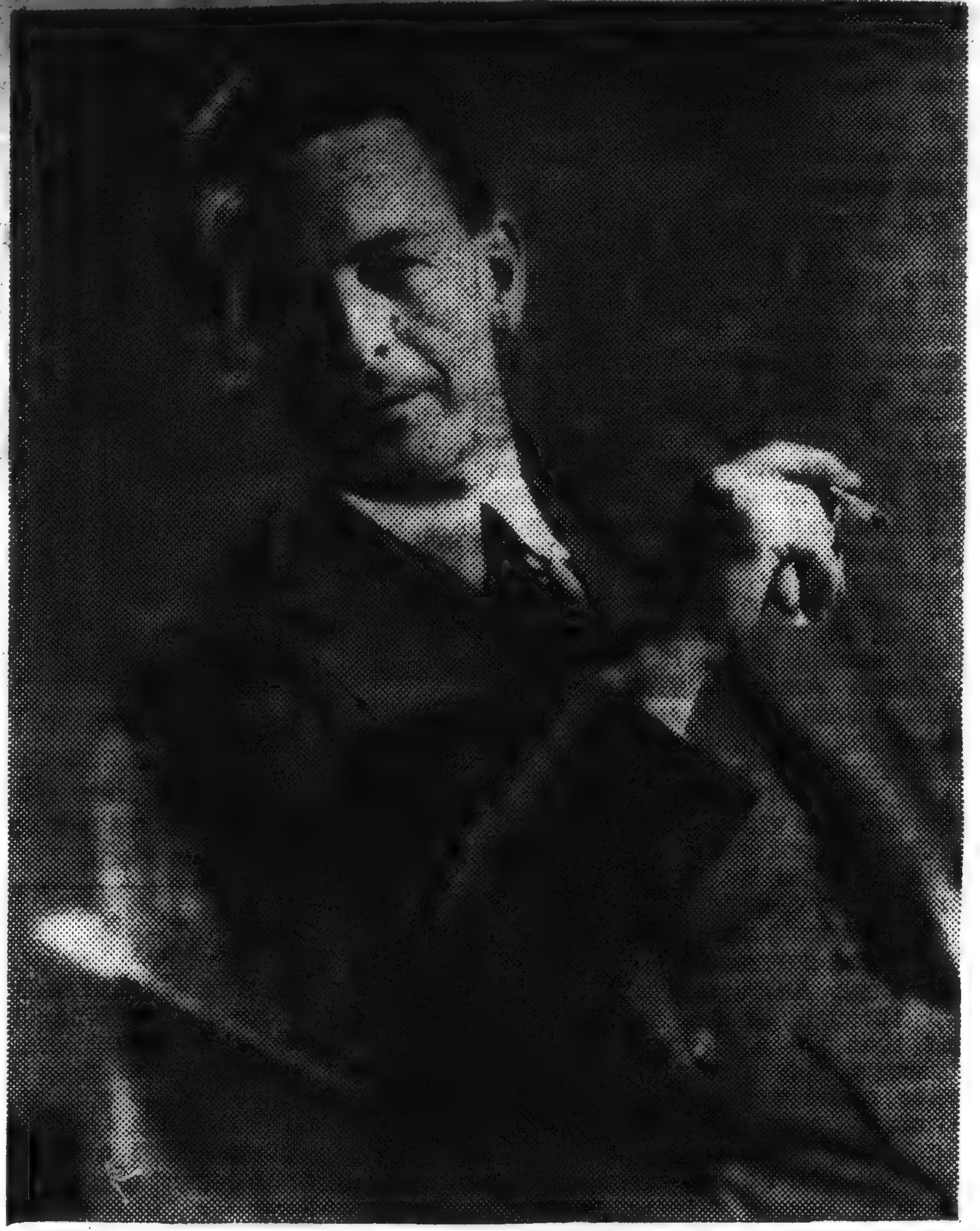
Plans for This Winter

THE original plan for this season's concerts was to present concertos in all three classes with the assistance of three artists, Miss Hess, Mr. Elman and Mr. Feuermann, who have already taken part in this series, and to open each program with an overture by a contemporary American composer. So far as the type of program is concerned, this will be carried out, and William Schuman's American Festival Overture, introduced here by the Boston Symphony last November, will preface Mr. Feuermann's appearance next Saturday afternoon in a long-forgotten concerto by Joseph Reicha (1746-1803), a German conductor, composer and cellist, and in Dvorak's cello concerto in B minor.

Mr. Serkin will be heard instead of Miss Hess, who has remained in England to enrich its war-time musical life with the noonday London concerts in the National Gallery, in the second and fourth concerts on Feb. 10 and March 9. Nathan Milstein will replace Mr. Elman, whose previously arranged plans have prevented his participation, in the third program on Feb. 24. For the last concert on March 30, Mr. Milstein and Mr. Feuermann, plus a pianist, will appear with Mr. Barzin who, for this occasion, will exchange the baton for the viola, which he played for several years as a member of the Philharmonic Orchestra.

Inquiries for memberships for this series, at rates ranging from $2.50 upward for the five concerts, should be addressed to the association's office at 113 West Fifty-seventh Street. Mr. Robinson, in a recent interview, has stated that a considerable number of memberships of various classes are still available. According to present plans this season is to be the last of this interesting set of concerto programs, but another special feature of an unusual character is under consideration for next year.

THE BOSTON HERALD, SUNDAY, JANUARY 21, 1940



Albert Spalding, celebrated American violinist, who will be the soloist with the Boston Symphony Orchestra at the next pair of Monday evening and Tuesday afternoon concerts at Symphony Hall Jan. 29 and 30.

THIS CLIPPING FROM
BALTIMORE, MD.
MORNING SUN

JAN 21 1940

Manhattan Musical Events

By JOHN ALAN HAUGHTON

NEW YORK.

WITH the Boston Symphony visiting us and the Philharmonic giving its regular concerts as well as its special one for the pension fund, there has been quite a lot of orchestral music heard during the week. Nothing new happened at the Metropolitan but packed houses were the order of things for the repetitions.

At his first concert, Mr. Koussevitzky offered as a novelty Ernest Bloch's violin concerto with Josef Szigeti as soloist. It was the work's first hearing in these parts. Those who enjoy Mr. Bloch's music probably enjoyed the work. Certainly Mr. Szigeti's playing of it left nothing to be desired. At the second concert, Jesus-Maria Sanroma played the Stravinsky "Capriccio," making a tremendous hit. The symphonies played included the first of Beethoven, Mozart's thirty-fourth, in C Major and the second of both Brahms and Sibelius.

Philharmonic Soloists

At his regular concerts with the Philharmonic-Symphony, Mr. Barbirolli had Rachmaninoff as soloist in the Beethoven C Major Concerto, and Anatol Kaminsky, a young and hitherto unknown (to us, that is) violinist in the tiresome Glazounoff Concerto. At the pension fund concert, Dorothy Maynor, soprano, was the soloist, singing Mozart's "L'Amero, Saro Costante" from "The Shepherd King," the big *scena* of *Agathe* from "Die Freischütz" and "Depuis le Jour" which is coming to be associated with her when and wherever she sings.

Mr. Rachmaninoff played the Beethoven magnificently, but for my part, I prefer to hear him in his own beautiful concertos. Young Mr. Kaminsky, who is a personable lad and a good fiddler, disclosed an agreeable, warm tone and excellent technique. It would be interesting to hear him in a more congenial work. Miss Maynor sang the Mozart in excellent classical style, though with less volume of tone and less variety of tone-color than one could have wished. In the "Freischütz" excerpt she was somewhat hampered by obvious shortcomings in the accompanying, which was pretty bad. The "Louise" aria was a triumph and after she had been brought back four or five times, Mr. Barbarolli decided, evidently that that was enough and mounted the podium. But, nothing doing! The audience continued to applaud and yell for the soloist, who had to make three more bows.

At The Opera House

At the opera house we had a special "Tristan und Isolde," "La Traviata," "La Gioconda," "Manon," "Lohengrin," "La Boheme" and a special "Lakmé," a pretty well-assorted repertoire as these things go.

Lotte Lehmann and Lauritz Melchior drew a capacity audience to Carnegie Hall for a joint recital. Mr. Melchior sang Scandinavian works and Mme. Lehmann, German ones, and they joined in Wagnerian excerpts.

The little Filipino soprano, Enya Gonzalez, who was so well received as *Madama Butterfly* with the Gallo Opera last season, gave her first song recital, doing some excellent singing in spite of the fact that her tone production was not invariably the type most popular in this locality. Six Spanish Christmas songs by Nin, had their first New York hearing. They proved characteristic works of some interest. A concert aria by Mozart, "Non Piu! Tutte Ascolta!" was less in the young singer's style though she gave a musicianly performance of it. Some songs in English were well given and two Filipino Folk Songs arranged by Turina were excellent.

Two-Piano Recital

Pierre Luboshutz and Genia Nemenoff gave a two-piano recital (about the 11,000th this season), offering a program that was largely of arrangements by Mr. Luboshutz, though Vittorio Giannini's new Concerto, an excellent work, had its first hearing. Among the best of these was the Coronation Scene from "Boris Godunoff." Of course, the beautiful if somewhat over-played D Major Sonata for Two Pianos also figured. In spite of the transcendent beauty of the slow movement of this work, it is beginning to verge on the chestnut class. Felix Fooc's new "Valse Tragique" proved interesting and was well received.

Glenn Darwin and Wilbur Evans, both barytones, were heard in excellent recitals both of which were well attended.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 21 1940

CULLED FROM THE MAIL POUCH

The Debate on American Music Is Carried On by Readers

Need for American Conductors

To the Music Editor:

LET me add my "two cents" to the current conflagration about the American composer. I had hoped that some one else would bring up the point which I am about to make. (I am not a composer!)

Can we expect a Polish, Italian, Austrian, German, Russian, Spanish or Chinese conductor, who has lived most of his life and received his musical training in another country, to give a sincere damn about the American composer "per se"? Witness Edward C. Potter's plight as expressed in his letter published Jan. 14. I know of many similar instances. These same conductors return from Europe each Summer with a bag full of European composers' works.

My argument is now self-evident. Bring the American conductor into his own and the American composer will have won half his fight. This is not a snake-oil remedy curing all ills, but I insist that one American conductor in a prominent position could do more to help American composers, singers and instrumentalists than all the foundation prizes, auditions, publishing houses and music schools in the country. Witness the excellent work of Dr. Albert Stoessel at Chautauqua, Worcester and with the Oratorio Society; also Dr. Howard Hanson at Rochester.

It is not that we do not have the talent and material from which conductors are made. The Federal Music Project has proved to excess that we have excellent native conductors and has been the first major "break" that American conductors have received. It remains for all sponsors and supporters of our orchestras to insist—yes, demand—that American conductors be hired to conduct their orchestras. With the "Big Three" and other major orchestras, the ruling could be made that an American conductor must be hired as assistant. ARTHUR AUSTIN.

New York, Jan. 14, 1940.

What Is National Music?

To the Music Editor:

THE insistence that American composers write "American" music is getting to be a little tiresome and more than a little silly. What is "American" music? As Marion Bauer so aptly puts it, "If we can be told what makes German music German, French music French and Russian music Russian," then perhaps we can get a line on what will make American music American.

It is indubitable, I think, that any "national" music is based upon the folksongs of that nation, and folksongs are the musical expression of the experiences of long centuries of national life. America has no folksongs because America is not a "folk." We are not a homogeneous nation but a heterogeneous collection of widely differing peoples assembled on this continent from the four quarters of the earth. In the city of Chicago alone twenty different languages are in common use. Out of this welter a "folk music" has not yet arisen.

Indian music is not "American" music, as some people maintain. Neither is Negro music "American." It has its origin in the African jungle, tinged with the sad experiences of slavery, which give it its plaintive quality.

Neither is "jazz" American music. Heaven forfend! "Jazz" is distinctly of Negro origin. It may, to some extent, express the carefree, happy-go-lucky energy of the American people, but that it is the idiom of American life or American idealism is unthinkable. America is not a nation of "jitterbugs."

In this mess of assorted languages and ideas that are assembled under the American flag the American composer must perforce employ the musical idioms of other lands, for there is not, and cannot yet be, a distinctive Aemrican musical idiom.

This is not to say that the American composer has no originality, for that would be most untrue. American composers have most decidedly developed originality and individuality. A composer describes the Grand Canyon, an American locomotive, a Montana landscape, the Circles of Washington, the Bowery, and in each and all of these are displayed originality, individuality, and humor that is perhaps characteristically American. They each describe distinctly American scenes, but it is all done in the European musical idiom. When a critic demands that American composers write "American" music, may we respectfully ask that he furnish the plans and specifications. EDWARD C. POTTER.

Washington, Jan. 16, 1940.

League of Composers' Record

To the Music Editor:

I HAVE followed with great interest the articles and correspondence in the past few weeks regarding American composers and American composition. I am bringing to your attention the following facts, because I believe the League of Composers has played a very vital part in the encouragement of American composition in this country and in Europe during the past sixteen years.

To my knowledge, with the exception of the great contribution which Mrs. Coolidge has made, the League of Composers has probably given more commissions to American composers than any other organization. At the present time we have given to American composers commissions for orchestra, chorus and chamber music, as well as for radio broadcasts, which total thirty new works in the last few years. This includes a recent Town Hall commission by the league which is the first Town Hall award for creative composition ever to be presented. All of these commissioned works have received outstanding premières by leading orchestras and musical ensembles, who have thus shown their confidence in the American composer, as well as in the choice of the men who have been commissioned.

The incentive to write new works for chamber orchestra was greatly encouraged in the early years of the league owing to the fact that we were introducing in this country many European works well known all over Europe, such as Stravinsky's "Histoire du Soldat," Bartak's "Village Scenes," Hindemith's "Marienleben," Malipiero's "Setti Canzoni," Bliss's "Madame Noy," etc. As a result the American composers came to recognize that there was a medium in this country for performing the contemporary works for chamber orchestra or for unusual ensemble. Then followed a series of new American works including Louis Gruenberg's "Daniel Jazz" and "The Creation," Emerson Whithorne's "Saturday's Child," Aaron Copland's "Music for the Theatre," Frederick Jacobi's "Assyrian Prayers," Lazare Saminsky's "Litanies of Women," etc., which were introduced by us to the public in this country.

The League of Composers proceeded to present a series of stage works to the New York public which had received outstanding success in the capitals of Europe. Among these works were de Falla's "El Retablo de Maese Pedro" (with life-size puppets), Stravinsky's "Les Noces," "Sacre du Printemps," and "Oedipus Rex," Schoenberg's "Glueckliche Hand" and "Pierrot Lunaire," Prokofieff's "Pas d'Acier" and Shostakovich's "Lady Macbeth of Mzensk," Monteverdi's "Il Combattimento di Tancredi," etc. The League of Composers then joined in a cooperative effort with the American Lyric Theatre to turn the scene once again to the American composer, and under their auspices last season presented Moore's opera "The Devil and Daniel Webster," and Copland's "Billy the Kid" and Carter's "Pocahontas" with the Ballet Caravan. Our belief is that there will be a further incentive for the American composers to write more compositions for the stage just as soon as the composers recognize that there are more mediums through which their works might be produced.

* * *

In tracing this development of the past history of commissioned works, chamber orchestra, stage, etc., our efforts have been to hold to the highest standard of discrimination in our choice, and we have had the very valuable cooperation of artists like Serge Koussevitzky, Leopold Stokowski, Fritz Reiner, Artur Rodzinski, Eugene Goossens and others, as well as a long list of eminent soloists, because of the confidence they have had in our efforts not only to encourage contemporary music but to present the best works available.

We have this year formed a national committee of composers who have joined the League of Composers in an active membership in order to advise us regarding the new men throughout the country who have a valuable contribution to add to these programs. In the development of this national plan, for the last two years we have presented, through the Columbia Broadcasting System, regional broadcasts under the direction of eminent composers in other cities. In February of this year we shall have broadcasts from Los Angeles, Philadelphia and Boston, under the direction of Louis Gruenberg, Randall Thompson and Quincy Porter. Last season our regional broadcasts were from Chicago, Cleveland and San Francisco, under Rudolph Ganz, Arthur Shepherd and Albert Elkus.

* * *

During these sixteen seasons the league has presented 636 works by living composers, of which 304 were by American composers who were represented by 111 American men and women. In addition to this list of works, carefully chosen by a committee of musicians, we have encouraged through the publication of Modern Music, a great many composers to present their viewpoint on a wide range of musical subjects, besides introducing a series of American portraits of living composers.

I trust this letter may be of interest in reviewing the American scene, for I believe that the problem of American music today, as in the past, lies in the effort made by all organizations to present music of the highest standards.

MRS. ARTHUR M. REIS,
Executive Chairman, League of Composers.

New York, Jan. 9, 1940.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 21 1940

SPEAKING FOR THE CZECHS

By OLIN DOWNES

SIGNIFICANT things can happen in an art, such as music, when the nation which creates that art deeply feels. The emotion cannot be simulated, and it must be emotion—not doctrine or propaganda. The composer who creates under such inspiration is then primarily the spokesman of the nation of which he is an integral part. If he is an artist of minor rank and of definite intellectual limitations he may produce a single march or air which endures as the crystallization in a small form of some great collective sentiment. But if he is a man of commensurate genius he can transmute and epitomise the emotional currents which surge through his nation in terms of universal and enduring art.

This holds true of much of the music of Bedrich Smetana, whose operatic and symphonic music figures upon the gala program to be given in aid of Czecho-Slovakia on the twenty-fourth of this month. Smetana was Bohemia's national bard in symphonic composition of the last half of the nineteenth century. Today his music again arouses and furiously excites his countrymen, so that the performance of his opera "Libussa," when it was given last May in Prague, had such an effect that the authorities of the "Protectorate" were compelled immediately to forbid its further presentation. And no wonder! The performance of an opera which treats of the liberation of the Czechs from foreign oppression is not calculated to ease the situation today in Prague.

* * *

AND so history repeats itself. Smetana, who died in 1884, was a Czech of Czechs. His fellow-countrymen suffered from many acts of oppression. It was under these conditions that Smetana composed his most representative scores. "Libussa," the opera, came in 1872. Two years later was begun the symphonic cycle of six tone-poems, grouped under the collective title of "Ma Vlast"—"My Country." This cycle was dedicated to the city of Prague, and its purpose was to make Smetana's country known and illustrious to the world. Indirectly, of course, retelling native legends and extolling the life and genius of his race in tones, the composer defied the aggressor, even as Sibelius, at another time, when Finland was ruled by her hereditary foe, Russia, sang songs of the fatherland and unending resistance to her foes. We know how, in the Eighteen Nineties and Nineteen Hundreds his "Finlandia," was proscribed.

The Smetana cycle, of which the fourth tone-poem, "Z Ceskych Luhuv a Jajuv"—"From Bohemia's Fields and Groves," will be played at the forthcoming concert, begins with the score of "Vysehrad," which is the name of the fortress of Libussa, liberator of her people, and in which very place, today, sit usurpers who rule. The present edifice was built in 1884, on the site of Libussa's castle, and the Hrad is today a noble spectacle, in a beautiful and harassed land.

It would be eminently worth while for conductors to look a little farther than the routine repertory which so obsesses them and play on various occasions, or in series, every one of these tone-poems, several of which are little known, while the others have long since established themselves. They are in truth the voice of Czecho-Slovakia.

* * *

THE motive of the great fortress reappears in the second tone-poem of this cycle, which Mr. Toscanini, among others, has performed often. Its title is that of the river that the Czechs call Vltavé and the Germans the Moldau. This river sweeps by field and forest; dances and national songs are heard over the flowing accompaniment; at last there is a mighty invocation of the castle—a page of epical splendor. The third of the cycle is "Sarka." She was the noblest of the mythical Bohemian Amazons. [illegible] is "Tabor," the stronghold from which the Taborites took their name, and the sixth "Blanik." Blanik is the mountain on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their native land. The inferences of this symphonic cycle were obvious when it was composed in the years from 1874 to 1879, and they are as apropos today. Smetana, when he created those works, was tortured by the deafness which became almost absolute before he finished the series. But he was also in his strongest creative period, and aflame with the same emotions which possess his countrymen today.

It will be seen that patriotism can have a value, notwithstanding the open scorn or deprecation of this naive emotion by certain of our sophisticates. The coming program is not arranged in terms of mere propaganda, or music for an occasion. It is in greater part the expression in ways of inspired art of fundamental characteristics of a nation. Schumann remarked—and waggishly proved it by quoting fragments of the "Marseillaise" in one of the movements of his "Faschingschwank aus Wien," when the tune was forbidden in Vienna—that you can utter rebellion within the four walls of a symphony and the police be none the wiser. There are many compositions, however, such as "Finlandia," whose spirit is plainly revealed by title as well as emotional contents.

Works of grander dimensions and of the loftiest spirit, such as the Smetana cycle of which we have been speaking, also proclaim their intent on the title page as well as in the measures that follow. Then come those scores in which the fundamental emotion is apotheosized in terms of what is known as "absolute" music, such as the early Sibelius symphonies, which nevertheless are clearly in essense apostrophies to his people and nation, and war songs against the foe.

* * *

TO return to the Czech program, three of the compositions on it are now proscribed from performance in their own country. They are the works of Smetana, already mentioned, and the Second piano concerto of Boleslav Martinu, which will be played on this occasion for the first time in America. Martinu, a refugee, is now living in Paris. His position as a patriot has caused his music to be banned in Czecho-Slovakia. His concerto will be heard with much interest, for he is a composer of manifest talent with a strong smack of modernity who was first introduced here by Koussevitzky and the Boston Symphony Orchestra when they played his symphonic poem, "Baguarre," in Boston, New York and other American cities.

Other Czech music of distinction and appositeness to the occasion will be Janacek's "Sinfonietta," and the second series, which has rarely been heard of late, of the Dvorak "Slavonic Dances."

The Janacek work was first performed in the United States by the Boston Symphony under Koussevitzky, March 4, 1927. It was then given without the twelve additional trumpets which are optional in the score. The "Sinfonietta" was also produced here by Otto Klemperer, with the inclusion of the twelve trumpets, at Philharmonic-Symphony concerts, Oct. 25 and 26, 1934. It is a work in not too ponderous a vein, full of life, and charged with that virility of address which characterized Janacek, a man advanced in years when he wrote this music. We can see him now, in Czecho-Slovakia's better days, stocky, vigorous of build, ruddy complexioned, laughing, living life to the full, and producing, almost to the time of his death several years ago, interesting music.

As for the Dvorak dances, the records of musical performance in this city are so many and varied that it would be hard to say how many times they have been heard here. But probably not many.

Smetana expressed the epic and Dvorak the lyric in the music of Czecho-Slovakia. This is a broad generalization, open at once to exceptions, as for example, the dramatic "Husitka" overture of Dvorak, in which he approaches Smetana's vein. On the whole, however, Dvorak was the man for the smaller forms and simpler expressions. When you hear "Vysehrad" you hear the bard smiting the lyre. When you hear the "Slavonic Dances," "Songs My Mother Taught Me," a hundred of the smaller piano pieces, you hear the truest Dvorak—this in spite of his larger symphonic works. The originators of this Czech concert can say, with pardonable pride, that it is not only a national occasion but a due observation of the significant artistic expression, through creations by various individuals and periods, of the Czech national genius.

This concert will be opened by Dr. Walter Damrosch, who will conduct the "Libussa" overture as an act of artistic as well as personal sponsorship of this occasion. The remainder of the program will be conducted by Herrman Adler, who will then make his American debut. He was born in Bohemia in 1899, and educated in Prague. He is a pupil of Viteslav Novak and Alexander Zemlinsky. Martinu's concerto will be introduced by the Czech pianist, Germaine Leroux.

121

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 21 1940

Czecho-Slovak Benefit Event On Wednesday

Damrosch Will Conduct Smetana Overture; Mme. Leroux in New Work

Walter Damrosch and Hermann Adler, a Czech conductor making his American debut, will direct the Philharmonic-Symphony Orchestra next Wednesday night in Carnegie Hall in a special program of Czecho-Slovak music given under the auspices of the American Friends of Czecho-Slovakia. Mr. Damrosch will open the program with the overture to Smetana's patriotic opera "Libuse." Germaine Leroux, who made her American debut in a Town Hall recital last month, will be the soloist in the first performance in this country of Bohuslav Martinu's second piano concerto. Mr. Adler will also conduct Smetana's "From Czech Meadows and Forests," the fourth symphonic poem in his cycle of six titled "My Country," a Sinfonietta by Leos Janacek and three Slavic Dances by Antonin Dvorak, the second from Series I and the eighth and seventh from Series II.

Martinu, who was born in 1890, studied with Josef Suk at the Prague Conservatory, and after five years with the Czech Philharmonic Orchestra as a violinist, went to Paris in 1923 for further study with Albert Roussel. He has been previously represented here in the orchestral field by two works, "La Bagarre," played by the Boston Symphony in 1927, and a concerto for string quartet and orchestra, played by the Philharmonic-Symphony in 1936 with the assistance of the Pro Arte Quartet. The second piano concerto is dedicated to Mme. Leroux. The composer is now living in Paris.

Music Unfamiliar Here

Both of the Smetana works on this program are seldom played here in the regular course of musical events. The overture to the patriotic opera "Libuse," whose heroine is a legendary Czech princess, was last performed in a concert of the Society of the Friends of Music on Oct. 26, 1930. "From Czech Meadows and Forests," whose title has also been translated as "From Bohemia's Fields and Groves," had its most recent performance in a Philadelphia Orchestra concert on Jan. 28, 1936. "Libuse" was composed in 1881, fifteen years after "The Bartered Bride." This opera, according to a recent pamphlet on Czech artistic life under the present protectorate by Mme. Leroux's husband, Milos Safranek, former Counselor in the Czecho-Slovak Foreign Office, has become "the symbol of national consecration."

It was last heard in Prague as the final program of a music festival last May, and has since been banned by the German occupying forces. The sinfonietta by Janacek (1854-1928), whose opera "Jenufa" was produced at the Metropolitan in 1924-'25, was first played here by the New York Symphony Orchestra in March, 1927, and revived by the Philharmonic-Symphony in October, 1934. Other major works of Janacek which have been heard here are the Festival Mass performed by the Friends of Music on Oct. 26, 1930, and "Taras Bulba," played by the Philharmonic in October, 1933.

The proceeds of the concert will be devoted to the Czecho-Slovak Relief Fund.

Conductor in Debut

Mr. Adler was born in 1899, and studied in Prague with Vitezslav and Alexander Zemlinsky. He conducted for several years in Brno, where he was associated with Janacek, and was conductor of the Bremen Opera from 1928 to 1932, and for the Kieff Philharmonic for the following five years.

Herbert Hoover, Governor and Mrs. Herbert H. Lehman, Mayor and Mrs. Fiorello H. LaGuardia, Dr. Alice Masaryk, Vladimir S. Hurban, Czecho-Slovak Minister to the United States, and Mrs. Hurban; Mr. and Mrs. James G. McDonald and Lieut. Gov. and Mrs. Charles Poletti are members of the honorary committee for this concert.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

JAN 21 1940

Left — THIS quintet Boston Symphony Orchestra players, consists of Gaston Elcus, violin; Paul Tortelier, cello; Jean LeFranc, viola Georges' Laurent, flute and Paul Bregor, piano. They will be heard under the auspices of Fairhaven - Mattapoisett Teachers' Association at 8:15 p. m. Jan. 24 in Fairhaven High School.

Crosby Photo.

SUNDAY, JANUARY 21, 19

Advertiser

RICHARD BURGIN, distinguished deputy-conductor of the Boston Symphony Orchestra.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 21 1940

Boston Symphony Program

Conducted by [illegible] Burgin and with Josef Hofmann as soloist the Boston Sym[illegible] Orchestra will play the following program in the Metropolitan Theatre, Tuesday night, at 8:30 o'clock:

"Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy .... Moussorgsky
Concerto for Pianoforte in A-minor, opus 54 .... Schumann
"Classical" Symphony, opus 10 . Prokofieff
  I. Allegro
  II. Larghetto
  III. Gavotte.
  IV. Finale
"Don Juan," Symphonic Poem (After Lenau) .... Strauss
"Ouverture Joyeuse" .... Poot

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 21 1940

Beethoven Association Holds Dinner for Dr. Koussevitzky

The Beethoven Association will hold a dinner in honor of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, on Saturday, Feb. 17, at the Hotel Brevoort, as a testimonial of his recognition of American music. Deems Taylor will be the master of ceremonies, and Dorothy Maynor, soprano; Caspar Reardon, swing harpist, and Jesus Maria Sanroma, pianist, will be heard in the musical program.

A concert of South American music, with Joaquin Nin-Culmell, Cuban pianist, and Elsie Houston, Brazilian soprano, as the artists, will be held for members of the association tomorrow in its clubhouse, 30 West Fifty-sixth Street. The association is also holding a series of monthly luncheons, with prominent musicians as guest speakers.

Harold Wolff

C.S.M.

Richard Burgin

Jan 23

Assistant conductor of the Boston Symphony Orchestra, who will direct the concerts of tonight in the Metropolitan Theater, Providence, and of Friday afternoon and Saturday evening in Symphony Hall, Boston.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 21 1940

Out of Town

With Serge Koussevitzky on vacation, the Boston Symphony Orchestra will be[illegible] concertmaster and associate conductor, Richard Burgin, in its home concerts of next Friday afternoon and Saturday evening. Josef Hofmann will play the Sch[illegible]certo. The other numbers are Marcel Poot's "Overture Joyeuse" and Dvorck's second symphony.

Hugo Kortschak will conduct the season's fourth concert of the New Haven Symphony Orchestra tomorrow night in Woolsey Hall, Yale University, with Mabel Deegan as soloist in Sibelius's violin concerto. Sibelius and Finland will be honored on the same evening by the Scranton (Pa.) Philharmonic Orchestra under George Sebastian in a program including the second symphony and "Finlandia."

Nathan Milstein will make three appearances with the Chicago Symphony Orchestra under Frederick Stock's direction this week, playing the Dvorak violin concerto Tuesday night and the Tchaikovsky concerto on Thursday night and Friday afternoon. In Cleveland, Artur Rodzinski will conduct a French program next Thursday and Saturday nights, including a ballet suite of Lully's music, Debussy's "Clair de Lune," the Franck symphony, Roussel's suite in F and Ravel's "La Valse."

Carlos Chavez, Mexican conductor and [illegible]ill be the guest leader of the St. Louis Symphony Orchestra next Friday and Saturday, offering Beethoven's third "Leonore" overture and fourth symphony, Debussy's "La Mer" and excerpts from de Falla's "Three Cornered Hat." More than thirty-five American works have been entered in this orchestra's $1,000 prize competition. The judging of the entries will begin early in February by a jury composed of Vladimir Golschmann, the St. Louis Symphony's regular cond[illegible] and Eugene Goossens.

Joseph Szigeti will appear as soloist tomorrow night in the season's second concert of the University of Miami Symphony Orchestra under the leadership of Arnold Volpe, and Jascha Heifetz is appearing today and tomorrow with the Dallas Symphony Orchestra, conducted by Jacques Si[illegible]. Both violinists will [illegible]hoven concerto.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 22 1940

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 22 1940

BOSTON SYMPHONY PROGRAM

The Boston Symphony Orchestra, with Richard Burgin conducting, will give a concert in Metropolitan Theatre tomorrow night. Josef Hofmann, pianist, will be soloist.

The program begins with Moussorgsky's curious and brilliant tone-poem, "A Night on Bald Mountain." Says a note on the score: "Subterranean sounds of unearthly voices; appearance of the spirits of darkness, followed by that of the god Chernobog; Chernobog's glorification and the Black Mass; the revels; at the height of the orgies there is heard from afar the bell of the little church which causes the spirits to disperse; dawn."

Mr. Hofmann will be soloist in the Schumann concerto in A minor. It is in three movements, allegro, intermezzo-andantino grazioso, and allegro vivace. Originally the first movement was a separate piece, and not a part of the concerto. It was called "Phantasie in A minor." Schumann wrote it in 1841. The two other movements were written four years later. The concerto demands superlative technique in the pianist.

A small symphony, Prokofieff's "Classical," is to be heard. We are informed that "the composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores."

Strauss's early tone poem "Don Juan," which had Nikolaus Lenau's poem for inspiration, will be performed. Familiar now on the orchestra's programs, it was given its first American performance by the Boston Symphony in 1891. It is presumed to relate, more or less specifically, the Don's pursuits and conquests, his disillusionment and boredom, and his death.

An overture by the contemporary Belgian composer Marcel Post will receive its first New England performance. It appeared recently on a program in which Desire Defauw conducted the NBC Symphony.

121

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 21 1940

Czecho-Slovak Benefit Event On Wednesday

Damrosch Will Conduct Smetana Overture; Mme. Leroux in New Work

Walter Damrosch and Hermann Adler, a Czech conductor making his American debut, will direct the Philharmonic-Symphony Orchestra next Wednesday night in Carnegie Hall in a special program of Czecho-Slovak music given under the auspices of the American Friends of Czecho-Slovakia. Mr. Damrosch will open the program with the overture to Smetana's patriotic opera "Libuse." Germaine Leroux, who made her American debut in a Town Hall recital last month, will be the soloist in the first performance in this country of Bohuslav Martinu's second piano concerto. Mr. Adler will also conduct Smetana's "From Czech Meadows and Forests," the fourth symphonic poem in his cycle of six titled "My Country," a Sinfonietta by Leos Janacek and three Slavic Dances by Antonin Dvorak, the second from Series I and the eighth and seventh from Series II.

Martinu, who was born in 1890, studied with Josef Suk at the Prague Conservatory, and after five years with the Czech Philharmonic Orchestra as a violinist, went to Paris in 1923 for further study with Albert Roussel. He has been previously represented here in the orchestral field by two works, "La Bagarre," played by the Boston Symphony in 1927, and a concerto for string quartet and orchestra, played by the Philharmonic-Symphony in 1936 with the assistance of the Pro Arte Quartet. The second piano concerto is dedicated to Mme. Leroux. The composer is now living in Paris.

Music Unfamiliar Here

Both of the Smetana works on this program are seldom played here in the regular course of musical events. The overture to the patriotic opera "Libuse," whose heroine is a legendary Czech princess, was last performed in a concert of the Society of the Friends of Music on Oct. 26, 1930. "From Czech Meadows and Forests," whose title has also been translated as "From Bohemia's Fields and Groves," had its most recent performance in a Philadelphia Orchestra concert on Jan. 28, 1936. "Libuse" was composed in 1881, fifteen years after "The Bartered Bride." This opera, according to a recent pamphlet on Czech artistic life under the present protectorate by Mme. Leroux's husband, Milos Safranek, former Counselor in the Czecho-Slovak Foreign Office, has become "the symbol of national consecration."

It was last heard in Prague as the final program of a music festival last May, and has since been banned by the German occupying forces. The sinfonietta by Janacek (1854-1928), whose opera "Jenufa" was produced at the Metropolitan in 1924-'25, was first played here by the New York Symphony Orchestra in March, 1927, and revived by the Philharmonic-Symphony in October, 1934. Other major works of Janacek which have been heard here are the Festival Mass performed by the Friends of Music on Oct. 26, 1930, and "Taras Bulba," played by the Philharmonic in October, 1933.

The proceeds of the concert will be devoted to the Czecho-Slovak Relief Fund.

Conductor in Debut

Mr. Adler was born in 1899, and studied in Prague with Vitezslav and Alexander Zemlinsky. He conducted for several years in Brno, where he was associated with Janacek, and was conductor of the Bremen Opera from 1928 to 1932, and for the Kieff Philharmonic for the following five years.

Herbert Hoover, Governor and Mrs. Herbert H. Lehman, Mayor and Mrs. Fiorello H. LaGuardia, Dr. Alice Masaryk, Vladimir S. Hurban, Czecho-Slovak Minister to the United States, and Mrs. Hurban; Mr. and Mrs. James G. McDonald and Lieut. Gov. and Mrs. Charles Poletti are members of the honorary committee for this concert.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES

JAN 21 1940

Left — THIS quintet Boston Symphony Orchestra players, consists of Gaston Elcus, violin; Paul Tortelier, cello; Jean LeFranc, viola; Georges Laurent, flute and Paul Bregor, piano. They will be heard under the auspices of Fairhaven - Mattapoisett Teachers' Association at 8:15 p. m. Jan. 24 in Fairhaven High School.

Crosby Photo.

SUNDAY, JANUARY 21. 19

RICHARD BURGIN, distinguished deputy-conductor of the Boston Symphony Orchestra.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 21 1940

Boston Symphony Program

Conducted by Richard Burgin and with Josef Hofmann as soloist the Boston Symphony Orchestra will play the following program in the Metropolitan Theatre, Tuesday night, at 8:30 o'clock:

"Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy .... Moussorgsky
Concerto for Pianoforte in A-minor, opus 54 .... Schumann
"Classical" Symphony, opus 10 . Prokofieff
I. Allegro
II. Larghetto
III. Gavotte.
IV. Finale
"Don Juan," Symphonic Poem (After Lenau) .... Strauss
"Ouverture Joyeuse" .... Poot

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 21 1940

Beethoven Association Holds Dinner for Dr. Koussevitzky

The Beethoven Association will hold a dinner in honor of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, on Saturday, Feb. 17, at the Hotel Brevoort, as a testimonial of his recognition of American music. Deems Taylor will be the master of ceremonies, and Dorothy Maynor, soprano; Caspar Reardon, swing harpist, and Jesus Maria Sanroma, pianist, will be heard in the musical program.

A concert of South American music, with Joaquin Nin-Culmell, Cuban pianist, and Elsie Houston, Brazilian soprano, as the artists, will be held for members of the association tomorrow in its clubhouse, 30 West Fifty-sixth Street. The association is also holding a series of monthly luncheons, with prominent musicians as guest speakers.

THE CHRISTIAN SCIENCE MONITOR

Harold Wolff

C.S.M.

Richard Burgin

Jan 23

Assistant conductor of the Boston Symphony Orchestra, who will direct the concerts of tonight in the Metropolitan Theater, Providence, and of Friday afternoon and Saturday evening in Symphony Hall, Boston.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 21 1940

Out of Town

With Serge Koussevitzky on vacation, the Boston Symphony Orchestra will be [illegible] concertmaster and associate conductor, Richard Burgin, in its home concerts of next Friday afternoon and Saturday evening. Josef Hofmann will play the Schu[illegible]certo. The other numbers are Marcel Poot's "Overture Joyeuse" and Dvorck's second symphony.

Hugo Kortschak will conduct the season's fourth concert of the New Haven Symphony Orchestra tomorrow night in Woolsey Hall, Yale University, with Mabel Deegan as soloist in Sibelius's violin concerto. Sibelius and Finland will be honored on the same evening by the Scranton (Pa.) Philharmonic Orchestra under George Sebastian in a program including the second symphony and "Finlandia."

Nathan Milstein will make three appearances with the Chicago Symphony Orchestra under Frederick Stock's direction this week, playing the Dvorak violin concerto Tuesday night and the Tchaikovsky concerto on Thursday night and Friday afternoon. In Cleveland, Artur Rodzinski will conduct a French program next Thursday and Saturday nights, including a ballet suite of Lully's music, Debussy's "Clair de Lune," the Franck symphony, Roussel's suite in F and Ravel's "La Valse."

Carlos Chavez, Mexican conductor a[illegible]ill be the guest leader of the St. Louis Symphony Orchestra next Friday and Saturday, offering Beethoven's third "Leonore" overture and fourth symphony, Debussy's "La Mer" and excerpts from de Falla's "Three Cornered Hat." More than thirty-five American works have been entered in this orchestra's $1,000 prize competition. The judging of the entries will begin early in February by a jury composed of Vladimir Golschmann, the St. Louis Symphony's regular cond[illegible] and Eugene Goossens.

Joseph Szigeti will appear as soloist tomorrow night in the season's second concert of the University of Miami Symphony Orchestra under the leadership of Arnold Volpe, and Jascha Heifetz is appearing today and tomorrow with the Dallas Symphony Orchestra, conducted by Jacques Singer. Both violinists will [illegible] Beethoven concerto.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 22 1940

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 22 1940

BOSTON SYMPHONY PROGRAM

The Boston Symphony Orchestra, with Richard Burgin conducting, will give a concert in Metropolitan Theatre tomorrow night. Josef Hofmann, pianist, will be soloist.

The program begins with Moussorgsky's curious and brilliant tone-poem, "A Night on Bald Mountain." Says a note on the score: "Subterranean sounds of unearthly voices; appearance of the spirits of darkness, followed by that of the god Chernobog; Chernobog's glorification and the Black Mass; the revels; at the height of the orgies there is heard from afar the bell of the little church which causes the spirits to disperse; dawn."

Mr. Hofmann will be soloist in the Schumann concerto in A minor. It is in three movements, allegro, intermezzo-andantino grazioso, and allegro vivace. Originally the first movement was a separate piece, and not a part of the concerto. It was called "Phantasie in A minor." Schumann wrote it in 1841. The two other movements were written four years later. The concerto demands superlative technique in the pianist.

A small symphony, Prokofieff's "Classical," is to be heard. We are informed that "the composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores."

Strauss's early tone poem "Don Juan," which had Nikolaus Lenau's poem for inspiration, will be performed. Familiar now on the orchestra's programs, it was given its first American performance by the Boston Symphony in 1891. It is presumed to relate, more or less specifically, the Don's pursuits and conquests, his disillusionment and boredom, and his death.

An overture by the contemporary Belgian composer Marcel Post will receive its first New England performance. It appeared recently on a program in which Desire Defauw conducted the NBC Symphony.

172

THE BOSTON HERALD, SUNDAY, JANUARY 21, 1940

FINLANDIA—Tauno Hannikainen, Finnish conductor who will lead the Boston Symphony Orchestra a week from Friday and Saturday, with his wife Arvida, as they told of war experiences at home.

Tauno Hannikainen Here on Concert Tour Hears Son Is Called to Arms in Finland

Conductor and Wife Praise U. S. Generosity

A four-word cable was waiting for Tauno Hannikainen, noted Finnish conductor, and his wife, Arvida, a former opera star, when they arrived in Boston yesterday for a two-month special concert tour of this country.

"He is soldier now," the cable read and it meant to them that their only son, 19, had been called up for active duty against the Russians.

Before April, Hannikainen expects to be at the front with his son, for he is of the "class of 1896," and the "class of 99 was called up only a few days ago.

So it was that they spoke as parents of a boy at the front and as citizens of an aroused nation rather than as musicians. They spoke first of the gratitude of their fellow - countrymen toward the United States.

"We bless the names of Hoover and Roosevelt," she said, "In Helsinki, when something about your country is heard, we say: 'Ah, God, that is America.' Even more than the money and the supplies we feel for the sympathy you have shown toward us."

Seated in the Back Bay apartment of Paul Cherkassky, long time violinist for the Boston Symphony Orchestra, the blonde, slightly-built conductor told how they had been greeted with cries of "Viva la Finlandia" during their trip through Italy to Naples, where they embarked on the Vulcania.

"Everywhere in Italy," added Mrs. Hannikainen, "when they learned we were from Finland they treated us as if we were royalty. In Germany, not a line about Finland in any of the papers."

Even more significant was the whispered word of friendship given them by a state employe during their journey through Germany. Officially, they said, they were treated politely and with every effort to speed them on their way. They were not allowed to bring any Swedish or Finnish papers across the border.

The coffee on the German train was almost undrinkable," he said.

SAW FIRST BOMBING

Both were in Helsinki when the first bombs fell on Nov. 30. He was in a barber shop, and with the other patrons ran to the street "in amazement," for they both stressed that the first attack came during a lull when negotiations with Russia seemed on a more friendly basis than for weeks.

"The children had been brought back from the country and were in school," she explained. "But our children are wonderful. They sit quietly for two, three, four hours in a bomb shelter.

"There was a sad incident of childhood on the boat we took to Sweden on the way over. A mother was dressing her young son. I heard him say: 'Do we go to the bomb shelter again, mama? Thank God, he was only being dressed then for breakfast. The Russians have bombed women and children as they were walking on open roads leading from the cities to the country.

"If the Russians should ever come into Finland they would find a dead country. Forests burned, cities destroyed and our dead bodies.

"I CAN SHOOT"

"I wish I were back there now. I can shoot, too, you know."

The father said simply: "When my work for Finland in this country is finished I will go back home at once. But now I would like to say that Finland will win, but we will win only if everybody helps. We are fighting a battle for the world, and we believe everybody will help us."

Hannikainen, conductor of the Turku Symphony Orchestra, is not unfamiliar to Boston music audiences, for two years ago he led the "Pops" in the second symphony of Sibelius. A week from next Friday afternoon and Saturday evening, he will be the guest conductor of the Boston Symphony Orchestra. Other concerts have not yet been planned, but it is believed that choral societies from Massachusetts Finnish centers may participate in a great benefit festival under his leadership.

Post
Jan 21

FINNISH LEADER TO CONDUCT BOSTON SYMPHONY

NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

HAVING performed yeoman service in acquainting the youth of this community with some of the great symphonies, overtures, tone poems, etc., Wheeler Beckett now proposes to initiate them into the mysteries of chamber music. On Wednesday afternoon at Jordan Hall there will begin a new Youth Chamber Music series at which Mr. Beckett will officiate as commentator and, on the second programme, as conductor of a small ensemble. Unlike the orchestral concerts, those of this new series of three Wednesday matinees will be available for adults as well as youngsters.

* * * *

It is a wonder that some enterprising transcriber has not orchestrated the whole of Schumann's Quintet (the march-like second movement has, indeed, been so arranged), but Arnold Schoenberg has made an orchestral version of Brahms' Quartet for Piano and Strings in G minor, Opus 25, and this synthetic symphony will receive its first Boston performance at the Symphony Concerts of this week which Richard Burgin will conduct. A notable feature of this pair of concerts will be the appearance as soloist of Joseph Hofmann, who has not played with our orchestra for many years. He will be heard in the Piano Concerto of Schumann, a work with which his name was often identified in days gone by. An "Ouverture Joyeuse" by the Belgian composer, Marcel Poot, stands at the head of Mr. Burgin's list.

* * * *

The Orchestra concert master and assistant conductor will also direct the concerts of Monday evening and Tuesday afternoon, Jan. 29 and 30, at which Albert Spalding will appear as soloist in the Violin Concerto of Brahms. Mozart's Overture to "The Marriage of Figaro," Prokofieff's "Classical" Symphony, Strauss' "Don Juan" and a number entitled "Batuque" by the Brazilian composer, Oscar Fernandez, make the rest of Mr. Burgin's second programme, while Dr. Koussevitzky continues on vacation, the next pair of "regular" concerts will be conducted by the Finnish Tauno Hannikinen, who arrived in Boston direct from his war-torn native country last Thursday evening.

Possibly there are some among the subscribers of the Symphony Concerts who regret that Dr. Koussevitzky does not any longer preside over each and every one of them. But there is a great deal to be said in favor of guest conductors, particularly when the system provides us with so capable a leader as Nicolai Malko, who directed the concerts of last week. As for Mr. Hannikinen, he has already proved his worth through his conducting of Sibelius' Second Symphony as a Pop Concert two or three seasons ago. And aside from the fact that we have been enabled to hear as guest conductors such men as Sir Thomas Beecham, Sir Henry Wood, Sir Adrian Boult, Dimitri Mitropoulos, Georges Enesco and, now, Nicolai Malko, with their interestingly diverse approaches to the problems of interpretation and orchestral leadership, we are almost certain to hear from these visitors some works which would otherwise escape us. Wide as has been the range of Dr. Koussevitzky's choice, no one man, even in 16 seasons, may be expected to play everything that is worth the playing. And so while Dr. Koussevitzky is enjoying a well earned rest, the public of the Symphony Concert is also enjoying a species of recreation.

* * *

TELL OF BOMBINGS

Globe Jan 21

FINNISH CONDUCTOR AND WIFE
Tauno Hannikainen, conductor of the Turku, Finland, Orchestra, and his wife, Arvida, a Finnish opera singer.

Finn Here to Conduct Boston Symphony Describes Air Raids

By EDWARD and SAIMA LAYCOCK

Tauno Hannikainen, a distinguished musician who left Finland three weeks ago with his wife, Arvida, an opera singer, told Globe interviewers last night that the first bomb dropped on Heisinki by Soviet airmen struck the Soviet Embassy and sent its occupants fleeing to Finnish hotels.

Mr. Hannikainen came to Boston to conduct the Symphony Orchestra next week and will return to Finland. "I have merely exchanged my gun for my baton for the time being," he said.

His conversation was a quiet but moving recital of bravery and horror. "That first bomb," he remarked, "was a portent of the disaster that has happened to the Soviet invasion of Finland.

C.M.S. Jan 29

Tauno Hannikainen

Finnish conductor now in the United States. He will direct the concerts of the Boston Symphony Orchestra on Feb. 2 and 3.

TON SUNDAY POST, JANUARY 21, 1940

RED FLIERS URGE FINNS HOLD OUT

Revolution Coming Soon in Russia, Predict Pamphlets Dropped Over Finland---One Received Here

FINNISH GUEST CONDUCTOR AND WIFE

Tauno Hannkainen and his wife are shown as they arrived in Boston. He will conduct the Boston Symphony on an arrangement made before the war started.

Finland's death struggle with Russia was brought into sharp focus in Boston last night when an eminent Finnish conductor, here to lead the Boston Symphony Orchestra, and his wife heard their 19-year-old son had just been called to arms in the homeland, and their hosts soon afterward got news from a daughter now living in Helsinki.

The daughter, Miss Irene Cherkassky, 18, graduate of Girls' Latin School, who is a movie actress in the Finnish capital, told her parents in a letter the astounding information that Russian planes had just dropped pamphlets urging the Finns to hold out and a revolution would ensue in Russia before long.

THREE WORDS

Tauno Hannikainen, famous Finnish musician, and his wife, Arvida, brought the letter when they arrived to stay as guests at the home of the girl's father, Paul Cherkassky, symphony player, and her mother, Mrs. Marjorie Church Cherkassky, prominent piano soloist. The intimate touch with Finland saddened the household at 26 Evansway, in the Fenway.

Tersely and in the briefest sort of language, the visiting couple were told in a cablegram: "Well. Ylermi soldier." Ylermi, the father explained with his weeping wife by his side, is the name of his son. The mother, an operatic star in her own right, was anguish stricken.

"Try to stand a month more and a revolution will take place in Russia," was the quotation from a pamphlet contained in the letter of the daughter to her parents. Of Finnish birth, she completed her schooling in Boston and two years ago returned to Helsinki for a career in the films, Mr. Cherkassky said.

The message from the skies, which, if true, will change the course of the war, was dropped by a Russian plane, the daughter wrote. She also described the daily bombings going on in the capital, but she assured her parents she was safe and unafraid.

Faces It All Calmly

Philosophically, she told her father and mother that while there was danger of death from every bombing raid, she intended to face her destiny. She said that if it was her destiny to die in Helsinki the prospect was being faced calmly by her.

Eye-witness description of the war's outbreak in Helsinki were given in vivid phrases by Mr. Hannikainen, who was conducting a rehearsal of the Helsinki Symphony Orchestra Nov. 30, the fatal day in Finland's history. He told of astounding order maintained by the population in the surprise attack that opened the hostilities.

"The bombers roared over and soon the explosives were smashing into bits buildings and homes," he said. At least 15 structures were ruined in that first raid, he estimated. Unable to keep his musical engagement in Helsinki, he returned to his home city, Turku, which is also under constant bombardment.

300 Planes a Day

"Every day from 300 to 500 Russian bombers strike at the Finnish city and towns with all their destructive force," Mr. Hannikainen asserted. With his wife, he left Finland for the United States to fulfill an engagement, made before the war, to conduct the Boston Symphony Orchestra.

Bidding their only son farewell, not knowing at the time that the lad would be called into the service during their absence, they left Dec. 30, traveling to Sweden and thence overland by train through Germany to Italy, where they embarked on a boat Jan. 6 for New York. They noted with gratification in Italy that the Italians were sympathetic to the cause.

"Viva Finlandia," the couple were cheered at a station when Italians learned they were from Finland, according to Mrs. Hannikainen. The mother of the boy who is probably in the thick of the fight by now recovered her composure during the interview.

"Believe me," she asked earnestly, "the Finnish people appreciate the sympathy of the United States far more than money, regardless how badly the

Finnish composer, declared Finland is in dire need of planes. "Finnish soldiers are sure they will win," he said. "They are determined that Russia will advance only over the corpses of all Finland. We Finns will destroy everything before allowing the Russians to take over the country."

He had little comment to make about the possibility of a revolution in Russia, as was hinted in the letter from Miss Chercassky. "We know the Russian workers do not want this war," he stated. "There is a strong possibility of an attempted overthrow of the Red government, but the Finns are not sitting quietly and hoping for this.

He will remain in the country for about two months and later, after conducting the Boston Symphony, will perhaps give concerts. He is also a violin and piano virtuoso. Asked if he had seen Sibelius, before leaving for his tour, he said the whereabouts of his friends was being kept a secret.

"Sibelius is still alive and well in a country retreat," he said. "The composer fled from Helsinki for the retreat in response to requests from the government and his friends."

ADVERTISER —JANUARY 21, 1940

Finns Can Win, With Help, Noted Musician Says Here

Tauno Hannikainen Comes to Direct Symphony

By LEO GAFFNEY

"If the Russians ever regain Finland they will find a dead, flat country . . . What they do not destroy we will destroy . . . as we have already destroyed in the Karelian Isthmus."

Just arrived in Boston, where he will soon be guest-conductor of the Boston Symphony Orchestra, Tauno Hannikainen, distinguished Finnish musician, yesterday spoke of the war and the unanimous determination of his people to win it—"with help."

WAITING FOR HELP

"We are fighting a war for the whole world. We are defending everything. We are waiting for help."

"Specifically, what sort of help, Mr. Hannikainen?"

"Planes, chiefly," he said.

Slightly above average height, with burnished blond hair, the fine strong hands of a virtuoso pianist, the square shoulders and deep chest common to most men of his race, Hannikainen is 44.

With Mrs. Hannikainen—a Norse beauty, if ever there was one—he is visiting with Mr. and Mrs. Paul Cherkassky, the latter one of the first violins of the Boston Symphony Orchestra, in the Fenway.

The doorbell rang.

"Your baggage, Tauno," guessed Mr. Cherkassky, hopefully.

It was a cablegram. Three cryptic words from the Hannikainen's 19-year-old son, Ylerbi, their only child. It read:

"WELL YLERBI SOLDIER."

It meant that Ylerbi was well, but that the blue-eyed high school boy was off on a mission of death in the Arctic snows.

Mother and father looked at the poor three words. His jaw muscles tensed. He said nothing. And though the maternal bosom heaved, the eyes reddened and all the blood drained from her face, the mother said nothing. It was an awkward moment for anybody else in that room.

Might as well try and divert their minds with questions, even though it were a torture to answer, thought this reporter.

". . . and what, Mr. Hannikainen, would you say of the spirit of your people at home? How does the average man take this war?" was asked.

ANSWERED WITH MUSIC

Maybe he couldn't speak then . . . vocally. But, in a language more eloquent than words, he answered us.

He went over to the grand piano in the bay window, sat down and suddenly thundered the "Porilaisten" marching song of prodigious vigor.

"Like that," he said simply as the concluding chord crashed.

Then we knew.

The Bolsheviks will win nothing in Finland.

Actual warfare descended on Helsinki like a thunderclap on November, 30, Thanksgiving Day here.

If you remember, the first threats of invasion had passed. Evacuated children had been returned. Schools reopened and all was quite serene under the Molotoff promise of, "Russia would always recognize the independence of Finland."

DEATH CRASHES MUSIC

At nine o'clock that morning Hannikainen was rehearsing the Helsinki Symphony Orchestra. At ninetwenty, nine Russian planes droned over the Conservatory.

Bombs blasted 15 good buildings; 100 were killed outright, while the orchestra played Cesar Franck's celestial D minor symphony, ineffable song of faith and peace!

At 2:45 again, that afternoon, more bombs, more death—and it is typical of Muscovite marksmanship that the Russian legation itself was smashed!

Helsinki had been set upon by an enemy with about as much sense of fair play as a band of Indians out to massacre. Helsinki got busy. Citizens had been organized. They reassembled.

Under daily fire from the skies, women and children were once more evacuated. Because all mechanical transportation was at once placed at the disposal of the military, evacuees left the city on foot.

Mrs. Hannikainen says that wherever the queues of fleeing people were discovered in open country they were raked by the guns of low-flying planes.

ALL CONSCRIPTED

Hospitals, in which she worked as a nurse, painted out the huge red crosses on their roofs. They had furnished too good a target!

All from 16 to 60 in Finland—this includes women—are conscripted. Mr. and Mrs. Hannikainen have their posts, too, but are here by special permission of the authorities to fulfil the Boston Symphony engagement made last year. Hannikainen will also conduct some benefit concerts in this country, then return to duty in about two months.

Photo by Sunday Advertiser

TAUNA HANNIKAINEN, director of Helsinki Orchestra, and his wife, just after they received cablegram from their son saying he had gone to war against Russia. Photo was taken at 26 Evans way, Fenway, yesterday.

THIS CLIPPING FROM
SAN FRANCISCO, CALIF.
NEWS
JAN 22 1940

Dr. Koussevitsky, conductor of the Boston Symphony Orchestra, has the distinction of producing more works by American composers than has any other conductor of an American major orchestra.

Trans, Jan 24

Music Notes

The Symphony has been changed for the concerts to be given by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening, Jan. 26 and 27. Richard Burgin, who is conducting, will present the Third Symphony of Brahms in F. major, instead of the Second Symphony of Dvorak, as announced. The first part of the program remains unchanged: Marcel Peet's "Ouverture Joyeuse," and the Piano Concerto of Schumann, with Josef Hofmann as soloist.

Mendelssohn's "Elijah" will be presented by 90 members of the Milton Town Chorus on Thursday evening, Feb. 4, at the Milton Woman's Clubhouse, for the benefit of the Milton Hospital. The soloists will be Anna Urqhuart, soprano, Georgina Dwyer, soprano, Katherine Berberian, contralto, Alanson Sturgis, tenor, Franklin Field, baritone. The performance will be conducted by Llewellen Crossman.

124

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
JAN 24 1940

Music

Boston Symphony Orchestra Presents Third Concert with Richard Burgin Conducting. — Josef Hofmann Heard as Soloist in Schumann's Concerto in A Minor, Opus 54.

By G. Y. Loveridge

The Boston Symphony Orchestra gave the third of its season's five concerts in Metropolitan Theatre last night. Richard Burgin, concertmaster and assistant conductor, conducted, Dr. Serge Koussevitzky being on a short vacation.

A program selected from hither and yon achieved a fortunate balance, and the performance was generally excellent. There is sometimes a feeling that when Dr. K is away the men won't play as diligently as they are wont to do, but on this occasion they gave Mr. Burgin minute co-operation.

Josef Hofmann, mighty pianist, was soloist, in the Schumann concerto in A minor, Op. 54. For brilliance of execution his work was unsurpassable. His sonorous tone competes successfully with the full orchestra; his scales, even at the most intemperate velocities, are clear and even; his attention to ornaments and other details attests the master hand; his ease and precision of delivery astound every listener. We are one who do not find that in his playing the spirit keeps pace with the sound (to us, a fault of first significance), but we doff our chapeau, such as it is, to the superb command that he exercises over the tools of his art. After more than 50 years of concertizing, his powers seem undiminished.

Mr. Burgin provided a good collaboration, although frequently Mr. Hofmann, rather than his associate, appeared to be running the show. The soloist was at his best in the last movement, when the piano gushed forth such unclouded thunders and darting lights as few could arouse. Mr. Hofmann was summoned from the wings half a dozen times by the enthusiasm of the audience. Even after the lights had gone on to indicate intermission he had to return once more.

Moussorgsky's gaudy nightmare, "A Night on Bald Mountain," served to warm up both orchestra and audience. After intermission, there was a dashing display of Prokofieff's "Classical Symphony." Except in the gavotte—where, for one of the few times we remember, the strings weren't always speaking in a smooth voice—the performance glittered. In the finale, Mr. Burgin permitted the orchestra virtually to conduct itself, which it did with singularly bright effect.

Strauss's "Don Juan" was read with lusty emphasis. Horns and woodwinds distinguished themselves, although every choir joined splendidly to effect the wild orchestral frenzy that can be made to leap from the German master's little black notes.

The evening ended with a try at a Latin-American dance, "Batuque," by Fernandez. The orchestra was mainly noisy. It takes a hot band to put over this sort of thing; symphony players just don't seem to have the rhythmic urge.

The program contained another "urgent request" that the customers refrain from smoking at the rear of the auditorium. However, smoke-production was at a pre-depression level. Sometimes we deplore this situation. Then again we think that probably if people weren't smoking they would be cutting their initials in the pews, and perhaps it is all for the best.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
JAN 26 1940

GEORGE W. STEWART

Trombonist of Original Boston Symphony Orchestra Dies

Special to THE NEW YORK TIMES.

BOSTON, Jan. 25—George W. Stewart, a leader in music in Boston for sixty years until he was retired in 1934 by illness, died today at his home in Brighton. His age was 89.

The Stewart Library of Music, which he organized, is an important factor in the musical world. He was a trombonist of the original Boston Symphony Orchestra and traveled extensively on tours throughout the nation.

As manager of the Germania Band, and as owner-manager of his own touring Boston Festival Orchestra and of the Boston band which played Summer concerts, he was well known throughout the Eastern States. He was the sole music commissioner at the 1904 St. Louis World's Fair and at the 1915 San Francisco World Fair and went to Europe to bring famous bands here for those events.

A bachelor, he is survived by a sister, Miss Rose Stewart of Brighton.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
JAN 26 1940

Prominent Hub Musician, George W. Stewart, Dies

BOSTON, Jan. 26 (AP)—Funeral services will be here Saturday for George W. Stewart, 89, nationally known musician and a member of the original Boston Symphony Orchestra, who died yesterday at his home.

A baritone and trombone player, he gained national prominence as music commissioner of two World's Fairs, St. Louis in 1904 and San Francisco in 1915.

In those posts he travelled to Europe and arranged for the appearances of Paderewski, Saint-Saens and other musicians.

He organized many bands and orchestras, one of the most widely known of which was the Boston Festival Orchestra which appeared at nearly every major music festival in the East for a quarter of a century.

He is survived by a sister, Miss Rose Stewart, with whom he made his home. Burial will be in Cambridge Cemetery, New York.

Hofmann Symphony Soloist

C.S.M. Jan 27

The Arts in Boston

In the absence of Dr. Koussevitzky, who is on his midwinter vacation, Richard Burgin, assistant conductor, is presiding over the Boston Symphony concerts of this week. In Symphony Hall yesterday afternoon, he directed a program which listed the "Ouverture Joyeuse" of Marcel Poot, Schumann's Piano Concerto, and Brahms' Third Symphony. Josef Hofman was the soloist. The Poot item was played for the first time at these concerts.

Marcel Poot is a young Belgian composer, a member of a group of seven calling themselves the "Synthetists," after the style of the one-time French "Six." Mr. Poot had been represented previously on the programs of the Boston orchestra only by his Symphony, which was a lively piece. So is this overture, a brief, melodious work, easy to listen to, presenting no problems, which carries out pleasantly the suggestion in the name he and his associates have chosen for themselves.

The appearance of Mr. Hofmann in the Schumann had a special historical interest. He played the same work with the orchestra 27 years ago when Dr. Muck was its director. It was reported that his performance then did not meet with the approval of the conductor, who complained that in the last movement the pianist ran away with the orchestra.

Mr. Burgin probably will make no such complaint, since he and the orchestra seemed to be in no disagreement with the soloist. Mr. Hofmann brought to the performance his well-known virtuosity and brilliance of style, and he received an ovation at the close.

Nevertheless, this composition is not exactly Mr. Hofmann's piece of pie. He took great care in the exposition of its structure and in the revelation of its details, using rubato freely and employing a wide dynamic range, but he failed to give full value to its lyricism, treating it rather as a bravura vehicle, which it is not. Mr. Burgin secured an accompaniment which matched the pianist's performance in virtuosity and excelled it in lyrical quality.

L. A. S.

THIS CLIPPING FROM
ALBANY, N. Y.
Knickerbocker News
JAN 26 1940

STEWART, MUSICIAN, BURIED TOMORROW

Boston —(AP)— Funeral services will be tomorrow for George W. Stewart, 89, nationally known musician and a member of the original Boston Symphony Orchestra, who died yesterday at his home.

A baritone and trombone player, Stewart gained national prominence as music commissioner of two world's fairs, St. Louis in 1904 and San Francisco in 1915.

THIS CLIPPING FROM
NEW ORLEANS, LA.
STATES
JAN 26 1940

GREAT MUSICIAN DIES

(The Associated Press)

Boston Jan. 26.—Funeral services will be held tomorrow for George W. Stewart, 89 years old, nationally known musician and a member of the original Boston Symphony Orchestra, who died yesterday at his home.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TIMES TRIBUNE
JAN 26 1940

Member of Boston's First Symphony Dies

Boston, Jan. 26.—(AP)—Funeral services will be held tomorrow for George W. Stewart, 89, nationally known musician and a member of the original Boston Symphony orchestra, who died yesterday at his home.

A baritone and trombone player, Stewart gained national prominence as music commissioner of two world's fairs, St. Louis in 1904 and San Francisco in 1915.

THIS CLIPPING FROM
BOSTON, MASS.
EVENING GLOBE
JAN 27 1940

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin is conductor, and Josef Hofmann the soloist, at the Boston Symphony concerts this week. The program begins with the first local performances of the "Joyous Overture" by Marcel Poot; continues with Schumann's A minor Concerto, Mr. Hofmann at the piano, and ends with the Third Symphony of Brahms.

Not for 18 years, until yesterday afternoon, had Mr. Hofmann appeared with this orchestra at Symphony Hall. As was to be expected, the welcome he received from the Friday audience was warming.

To an excellent accompaniment by Mr. Burgin and the orchestra, Mr. Hofmann played the Schumann Concerto in characteristic vein. There were the familiar round tone, neither large nor small; the rippling arpeggios and scale passages turned out with Hofmannesque smoothness and agility; the equally familiar wrong notes and suggestion of harshness when the tempo was rapid and the chords loud and heavy.

Mr. Hofmann, splendid pianist though he is, probably is not of the temperament to cut loose in the unconstrained romantic fashion that Schumann seems to demand. The Hofmann way with this composer is more likely to be dignified at the expense of ardor. Hence his treatment of the Concerto was agreeable, interesting, but not at all moving.

Marcel Poot is a Belgian composer, not quite 40, who may be remembered for the pleasant Symphony that Mr. Burgin introduced here two years ago last November. It may also be recalled that his Symphony was less dissonant, harmonically, than the music of most of his generation. His "Joyous Overture" is just that, a tonal cocktail, and nothing more.

The impudent sweep of his chattering woodwinds, the gentle spiciness of his harmony, and his brevity suggest that Rossini might have written in much the same idiom had he been born a century later.

Brahms' Third Symphony is on the program as the result of two alterations that cast out, first, Schoenberg's transcription of a Brahms Quartet, and secondly, the Dvorak Second Symphony.

Like the Concerto—and presumably the Overture—the F major Symphony was given a sound, honest, musicianly reading; one wherein details were adjusted to the whole.

There was no attempt at virtuosity; in fact, one could note instances where the strings were not brought out enough, and where the tempo was a bit deliberate. Mr. Burgin's reading did not take off into the empyrean, but it was very satisfying.

The program will be repeated tonight. Next week Tauno Hannikainen, the Finnish musician, will be guest conductor. C. W. D.

HOFMANN PLAYS WITH SYMPHONY

Pianist Gives Schumann's Concerto With Artistry

BY WARREN STOREY SMITH

With Richard Burgin conducting and Joseph Hofmann making one of his now rare appearances as soloist, the Symphony concert of yesterday afternoon proved a pleasant and at times stimulating occasion. One looks to Mr. Burgin for novel music or at least something off the beaten path. However, only one piece yesterday was new, a brief, brisk and generally agreeable but hardly memorable "Ouverture Joyeuse" by the Belgian Marcel Poot, after which came the Piano Concerto of Schumann and the Third Symphony of Brahms.

In point of fact, the programme as first announced had for its final number Schoenberg's transcription of Brahm's G minor Piano Quartet, but this promising item was dropped because of some difficulty regarding the score or parts and Dvorak's Second Symphony, put in its place, only to give way to the very familiar matter of Brahms' Third. Perhaps the Dvorak Symphony, unheard here since 1923, would have proved to be no great shakes but it would have been something different, and parts of Brahms' F major Symphony are not so good either. More than any of its three companions, it flickers and flares, gripping you one moment and leaving you in the lurch the next. Nor was the performance one calculated to disguise the music's shortcomings.

Not since 1922 had Mr. Hofmann appeared with our orchestra in Boston and his last performance of the Schumann Concerto here was in 1913. Something of a specialist in romantic music, he might be expected to play this perennially fresh Concerto both expertly and persuasively, and so he did, particularly in the second and third movements. His performance of the first, though by no means insensitive or perfunctory was nevertheless a little lacking in the poetic quality that sets it apart from all other movements for piano and orchestra.

To hear Brahms' after Schumann was to be reminded of the former's great indebtedness to the latter. Some day, as Von Buelow said of Verdi and Mascagni, the elder composer may be the younger's successor.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 24 1940

MUSIC

Boston Symphony Gives Concert With Josef Hofmann as Soloist

By G. Y. Loveridge

The Boston Symphony Orchestra gave the third of its season's five concerts in Metropolitan Theatre last night. Richard Burgin, concertmaster and assistant conductor, conducted, Dr. Serge Koussevitzky being on a short vacation.

A program selected from hither and yon achieved a fortunate balance, and the performance was generally excellent. There is sometimes a feeling that when Dr. K is away the men won't play as diligently as they are wont to do, but on this occasions they gave Mr. Burgin minute co-operation.

Josef Hofmann, mighty pianist, was soloist, in the Schumann concerto in A minor, Op. 54. For brilliance of execution his work was unsurpassable. His sonorous tone competes successfully with the full orchestra; his scales, even at the most intemperate velocities, are clear and even; his attention to ornaments and other details attests the master hand; his ease and precision of delivery astound every listener. We are one who do not find that in his playing the spirit keeps pace with the sound (to us, a fault of first significance), but we off our chapeau, such as it is, to the superb command that he exercises over the tools of his art. After more than 50 years of concertizing, his powers seem undiminished.

Mr. Burgin provided a good collaboration, although frequently Mr. Hofmann, rather than his associate, appeared to be running the show. The soloist was at his best in the last movement, when the piano gushed forth such unclouded thunders and darting lights as few could arouse. Mr. Hofmann was summoned from the wings half a dozen times by the enthusiasm of the audience. Even after the lights had gone on to indicate intermission he had to return once more.

Moussorgsky's gaudy nightmare, "A Night on Bald Mountain," served to warm up both orchestra and audience. After intermission, there was a dashing display of Prokofieff's "Classical Symphony." Except in the gavotte—where, for one of the few times we remember, the strings weren't always speaking in a smooth voice—the performance glittered. In the finale, Mr. Burgin permitted the orchestra virtually to conduct itself, which it did with singularly bright effect.

Strauss's "Don Juan" was read with lusty emphasis. Horns and woodwinds distinguished themselves, although every choir joined splendidly to effect the wild orchestral frenzy that can be made to leap from the German master's little black notes.

The evening ended with a try at a Latin-American dance, "Batuque," by Fernandez. The orchestra was mainly noisy. It takes a hot band to put over this sort of thing; symphony players just don't seem to have the rhythmic urge.

The program contained another "urgent request" that the customers refrain from smoking at the rear of the auditorium. However, smoke-production was at a pre-depression level. Sometimes we deplore this situation. Then again we think that probably if people weren't smoking they would be cutting their initials in the pews, and perhaps it is all for the best.

175

THIS CLIPPING FROM
NORWOOD, MASS.
MESSENGER

JAN 27 1940

Hannikainen to Conduct Boston Symphony Orchestra

Tauno Hannikainen, long prominent as conductor of the State Opera in Helsinki, and the orchestra in Turku, Finland, will be the guest conductor of the Boston Symphony Orchestra for the concerts in Symphony Hall, next Friday afternoon and Saturday evening, February 2 and 3. Mr. Hannikainen will divide his program between classical music, and the music of Sibelius. This program will include three works of Sibelius: one of them, "Lemminkainen's Homeward Journey", the last of the cycle of four tone poems on the hero of the Kalevala (which also includes "The Swan of Tuonela").

"Lemminkainen's Homeward Journey" will have its first performances at these concerts. The early tone poem "En Saga", which did much towards establishing the fame of Sibelius, has not been heard at the concerts of this orchestra for a number of years. The program will be concluded with the First Symphony in E minor. Mr. Hannikainen will open the program with Handel's Concerto Grosso for String Orchestra in D minor, in the original version with cembalo accompaniment, and also Beethoven's Overture to "Leonore" No. 3.

Tauno Hannikainen comes of a musical family, his parents having both been teahers of music, and his three brothers being professional musicians as well. Tauno Hannikainen, before beginning his career as conductor, was a prominent 'cellist giving many chamber recitals of trios, with his brothers Ilmari, a pianist, and Arvo, concertmaster at Helsinki until the orchestra of the Finnish capital was disbanded by the war. Tauno Hannikainen has been the regular conductor of the orchestra at Turku since 1927, and has appeared as guest conductor in many European cities. He visited America in the summer of 1938, and was heard as guest in a performance of the Second Symphony of Sibelius at the Pops.

Mr. Hannikainen was rehearsing the Helsinki Symphony Orchestra when the first bomb raid came last November 30. The concert which he was preparing never took place. He has been serving civilian patrol duty in Turku. Since he had been engaged last year to visit America and conduct the famous orchestra in Boston as guest, the Finnish government has given him permission to make the intended journey. He arrived last week in New York with Mrs. Hannikainen on the Italian liner Vulcania, which he reached after crossing Germany under a special passport. He will shortly return to Finland for military service.

The music of Finland and of Sibelius in particular has long been performed with especial frequency and outstanding success by the Boston Symphony Orchestra, under its illustrious conductor, Serge Koussevitzky. Dr. Koussevitzky has included the symphonies of Sibelius on his programs on numberless occasions, and in the season of 1932-33 he performed the seven of them in succession. When the Helsinki Chorus visited in America in December, 1937, they made their first appearances with the Boston Symphony Orchestra in Boston and New York. In the autumn of 1935, Dr. Koussevitzky visited Helsinki to conduct the orchestra there as guest, presenting an all Sibelius program in the presence of the composer.

Hannikainen to Conduct Symphony

Traveler Jan 29

Tauno Hannikainen, long prominent as conductor of the State opera in Helsinki and the orchestra in Turku, Finland, will be the guest conductor of the Boston Symphony Orchestra for the concerts in Symphony hall next Friday afternoon and Saturday evening. Mr. Hannikainen will divide his program between classical music and the music of Sibelius. He will present Handel's Concerto Grosso for string orchestra in D minor, in the original version, with cembalo accompaniment, and also conduct Beethoven's overture to "Leonore" No. 3. The program will otherwise consist of three works of Sibelius, one of them, "Lemminkainen's Homeward Journey," the last of the cycle of four tone poems on the hero of the Kalevala (which also includes "The Swan of Tuonela"). "Lemminkainen's Homeward Journey" will have its first performances at these concerts. The early tone poem "En Saga," which did much towards establishing the fame of Sibelius, has not been heard at the concerts of this orchestra for a number of years. The program will be concluded with the First Symphony in E minor.

Tauno Hannikainen has been the regular conductor of the orchestra at Turku since 1927, and has appeared as guest conductor in many European cities. He visited America in the summer of 1938 and was heard as guest in a performance of the Second Symphony of Sibelius at the Pops. He is making his present visit by special permission of his government.

FINN LEADER TO OFFER NOVELTIES

Post Jan 28

Mr. Hannikainen to Lead Symphony This Week

By WARREN STOREY SMITH

"HOW can a child discuss human and profound world problems in the language of music any more intelligently than in any other language? You can no more expect a child of 12 really to play Beethoven than you can expect him to write a Tolstoy novel. It just doesn't make sense. And for an audience to be asked to listen to such musical prattle is insulting." Thus speaks Norman Alexandroff, director of the recently organized National Artist Foundation, who says that his organization, which is designed to give deserving and impecunious young musicians a chance on the concert stage, will withhold such aid from child prodigies.

Now this department holds no brief for Wunderkinder. Rather, it quite agrees with Dr. Johnson, who compared them to a dog walking on its hind legs: something to provoke amazement rather than admiration. But does not Mr. Alexandroff (if the Associated Press despatch has quoted him correctly), go too far in this matter of the Tolstoy novel? Perhaps the writing of a Beethoven Sonata would count as a paralell achievement; but not the playing of it, though the latter does require a certain maturity. Indeed pianists who have not reached middle age are not likely to give a completely satisfactory account of those of the last period. It may also be questioned whether "profound world problems" have been discussed in music by Beethoven or anyone else. Music has its architectural, emotional, and graphic or pictorial sides, but it cannot present ideas, except perhaps those which relate to personal experience. Yet it is true that whatever the creator has felt the interpreter should be capable of feeling, even though he might not have been able to write the passage in question.

It is also true that our age, so much more notable for the performance of music than for the creation of it, may be guilty of putting too much emphasis upon the former. Many of us go to hear not Beethoven, but Toscanini, not Wagner, but Flagstad; not Tchaikovsky, but Koussevitzky. Nor does this only apply to the less sophisticated listeners. Even the critics, long familiar with the standard repertory are chiefly interested to see what the given conductor or artist can do with it.

The programme to be presented by the Finnish conductor, Tauno Hannikainen, at the Symphony Concerts of this week includes some numbers which will test his interpretative powers and a novelty or two where the interest will reside primarily in the piece itself. To be specific, his list includes Handel's Concerto Grosso for strings in D minor, Beethoven's Overture to "Leonore," No. 3, and three works by his great countryman, Sibelius: the Tone Poems, "Lemminkainen's Homeward Journey" and "A Saga" and the First Symphony. "Lemminkainen's Homeward Journey" will be heard for the first time in Boston.

Mr. Hannikainen, who appeared as guest conductor of the Pops in the summer of 1938, is making his present visit by special permission of his government. Under the circumstances, the interest in his appearances on Friday afternoon and Saturday evening is likely to run high. Before the Finnish guest takes over the orchestra, which is to say at the concerts of tomorrow evening and Tuesday afternoon, Richard Burgin will conduct. There is a new piece on his programme, too, a Brazilian dance, "The Batuque," by Oscar Lorenzo Fernandez. The rest includes Mozart's Overture to "The Marriage of Figaro," Prokofieff's "Classical" Symphony, Strauss' "Don Juan" and the Brahms' Violin Concerto; with Albert Spalding as soloist.

HOFMANN SOLOIST

Transcript Jan 27

Eminent Pianist Plays Schumann Concerto with Boston Symphony

The appearance of Josef Hofmann in Schumann's A Minor Piano Concerto formed, quite rightly, the climax of the Boston Symphony concert in Symphony Hall yesterday afternoon under the direction of Richard Burgin. Eighteen years, according to the program book, had elapsed since Mr. Hofman last played here with the Boston Symphony. Hardly had he sat down to the piano yesterday when the opening measures, tossed off with his customary immense authority and plastic feeling for each little phrase, brought home to us with a pang a sense of our great loss during these 18 years.

Yesterday's memorable impression was the more remarkable since Mr. Hofmann was not in his peak form, and since his essentially classical style and objective approach might have been assumed to be less inclined to the fanciful, romantic Schumann than some other composers.

When we say that Mr. Hofman was not in his peak form we mean merely that he did not play in his most inspired manner. For another pianist it would have been extraordinary. His attack was electric; his rhythm had infinite vitality; it was crisp and tense; his technique was of the kind for which most mechanical problems do not exist, his tone was suave and delicate, and his musical interpretation impeccable. All that was needed was the white heat of enthusiasm to fuse these varied elements into an inspired interpretation.

The movement that came nearest to it was the last. Here a kind of cumulative excitement was engendered which swept Mr. Hofmann along in its current. Not from a lack of technique, to be sure, but from sheer elan he developed for a few moments and lordly disregard of the notes that reminded listeners of the reputation of Mr. Hofmann's teacher, Anton Rubinstein.

Disregard of the notes is one thing however, and disregard of the beat quite another, particularly in ensemble playing. In the last movement there frequently seemed to be two opinions as to just where the beat fell.

An "Overture Joyeuse" by the Belgian composer, Marcel Poot, presented for the first time at these concerts, opened the program and Brahms' Third Symphony in F major completed it.

The Poot Overture is a lively, entertaining sort of piece that makes no attempt at profundity. It is skillfully put together with a neat balance between sentiment and the nervous brilliance of the opening page. Extremely ingratiating as much because of its amusing orchestration as because of any intrinsic character of the musical ideas, this work is easily understood at first hearing. It was cordially received, but it is more than probable that most of us will not hear it a second time.

The Brahms Symphony replaced the Dvorak Second Symphony which in turn had supplanted the Schoenberg transcription of Brahms G minor Quartet. It would have been amusing to hear the quartet transcription and since the Brahms Symphonies are so frequently played anyhow, it can hardly be claimed the program gained in interest by the change. Mr. Burgin's interpretation was sound nad musicianly but not too exciting.

E. D.

THIS CLIPPING FROM
ASHEVILLE, N. C.
CITIZEN

JAN 28 1940

Simon Barer, widely acclaimed pianist, will play the Tschaikowsky B-flat minor Concerto with the New York Philharmonic-Symphony orchestra in its Sunday afternoon concert today at 3. Barer, who made his New York concert debut unheralded some three years ago, has since appeared with the Boston Symphony orchestra and was soloist with the orchestra at the famous Worcester festival last fall.

MUSIC

Herald Jan 27 '4

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 13th regular concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. Josef Hofmann, pianist, was the soloist. The program was as follows:

Marcel Poot............Ouverture Joyeuse
Schumann
Brahms Symphony No. 3 in F major Op. 90
Piano Concerto in A minor Op. 54
Brahms. .Symphony No. 3 in F major Op. 9
Brahms
Symphony No. 3 in major Op. 90

The fashions and standards of piano playing are perhaps not as subject to change as those of singing or even of orchestral interpretation. Yet no one could listen to Mr. Hofmann play the Schumann Concerto yesterday afternoon without being aware that here was a radically different approach to that of Myra Hess last season or, in turn, to that of many younger pianists before the public.

We learn that Anton Rubinstein had an heroic disregard for meticulous accuracy; and he was universally esteemed as the greatest pianist of his day. If we could hear him today, those of us who are fervent admirers, say, of Mr. Gieseking or Mr. Serkin would doubtless be considerably shocked. Let us hope that we should not be so shocked as to fail completely to recognize the great virtues his contemporaries found.

Mr. Hofmann to some extent belongs to this school of piano playing that is not now in general favor. He might agree with Algernon in "The Importance of Being Earnest": "I don't play accurately—anyone can play accurately—but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for life."

As far as the finale was concerned Mr. Hofmann's performance had the qualities of brilliance and excitement, if not of perfect polish. The first movement and the intermezzo were clearly played and with a fine feeling for tone. Mr. Hofmann's recent appearances in recital here had not prepared us for the stirring character of his playing with orchestra. We must admit that it was not entirely the conception of the Concerto that we prefer, but it could hardly be denied that it had an energetic life of its own. The orchestral accompaniment under Mr. Burgin was somewhat uneven in execution, though not in spirit.

Marcel Poot's "Joyous Overture" is a slight, neatly scored and written piece. It makes no great demands on the listener and sets out to be agreeable rather than profound. M. Poot's Symphony, which Mr. Burgin introduced here in 1937, was also a slight work. But the overture, being a shorter and more recent work, creates a more favorable impression.

It was perhaps a pity that Mr. Burgin did not see fit to adhere either to his plan of offering Schoenberg's transcription of the G minor Quartet of Brahms or to his second choice of Dvorak's 2d Symphony. No one can pretend that the four symphonies of Brahms are neglected in Boston. The Dvorak, though naturally not as great a work as the Brahms No. 3, has not been heard for some time; and the Quartet would certainly have aroused discussion.

Whatever his reasons, we ended up by being led along familiar paths. We were led, furthermore, with straightforward earnestness and dignity through what is probably the least popular of Brahms' symphonies. Philip Hale appeared to have preferred it to the others, but then he was not a dyed-in-the-wool Brahmsian and was never reluctant to qualify his praise in this direction.

The concert will be repeated tonight. Next week is a full one for the Boston Symphony. On Monday night and Tuesday afternoon Mr. Burgin will conduct Mozart's "Figaro" Overture, Prokofieff's Classical Symphony, Strauss' "Don Juan," Fernandez's "Batuque;" and Albert Spalding will be soloist in the Brahms Violin Concerto. On next Friday and Saturday, Tauno Hannikainen from Finland will be guest conductor. His program offers Handel's Concerto Grosso in D minor, Beethoven's 3d "Leonore" Overture, Sibelius' "En Saga," "Lemminkainen's "Homeward Journey" and Symphony No. 1 in E minor.

CONCERTS THIS WEEK

Globe Jan 28

Symphony Hall

BOSTON SYMPHONY Orchestra, Richard Burgin conducting, Monday evening at 8:15 and Tuesday afternoon at 3. Fourth program of these series. Albert Spalding, the American violinist, will be soloist in the Brahms Violin Concerto. Mr. Burgin's program will otherwise consist of the Overture to Mozart's opera, "The Marriage of Figaro"; Prokofieff's "Classical" Symphony; the tone poem, "Don Juan," by Richard Strauss, and a "Batuque," by Oscar Lorenzo Fernandez, Brazilian composer. A batuque is a popular Brazilian dance; Fernandez has written two of them, one for his opera, "Malazarte," and the other for his suite, "Reisado do Pastoreio." The second will be heard at these concerts.

BOSTON SYMPHONY Orchestra, Friday afternoon at 2:30 and Saturday evening at 8:15. Tauno Hannikainen will be guest conductor, dividing his program between classical pieces and music by Sibelius. The numbers follow: Handel: Concerto Grosso for strings in D minor (original version, with cembalo accompaniment); Beethoven: "Leonore" Overture No. 3; Sibelius: "Lemminkainen's Homecoming" (first time at these concerts); tone poem, "En Saga," First Symphony.

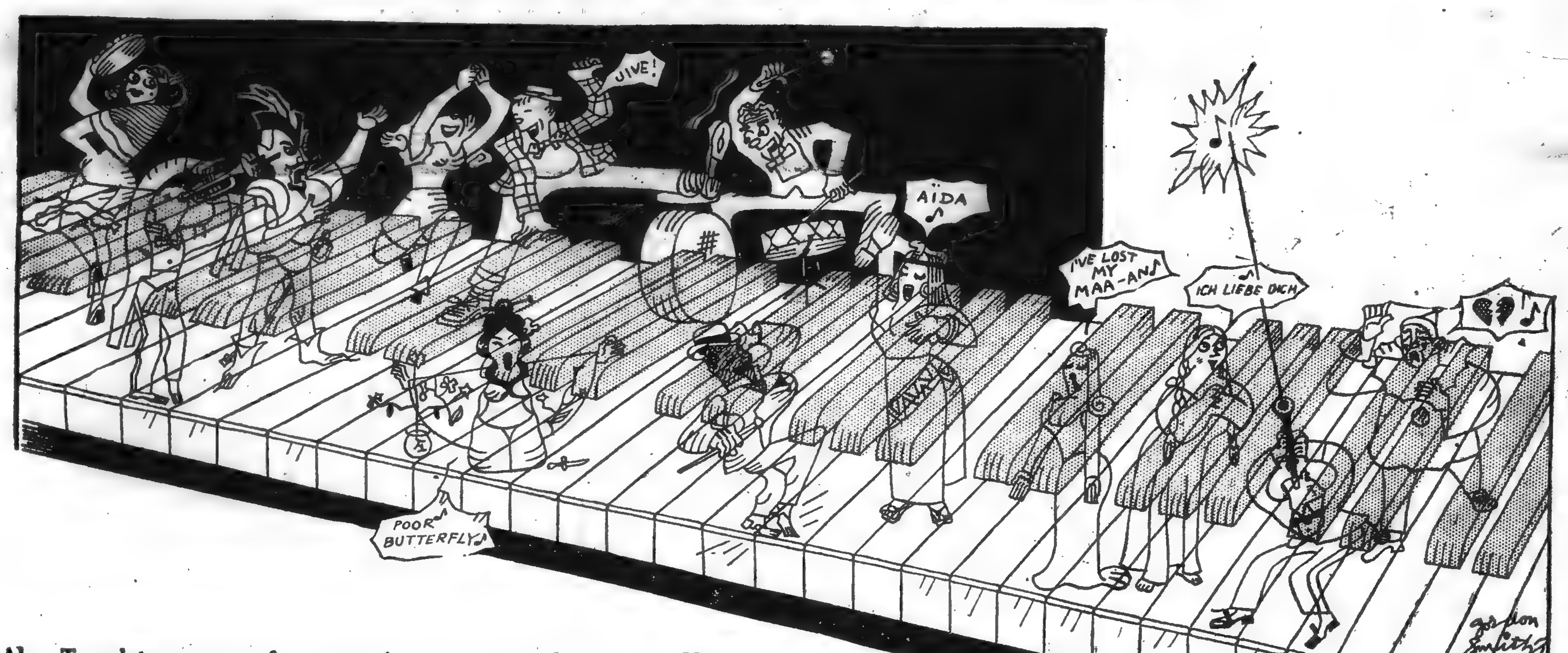
Tauno Hannikainen comes of a Finnish musical family, his parents having both been teachers of music, and his three brothers being professional musicians as well. Tauno Hannikainen, before beginning his career as conductor, was a prominent cellist, giving many chamber recitals of trios, with his brothers, Ilmari, a pianist, and Arvo, concert master at Helsinki until the orchestra of the Finnish capital was disbanded by the war. Tauno Hannikainen has been the regular conductor of the orchestra at Turku since 1927, and has appeared as guest conductor in many European cities. He visited America in the Summer of 1938, and was heard as guest in a performance of the Second Symphony of Sibelius at the Pops. He is making his present visit by special permission of his Government.

BOSTON SUNDAY POST, JANUARY 21, 1940

In the annual poll of the radio editors of America, just completed, Templeton was chosen "outstanding new star for 1939." Others, in order: Ezra Stone, Glenn Miller, Raymond Gram Swing and Dennis Day.

Alec Templeton, Blind Pianist Now in Boston, Earned Success

Playing of Classical Swingster Delights Koussevitzky — Lively Anecdotes on Radio's New Star



Alec Templeton can perform amazing stunts on the piano. He can change instantly from classic to swing, back to opera, hot jazz, sweet music. His marvelous technique is a constant surprise and delight to his audiences wherever he plays. Carmen, "hot" music, Faust, jitterbugs, light opera, oomph stuff, Aida, blue music, Wagnerian, Bach, it's all the same to Alec.

BY LEO RABBETTE

He is blind—but he has brought vision, keen musical pleasure, and laughter to millions—Alec Templeton—he plays the great classics with the touch of a master concert pianist; he swings them and burlesques them with such verve and charm that he was chosen recently as the year's outstanding new star in radio—he is in Boston today, at Symphony Hall, with all his amazing and magical musical delights.

Who is Alec Templeton?

Three years ago the noted British band leader, Jack Hylton, brought over with him to Chicago, a young, slight and gentle pianist, who took the town by storm, playing Wagner to satisfy the most cultured musical ear; then swinging into the sound of a whole Wagnerian opera, yodeling meanwhile soprano arias out-of-tune, and throaty German declamations, while banging out brass chords till the piano seemed to toss out the whole uproar of a conservatory, while the audience held onto their chairs, weak with laughter. What a man!

Got Highest Accolade

When the Hylton band disolved, Alec Templeton went happily on, playing on diffferent radio programmes, and wowing the listeners-in, until this year he was rewarded with a programme of his own, and received the highest accolade from the Radio Editors' poll.

Alec is what the profession calls a "natural," always able to play, and always by ear, for he has been blind from birth. When he was 4 years old, his mother, a very good amateur pianist, was teaching his sister a simple melody. She played it over several times, and then her mother sent her down town on an errand.

Suddenly, Alec's mother was amazed to hear the same melody coming from the piano. She went in to scold her daughter for not going for that loaf of bread, and lo, there was little Alec punching out the melody with his chubby little fingers.

Starting with finger-exercises, when he was 3 years old, the future radio star wrote his first melody before he was five. In another year Little Alec had become so clever at the piano the rest of the family gave it up. "He made us all feel silly," his mother puts it.

When he was 12, young Templeton was playing over the British Broadcasting system. At Worcester College, Sir Ivor A. Atkins taught him organ-playing, and he had the good fortune of studying under Master of the King's Music, Sir Henry Walford Davies. After four years in the Royal College of Music he made his debut and was greeted with great enthusiasm.

England, however, never fully appreciated him; perhaps, too, it was something in the temper and the tempo of America, which brought out the comic spirit in him.

At any rate, when he sat down to play a serious classical programme in New York's Rainbow Room, his father was amazed, when he played just the light pieces which he knew, and then started combining, burlesquing and improvising, with such a satirical touch and such a delicious sense of fun, he had them all "rolling in the aisles," as they used to say in vaudeville. "I could smell they didn't want any serious stuff," he explained to his father later.

Knew His Sonatas

"I think America likes me," he says, "and I know I like America." And to prove it he has already taken out his first citizenship papers.

Pianist Templeton's amazing ability to simulate the masters musically is beautifully set forth in this anecdote related by William A. H. Birnie in his brilliant word portrait in the American Magazine. He says:

"We were talking, and I happened to mention that I had a particularly warm spot in my heart for Mozart. 'So have I,' beamed Alec Templeton, the blind pianist, who is one of the most amazing musicians of today, 'Would you like to hear me play one of his piano sonatas?'

" 'Of course,' I said enthusiastically, and Alec felt his way over to the baby grand. For the next 20 minutes I gazed out of that Chicago hotel window over the waters of Lake Michigan, while his fingers produced a ceaseless flow of the graceful, haunting melodies which have placed lonely Mozart among the great immortals of music.

" 'Thank you, Alec,' I said, when he finished. 'That was beautiful. Really beautiful.'

"He smiled quizzically. 'Ever heard it before?'

" 'No, I don't believe I have, but . .'

"Then Alec laughed aloud. 'That's not surprising. You see, I just wrote it last week.' He went on gaily before I recovered: 'Some day I want to give a concert and fool all the critics. I will call it "Recently Discovered Works by the Great Masters," and I will include Bach, Beethoven, Brahms, Mozart, Wagner, and all the rest.

" 'But what I will play will be my own compositions, in their styles. It'll be a great joke, don't you think?' "

In his programmes Alec Templeton usually mingles a few famous classical pieces with his own delightful specialties. It is his usual custom to ask the audience for any five different notes and improvises a melody on them. Also, he takes three suggested musical pieces and weaves them together in a most delightful and fascinating fashion.

Dr. Koussevitzky had heard Templeton play in Europe and was so taken with him that he really wanted to hear him in his recital at Symphony Hall last year. He said, "As I remember him, he was an excellent pianist and unique in his artistic parodies.

Koussevitzky Laughed

Though the week before had been strenuous the Boston Symphony conductor gave in to his friends and said, "I will hear the last and amusing section of the programme." However, the supposedly weary conductor arrived at the beginning of the concert. He listened with greatest concentration while Templeton gave serious performances of piano classics.

During the remainder of the programme, when Templeton went in for his inimitable high jinks of improvisation and parody, Dr. Koussevitzky laughed till tears ran down his cheeks. And, after the concert he hastened back stage and sought to secure Templeton as soloist with the Boston Symphony Orchestra in a famous concerto.

Except for a conflict of dates, Alec would have been soloist on one of this season's Symphony programmes. What an amazing and variously gifted a musician is Alec, when Leader Koussevitzky, his sides still aching at the comedy playing of a musician, should consider him such a splendid serious artist as to desire to give him an appointment which is the envy of all pianists, as soloist in a concerto with Boston's great orchestra.

He Heard Templeton

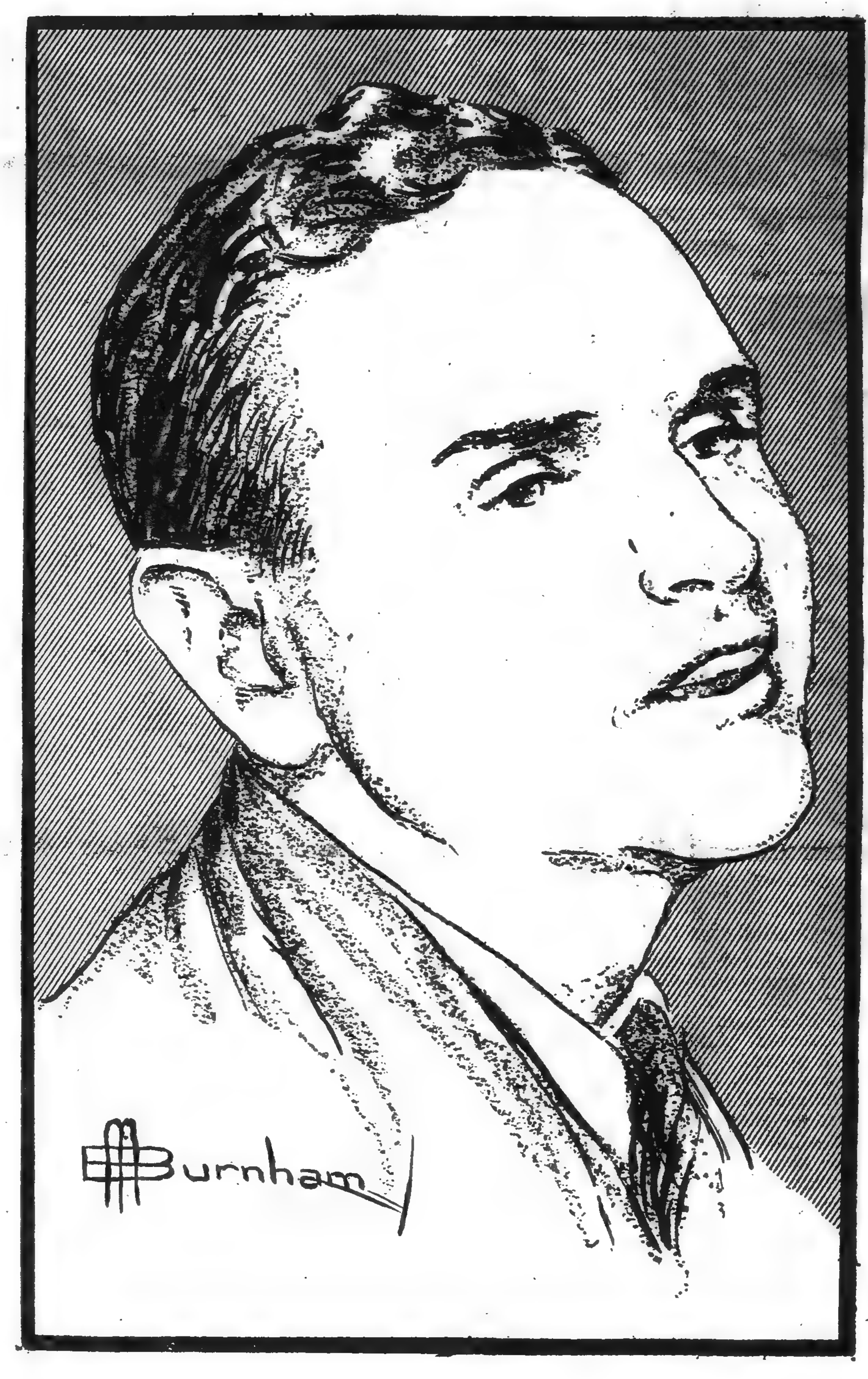
During the Symphony Orchestra conductor's absence this past week on his mid-winter vacation, the orchestra has been in charge of Nicolai Malko, Ukrainian conductor who has led his own orchestra in Copenhagen for the past 10 years.

Somewhere in his travels he heard Templeton with enthusiasm. He declares he was mystified by the way Templeton sits at the keyboard with his hands in his lap, and opening cold, reaches for notes at the most difficult intervals, to strike them unerringly from that flying start.

Even the greatest of sighted pianists glance at the keyboard before attacking such combinations of notes. Has Alec, perhaps, a sixth sense, of location? It's uncanny.

"There's John, That's Ed"

On his first personal appearance in Boston last year, Alec arrived a day or so ahead. Some half a dozen representatives of various publications gathered to meet him, and Templeton repeated the names of each person introduced as they gathered about a piano in the Copley-Plaza hotel.



Character portrait of Alec Templeton, famous blind English pianist, who is in Boston today.

Then pointing, he said, "Now let's see. That's John, that's Ed, that's Steve, that's Mary"—and so on, as he located each one and named them correctly. He explained he doesn't believe that anything but first names should be used after introductions, and desires everyone to call him Alec. "Mr. Templeton makes me cringe," he smiled.

After some preliminary chat, Alec was asked if he would care to give a keyboard characterization of any of those present. He replied, "My sketches are based on rather longer acquaintance with a subject than prevails here. However, I have a very definite impression of Miss Prim, here at my right. She is rather a diminutive person, but I'm positive she is not prim."

The blind pianist had judged the young woman's stature from the point from which her voice came as she stood by the piano. Her personality he had judged with perfect correctness from the few words she had exchanged with him.

Having just arrived in the East from a visit to Hollywood, Alec said he would be delighted to improvise sketches of Bing Crosby and Bob Burns. Then, by some magic, all his own, partly in the smoothness in the crooning accompaniment and with the added "boo-bo-bo-bo," all recognized Bing Crosby.

For Bob Burns, who is a modern Arkansas Traveller, he played tag with the theme of the old jolly "hoedown" of that name, tossed it around, and then produced some curious and amazing sounds by an ingenuous combination of notes, which would never belong together normally, to produce the familiar and astounding sound of Burns' bazooka.

Could Play Bazooka

Reporters do not ordinarily overplay enthusiasm, but at this they let themselves go in wholehearted and quick appreciation of these "musical portraits." Although Burns claims he is the only one who can, or wants to play the bazooka, the consensus of opinion was that Alec could do the same thing on a piano with consummate success.

Alec Templeton remembers people by the pitch and timbre of their voices, and he doesn't hesitate an instant. As a striking instance of this, here in Boston he talked with the man who arranged for his interview a little before and after; they had never met before.

The following night, while about to leave the symphony concert which they had both attended, this man saw Alec coming down the aisle.

As they moved toward the aisle, he said to his wife, "You must meet this remarkable man." And when Alec was about 20 feet away, he said, "There's Templeton with his father."

Whereupon, Alec instantly turned to him and called, "Oh, John, glad to hear you."

After listening to a whole concert, and there in the midst of the hubub and murmur of a thousand voices of the symphony crowd thronging out of the hall, he distinguished one small voice, which he had heard but for a few moments, and for the first time, the night before!

Both schools have great virtues and great possibilities; Alec Templeton brings out the best in each; his appeal is happily, at the same time an appeal to the musically illiterate, as well as to the musically initiate.

What a Memory!

As proof of this the jitterbugs start "cutting the rugs" when Benny Goodman plays his classico-jamborino, "Bach Goes to Town," and his serious "First Symphony" is most highly regarded by the finest symphony leaders in the country.

His blindness has really been the thing which has developed in him a most remarkable acuteness and memory in hearing. He has to hear and remember, and always his joy in this has been great.

At a party one night he was to accompany the notable violinist, Nathan Milstein. Somebody wanted them to play the "Symphonie Espagnole," of Lalo. Asked if he knew the accompaniment, Alec said he didn't but that if somebody would run through it once he would try it.

He listened attentively while the 32-minute-long accompaniment was being played, and then, instantly, from memory, he performed that accompaniment, with only one mistake!

Homer, too, who smote "his bloomin' lyre," was blind; and so was Milton, master of music in his way. Surely Alec Templeton, blind but of such fine inspiriting vision, belongs with these great musicians of all time.

Page 14—BOSTON SUNDAY ADVERTISER ★

177

Josef Hofmann Returns to Symphony

Jan 28

By LEO GAFFNEY

THE many years since the master pianist, Josef Hofmann, appeared with the Boston Symphony Orchestra were swept away. Symphony audiences at the week-end concerts thrilled again to the perfection of his playing—a few among those present recalling the pianist's first appearance on the same stage nearly forty years ago.

In the full ripeness of years Hofmann is now 64—there is no diminution of power, no hint of faltering fingers. Instead, the inspiring spectacle of one whom the years only increase.

Mr. Hofmann played the Schumann A minor Concerto with dazzling brilliance. And it was good that traditional Symphony Hall decorum was for once laid aside. Auditors at both concerts applauded unashamedly between the movements.

The perfect blend of orchestra and piano was never more beautifully fused, the execution of the solo part never more clearly expressed. It is a joy to reflect that one of the "giants" of olden days still endures in Mr. Hofmann.

Richard Burgin, conducting, shared in the prolonged applause together with his men.

MR. BURGIN began his program with Marcel Poot's Ouverture Joyeuse, heard for the first time at these concerts. If the work seemed short in length, perhaps it was because of its lively and joyous nature, not to mention the dashing manner of its performance.

One of a group of Belgian modernists, Poot betrays in his Ouverture much of the same hearty nature that prompted him to write a tone poem on the ineffable antics of Charlie Chaplin. Rippling and rolling with wit, the Ouverture is a glad gander down the boulevard of life—no more, no less.

Mr. Burgin's concluding number was the Brahms' Third Symphony in F major, no better choice for a New England audience turning to contemplative matters indoors on a bitter winter's day.

Let Hans Richter think of the great Third as "Brahms' Eroica"; permit Kalbeck his belief in the statue of Germania; Joachim his notion of Hero and Leander; W. F. Apthorp his image of Shakespeare's Iago, and Clara Schumann her vision of a "Forest Idyll"—it is enough for winter weary Bostonians in the present day to accept the Third as "just music" without specific inquiry into its meaning.

To us in the Nineteen Forties, not to be wholly melted at the lyricism preceding Brahms, nor yet completely taken out of ourselves by the masters succeeding him, the Third is the thing for our cautious emotions—this "emotionalism tranquilized."

Too, we take comfort and joy at the painstaking instrumentation, the sure sense of orchestral perfection in Boston—the solid unity of so many rich strings singing, the mellow horns, the haunting woodwinds, the bumpy thump of tympani . . . al[illegible]ing disciplined part in the [illegible]tricate development of profoundest musical thought.

Symphony Hall, Brahms—the best of wintry Boston!

Finn Conducts The Symphony

TAUNO HANNIKAINEN, conductor of the State Opera in Helsinki, and the orchestra in Turku, Finland, will be the guest conductor of the Boston Symphony Orchestra for the concerts in Symphony Hall, next Friday afternoon and Saturday evening, Feb. 2 and 3.

Mr. Hannikainen will divide his program between classical music, and the music by Sibelius. He will present Handel's Concerto Grosso for string orchestra in D minor, in the original version with cembalo accompaniment, and also conduct Beethoven's Overture to "Leonore" No. 3.

The program will otherwise consist of three works of Sibelius: one of them, "Lemminkainen's Homeward Journey," the last of the cycle of four tone poems on the hero of the Kalevala (which also includes "The Swan of Tuonela").

Zighera Changes His Program

BERNARD ZIGHERA, founder and conductor of the Zighera Chamber Orchestra, composed of thirty leading members of the Boston Symphony, announces that the program-revision, necessitated by the European situation which has made it impossible for him to secure scores of the works he originally planned to present, is completed for the second concert in the Zighera Chamber Orchestra's 1940 series, on Monday evening, February 5, in Jordan Hall. The final program to be presented by the Orchestra on that evening at 8:30 o'clock is:

"Suite in C Major" by Bach; "Symphony in D Major, No. 31 (La Parisienne)" by Mozart; "Lieder eines fahrenden Gesellen," by Gustav Mahler; "Introduction and Allegro," by Ravel; "A La Musique," by Chabrier.

Monday, Tuesday Symphony

NEXT Monday evening and Tuesday afternoon, Jan. 29 and 30, in Symphony Hall, the Boston Symphony Orchestra will be heard in the fourth pair of concerts of this series. Albert Spalding, the famous American violinist, will appear with the orchestra in the Concerto of Brahms.

Richard Burgin, who will conduct these concerts, will begin with Mozard't Overture to "The Marriage of Figaro," and present the following numbers in the second part of the program: Prokofieff's "Classical" Symphony: Strauss' tone poem "Don Juan" and a "Batuque" of Oscar Lorenzo Fernandez, a composer of Brazil.

POST

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Last night's Symphony Concert, conducted by Richard Burgin, offered two surprises, one pleasant, the other not so pleasant. By way of conclusion, the programme listed a dance, by title "Batuque," from the pen of the Brazilian composer, Oscar Fernandez, whose very name was unknown here until this number was announced. In its primitive, savage energy, this "Batuque" made any other South American or West Indian music which has reached us sound pallid and anaemic. Here is something for Arthur Fiedler's Pop Concerts, yet not out of place at those of the winter season.

The less pleasant surprise was the tame performance of Brahms' Violin Concerto that came from Albert Spalding. Perhaps Mr. Spalding was not in the vein and will give a better account of himself this afternoon. Only in the slow movement did the music come into its own. This Concerto, like other works of Brahms, needs a good deal of help from its interpreters. Nor was the performance of Prokofieff's "Classical" Symphony one to put that jeu d'esprit in the most favorable and flattering light. The music needs a sort of pointing up that it receives from Dr. Koussevitzky. Otherwise, it falls a little flat.

To turn to more agreeable matters, the concert was notable for offering two things that we are not apt to receive nowadays from the chief conductor, a Mozart Overture and a Strauss tone poem. The former, that to "The Marriage of Figaro," sparklingly played, was good to hear; the latter, "Don Juan," was excitingly projected, as it was when Mr. Burgin conducted it at a pair of "regular" concerts, earlier in the season.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

JAN 30 1940

Boston Symphony Is Led by Burgin

Gives Sympathetic Frame For Albert Spalding in Brahm's Violin Concerto

By exception, the Boston Symphony Orchestra management found seats this month for the Mercury representative at their Monday evening concert rather than the Tuesday afternoon of the paired series of six. It was exhilirating to see every seat in great Symphony Hall intently occupied, save for six, no doubt vacant from illness.

This sudden change of routine left us a bit dazed on arrival so a lively but seemingly perfunctory performance of Mozart's overture to "The Marriage of Figaro" was a good equilibrium gaining number. Next came the important feature: Albert Spalding, our ranking, definitely American violinist, as soloist in Brahms' only concerto (D major) for his instrument. Mr. Spalding had played the concerto with the orchestra in 1927. He entered with the finest bearing we recall from any guest artist on Symphony Hall stage—giving the impression of a polished gentleman of the world.

Richard Burgin, conducting during Dr. Koussevitzky's southern vacation, gave to the concerto a serenity of poetic interpretation that yet had its life, pace and atmosphere of the world of nature. Mr. Spalding's tone is ineffably sweet and pure and true but small. Mr. Burgin's own tone, when playing, is not large and he perhaps understood the dynamics to maintain. It was an experience to treasure against other performances—a rare interpretation of the closely integrated instrumentation. Much of the solo work was set off against the woodwind choir with subtle support from the strings. The grading up to a climax within a gently beautiful texture was a fine point of the closing Allegro. With especial reason, Mr. Spalding returned to applause long repeated, leading Mr. Burgin by the hand.

When Prokofieff's "Classical Symphony" was first played by this orchestra in 1927 we had not had our joy in his "Peter and the Wolf" which continues popularity in record and ballet. Now on rehearing, one sits with a happy smile, recognizing gay little tricks of ongoing and tune. Instead of Mozart, we now think of the facile hand that set in word and instrumentation a Russian child's story. Mr. Burgin conducted with the lightest and brightest of spirits and a faster pace than the four brief movements originally were given, if memory can be trusted.

For Strauss's tone poem, "Don Juan," Mr. Burgin fell off a bit in elegance and in romance—suggesting rather "Ein Heldenleben"; but to every musician his own conception of this typical philanderer.

Fernandez, the Brazilian, though recently known in Boston through other musical organizations, had his first hearing of jungle music at these concerts. "Batuque" from the suite "Reisado do Pastoreio" is definitely of Negro origin. It is hot at start; insinuating, fascinating, slows up to send the melody from brasses to string echo, and then mounts hotter and hotter, faster and faster. Ravel's Bolero is tame beside it. The orchestra throughout the concert gave brilliant response to Mr. Burgin's demands. The same program is repeated this afternoon at 3 o'clock. A.C.R.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

JAN 30 1940

13-Minute Symphony One of Features of Concert in Boston

Prokofieff's "Classical" Work Played Last Night and Again Today---Spalding Appears As Soloist At Symphony Hall

Vividly contrasted music marked the Monday evening concert in the supplementary series of the Boston Symphony Orchestra, which in the absence of Dr. Koussevitzky on brief vacation was conducted with more than ordinary freedom and fervor by Richard Burgin, the concert master of the group. The occasion brought to the platform again the eminent American violinist Albert Spalding. The program will be repeated this afternoon for the especial benefit of out-of-town music lovers.

There was pleasant opening in the sprightly strains of Mozart's Overture to "The Marriage of Figaro." Whatever may have been true of the story on which it was based, it will be agreed that the music is innocent and charming.

Merry music also was Prokofieff's 'Classical" Symphony. Not often in Symphony hall is there opportunity to hear a symphony in four movements that runs just thirteen minutes all told. But Prokofieff, while adhering closely to the traditional formula, had the skill and the wit to condense it within that limit, quite a feat in itself. Couched in the terms of Mozart and Haydn, it has just enough suggestion of modernity to give it pep as well as piquancy.

Mr. Burgin infused the Strauss tone poem "Don Juan" with a good deal of warmth and color, notably so in the passage in which the tuba and brass instruments sound above the rest of the orchestra that dominating melodic theme that is the most thrilling climax of the work.

For merry close to the program was the "Batuque," or Negro Dance, imported into Brazil and utilized by one of the country's composers, Oscar L. Fernandez. In its reiterated theme and rhythm it is akin to the more familiar Bolero of Ravel. Which may help to explain why it caught the fancy of the audience.

Mr. Spalding managed the intricacies of the Brahms Concerto for Violin in D major, with apparent ease and surety. Of old there used to be complaints that the orchestration overpowered the solo instrument. And for a time violinists fought shy of it. But after all, as one commentator said, in the end the violin wins out. Certainly Mr. Spalding more than held his own in the spirited measure of the Finale, exuberant and joyous music calling for all the assets of a virtuoso.

S. R. F.

Jan 30 '40 Herald

MUSIC

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The fourth concert of the Monday evening series was given last night in Symphony Hall by the Boston Symphony orchestra, Richard Burgin conducting. Albert Spalding, violinist, was the soloist. The program was as follows:

Mozart. Overture to "The Marriage of Figaro."
Brahms—Concerto for violin in D major Op. 77.
Prokofieff—Classical Symphony Op. 25.
Strauss—"Don Juan," Tone Poem Op. 20.
Fernandez—"Batuque."

It would be hard to offer a more attractive program than that which Mr. Burgin has assembled for the fourth of the Monday-Tuesday series. All of it was familiar, cordially welcomed material from the symphonic repertoire, except for the Fernandez "Batuque." Nor did we have to cudgel our wits and senses to appreciate that at a first hearing.

The greatest of all violin concertos has been the subject of so much comment and has been received with such bated breath recently, owing to the splendid recording by Mr. Heifetz and the Boston Symphony, that we confess to some trepidation while anticipating Mr. Spalding's performance. We need not have worried and should all along have bolstered ourselves with the recollection of those marvelous violin and piano sonata recitals that Mr. Spalding and the late Ossip Gabrilowitsch used to give here not so long ago.

In spite of one or two disconcerting mannerisms, Mr. Spalding gave an admirable interpretation of the concerto. The slow movement, perhaps, has a hint of affectation; but by and large the performance was sound musically and effectively conveyed the spirit of this most poetic of concertos. Mr. Burgin and the orchestra supported sympathetically.

Little need by said of either Prokofieff's Classical Symphony or Strauss' "Don Juan." They are at opposite aesthetic poles and are both deservedly popular orchestral pieces. The performances were excellent last night. The only work of O. Lorenzo Fernandez to have been heard here before was a Trio Brasileiro, played at a Flute Players' concert in December 1938. The present piece by the Brazilian composer is a showy and vigorously rhythmical South American Negro dance. It should make a good piece for the Pops, although it requires a large orchestra.

The concert will be repeated this afternoon at 3 o'clock. The fifth concerts in the series will be given on Monday and Tuesday, March 4 and 5. Webster Aitken, pianist, will be the soloist.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

JAN 31 1940

WORDS About Music And Musicians

Tauno Hannikainen will conduct the Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra in Symphony Hall this week.

The program will open with Handel's Concerto Grosso for String Orchestra in D minor, Op 6, No. 10, followed by Beethoven's Overture to "Leonore" No. 3, Op. 72. Three Sibelius works will make up the rest of the music: the tone poem, "En Saga," Op. 9, the first performances at these concerts of "Lemminkainen's Homeward Journey," Op. 22, and the Symphony No. 1 in E minor, Op; 39.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, JANUARY 30, 1940

Spalding Soloist With Symphony

Concerto Of Brahms Is Played

Since Dr. Koussevitzky is still absent on his mid-season holiday, it fell to Richard Burgin to conduct the Boston Symphony concerts of the program last night, and this afternoon. The program includes Mozart's Overture to "The Marriage of Figaro," the Brahms Violin Concerto with Albert Spalding as soloist, Prokofieff's "Classical" and "Batuque" by Fernandez.

As may be seen from the items listed, this program represented three German schools of musical thought, as well as some Russian and Brazilian—though the Russian might be termed such in letter only, as the "Classical Symphony" of Prokofieff has become an international classic. Mr. Burgin gave a thoroughly illuminating and piquant performance. He has not, in recent years, given a better account of himself as a conductor.

The Mozart overture also found Mr. Burgin in a flexible mood, and the small graces of the score were revealed with a deft touch. It was pleasant to find last night that Mr. Burgin had been able to throw aside the square cut method of projecting a symphonic score in favor of a more plastic molding of musical lines.

Mr. Spalding played the Brahms Concerto with verve and sensitiveness. For the more lyric melodies he summoned a beautiful tone, the quality of which was not appreciably altered in the more stirring bravura passages. The evident rapport between conductor and artist resulted in a performance which fully justified the ovation which followed. Mr. Spalding generously shared it with conductor and orchestra, with M. Gillet coming in for a bow on his own account, following his sympathetic performance of the lines allotted the oboe.

The Strauss and the Fernandez were each what might best be ermed as "characteristic" pieces, nd each, although performed with irtuosity, appeared somewhat out f place. Possibly one or the other lone would have made a better mpression. Certainly the Brazilin composer has written an exting opus; a "Pops" audience ould doubtless find it thrilling. e audience last night applauded vith enthusiasm. G. M. S.

MUSIC

Spalding at Symphony

American Violinist Plays Brahms Concerto—Burgin Leads Work of Brazilian, Fernandez

By EDWARD DOWNES

A colorful bill of fare was offered yesterday to Monday night patrons of the Boston Symphony Orchestra when Albert Spalding appeared as soloist in the Brahms D major Violin Concerto and Richard Burgin conducted a collection of works that ranged from the sophistication of Richard Strauss's "Don Juan" to the primitive appeal of Fernandez's "Batuque," from the 18th century of Mozart's "Marriage of Figaro" to the 20th century Rococo of Prokofieff's "Classical" Symphony.

Mr. Spalding was warmly applauded for the poise and musicianship of his playing and for his suave, ingratiating tone. These things were in evidence throughout his performance, as were his excellent taste, his command of proportion and climax. For one listener, however, the most moving utterance of Mr. Spalding was in the slow movement where the carefully controlled lyricism of his musical speech rose to a pitch of intensity and a poetic fancy seldom attained in the other movements. In the final Allegro Giocoso, and more particularly in the boisterous theme of its opening pages, we were not always clear whether the orchestra was following Mr. Spalding or Mr. Burgin. Surely with two musicians of their high calibre, such ambiguity ought to be avoidable.

Eternal Sunshine

As full of laughter and dancing wit as any overture ever penned, Mozart's Overture to his "Marriage of Figaro" does not profit from the full complement of strings that a modern orchestra has at its disposal. For one thing, no matter how accurate those strings may be (and it would be hard to surpass those of the Boston Symphony) they never can sound with the crystalline clarity that half their number can achieve. Another reason is that their forte must always sound much too loud for the rest of the orchestra. Nor is this last objection to be remedied by simply having the whole body of strings play mezzo-forte or by doubling the winds. That is not the same thing at all.

Had Mozart been used to an orchestra of modern proportions he would unquestionably have scored his works differently. Why should we not have the same regard for Mozart's orchestra that he would have had for ours?

Prokofieff's "Classical" Symphony on the other hand, though, a nostalgic tour de force, a gentle spoofing of the Rococo masters, is rightly given with full strings. It was, by and large, the most brilliant performance of the evening, from the orchestral point of view. Its rhythms had a thrust and vitality, and the instruments a tonal sheen that stimulated the audience to audible expressions of delight, even between the movements where applause was taboo.

Richard Strauss's early tone poem, "Don Juan" in spite of all its surface glamour, its undeniable banalities here and there, is such a volcanic explosion of youthful genius that it continues to rock the emotions of this generation and will probably still be erupting lustily long after many a contemporary production of greater subtlety and more fastidious taste has dimmed and disappeared from our programs. Mr. Burgin's interpretation was one of telling dramatic impact.

Negro Inspiration

Oscar Lorenzo Fernandez's "Batuque" from his suite "Reisado do Pastoreio" had been played before with the Boston Symphony by the Brazilian conductor, Burle Marx. After Villa-Lobos, Fernandez is the most prominent of Brazilian composers, and his work is said to be more strictly indigenous in character than that of his older and more illustrious colleague. The piece played last night, which bears the subtitle "Danzi di Negri," wakened impressions that were not unfamiliar in a country that has had its own share of African musical influences.

Though clothed in sophisticated orchestral garb, the source of its rhythms and melodic figures was primitive, and primitive was its appeal, its throbbing, dance-inciting pulse and the wild climax of sheer physical volume. A peculiarly effective work, though it might sound too simple on seasoned hearing.

The program is being repeated this afternoon in Symphony Hall. The next concerts of the Monday-Tuesday series will take place on March 4 and 5.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin conducted the fourth Monday concert by the Boston Symphony Orchestra, at Symphony Hall last night. Albert Spalding, the American violinist, was soloist in the Brahms Concerto. The program otherwise consisted of the Overture to Mozart's opera, "The Marriage of Figaro"; the Strauss tone poem, "Don Juan," a wild "Batuque" by the Brazilian Oscar Lorenzo Fernandez, and Prokofieff's own joke on the formalism of the 18th century, his delicious "Classical" Symphony.

One who has always been a fervent admirer of Albert Spalding found his performance last night alternately enjoyable and unaccountably disappointing. In the slow movement and such other portions of Brahms' epic work that may be termed "sustained song," Mr. Spalding was at his considerable best. Then his light, silvery tone, his chaste phrasing, his sturdy intellectual grasp of the music were most effective. But when liveliness and agility were demanded the tone became acid, the pitch doubtful, and his playing in general fell below the high standards expected of him. The fact that he and Mr. Burgin were consistently at odds over the tempo may have been due to not enough rehearsal. Nevertheless, the conductor's pace seemed the right one.

A batuque is a Brazilian dance of Negro ancestry. This particular batuque of Mr. Fernandez comes from an orchestral suite, and was done here a few years ago by one of the Federal project orchestras. It is some of the wildest music these ears have ever heard, and might come right from the jungle. Only a little imagination is necessary to conjure a vision of some voodoo ceremony with these frenzied sonorities as accompaniment, all over a heavily percussive rhythm that goes da-da-da-da-dum-daa.

Mr. Burgin achieved readings of the Mozart Overture and the Strauss tone poem that were exciting if not meticulous. The "Classical" Symphony was another matter, and while it was lively, the orchestral tone was rough. This piece should be as glittering, smooth and sophisticated as a debutante out in cafe society.—C. W. D.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JAN 31 1940

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

ON THE CALENDAR.

Feb. [illegible]—Luboshutz and Nemenoff, I[illegible] Pianists, Memorial Auditoriu[illegible] p. m.

Feb. 21—Annual Concert Temple Choir, Memorial Auditorium, 8 p. m.

For the first time in the history of the musical programs in the Moses Greeley Parker course there will be opportunity to hear a recital of music for two pianists. Enforced cancellation of a scheduled lecture for that date, has resulted in the engagement of erre Luboshutz and his wife, Nemenoff, who as duo rated today in the

have followed al progr

on the platform during his recital.

Boston Programs.

Tauno Hannikainen, guest conductor from Finland, will lead the regular concerts of the [illegible] Symphony Orchestra this week Friday afternoon and Saturday evening in a program in which three compositions by the great Finnish composer Sibelius will be featured. These will be the tone poem "En Saga; Lemminkinen's Homeward Journey," for its first performance at these concerts and the First Symphony. Rounding out the program will be Handel's Concerto Grosso for String Orchestra in D minor and No. 3 of Beethoven's overtures to "Leonore."

Out-of-Town Music Lovers Enjoy Concert

Monday Evening's Program by Symphony Orchestra and Albert Spalding Repeated in Boston Yesterday

Vividly contrasted music marked the Monday evening concert in the supplementary series of the Boston Symphony Orchestra, which in the absence of Dr. Kousevitzky on brief vacation was conducted with more than ordinary freedom and fervor by Richard Burgin, the concert master of the group. The occasion brought to the platform again the eminent American violinist Albert Spalding. The program was repeated yesterday afternoon for the especial benefit of out-of-town music lovers.

There was pleasant opening in the sprightly strains of Mozart's Overture to "The Marriage of Figaro." Whatever may have been true of the story on which it was based, it will be agreed that the music is innocent and charming.

Merry music also was Prokofieff's 'Classical" Symphony. Not often in Symphony hall is there opportunity to hear a symphony in four movements that runs just thirteen minutes all told. But Prokofieff, while adhering closely to the traditional formula, had the skill and the wit to condense it within that limit, quite a feat in itself. Couched in the terms of Mozart and Haydn, it has just enough suggestion of modernity to give it pep as well as piquancy.

Mr. Burgin infused the Strauss tone poem "Don Juan" with a good deal of warmth and color, notably so in the passage in which the tuba and brass instruments sound above the rest of the orchestra that dominating melodic theme that is the most thrilling climax of the work.

For merry close to the program was the "Batuque," or Negro Dance, imported into Brazil and utilized by one of the country's composers, Oscar L. Fernandez. In its reiterated theme and rhythm it is akin to the more familiar Bolero of Ravel. Which may help to explain why it caught the fancy of the audience.

Mr. Spalding managed the intricacies of the Brahms Concerto for Violin in D major, with apparent ease and surety. Of old there used to be complaints that the orchestration overpowered the solo instrument. And for a time violinists fought shy of it. But after all, as one commentator said, in the end the violin wins out. Certainly Mr. Spalding more than held his own in the spirited measure of the Finale, exuberant and joyous music calling for all he assets of a virtuoso.

SUNDAY TELEGRAM

GENERAL FEATURES
WORCESTERSHIRE SAUCE

SECTION FIVE
WORCESTER, SUNDAY, JANUARY 21, 1940

LOCAL FEATURES
HAPPY TIME PAGE

39

Glimpses of the Art and Ideals Of Serge Koussevitzky

By George Foxhall

With Three Drawings From a Series Made From Life by Martha Burnham

Photographic study of Dr. Koussevitzky at rehearsal, by Richard Tucker.

AT THIS moment it seems inevitable that everybody who is familiar with the subject of this story will, in the end, be dissatisfied with the story itself. The restless and urgent spirit of a great artist cannot be captured, and then defined in words. Even his own words are powerless. For that which is great in him is a great longing and an eternal search, and a vision for which there are no words. We [illegible] even tell you

written entirely by American composers. For years he has been one of the most ardent, as he is one of the most powerful, encouragers of American composers. I would write a story about Koussevitzky and American music. And then—. It was very disconcerting, but I knew the answer long before I asked the question. Long before I asked the question I knew that the story must be, not Koussevitzky and

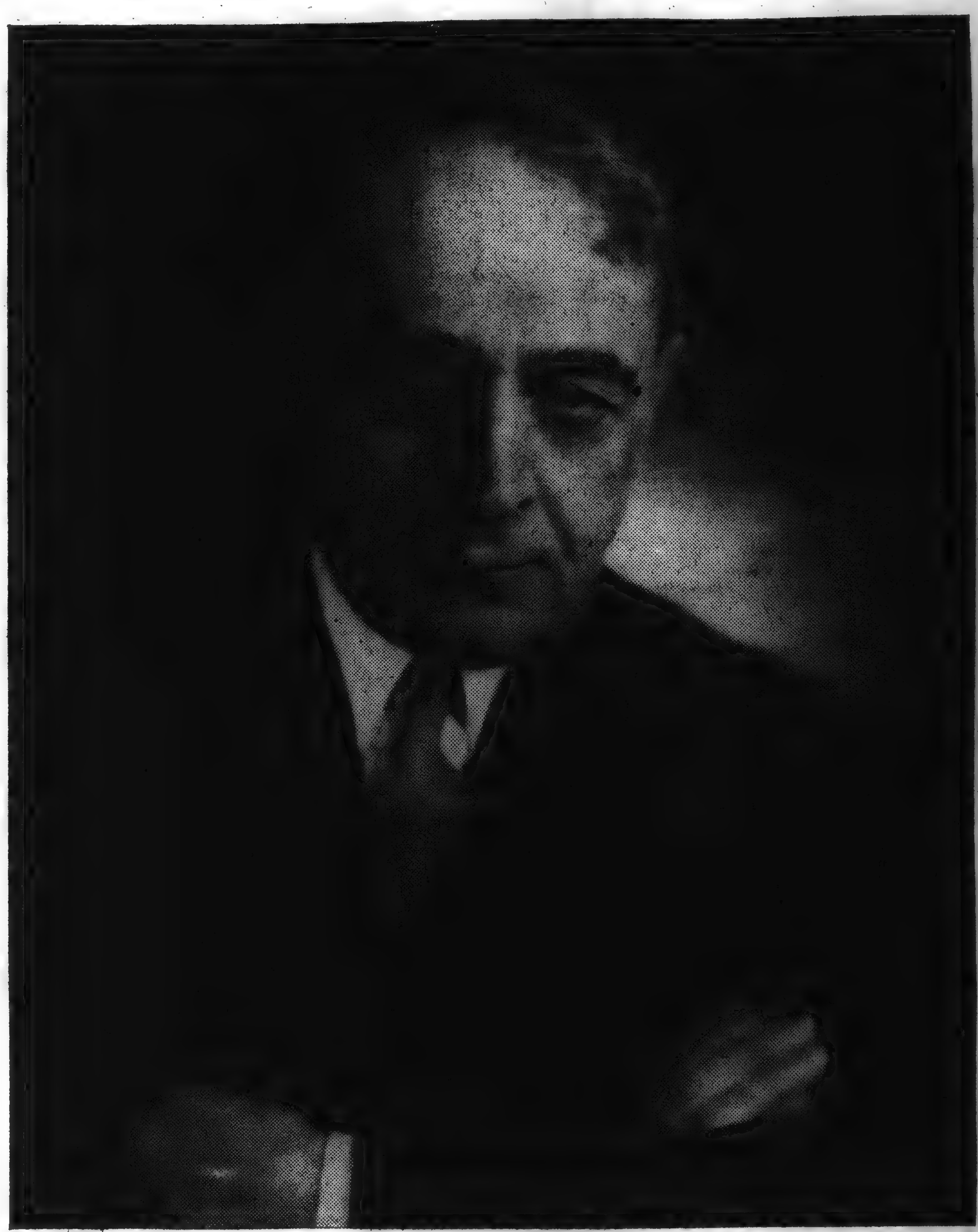
gato to the lovely whispers of the strings.

Lovely! But not lovely enough! I could not think how it could be more beautiful. But to Koussevitzky it was not beautiful. To him the blur of imperfection came somewhere into it like a haunting sorrow. A salvo of sharp raps rattled on the conductor's music-stand. He leaned more closely toward the first violins. His voice has

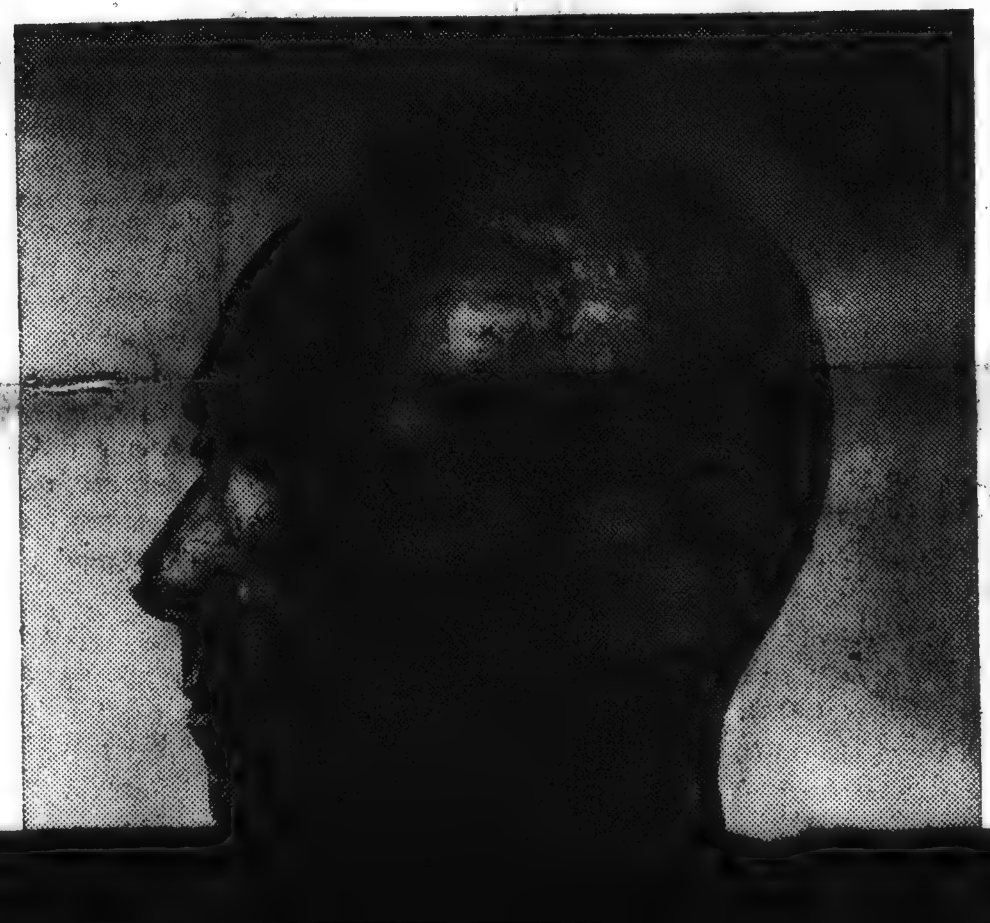
world in which so perfect a synchronization of complex elements must be attained, as in the perfect meeting of the sensibilities and execution of the hundred instruments of a symphony orchestra and the interpretive mind of the conductor. Even the greatest skill must find itself refined to the utmost sense of search. Patience and patience! And can it be wondered that in minds so sensitive to every thread of tone and harmony and volume and tempo, and their infinite complexities as they are united in the instruments and in the mind of the conductor, that patience is sometimes submerged by discouragement, or even by that deeper irritation that must hold itself in silence until the artist's ideal finds again the indestructible kinship of artists and the joy of striving toward their united aim.

THAT IS what you chiefly feel about a rehearsal of Koussevitzky and his orchestra. There is here a concentrated and united sense of purpose; an intensity of listening—to the music and to the conductor—that will, you feel, accomplish anything. Among these men are many artists of distinction; teachers, concert artists, men known throughout the world of music for musicianship and skill. But here they retain only the intensity of the desire for perfection, as enunciated by the great leader whose genius weaves the pattern of a mightier artistry into their own, which they recognize, and in which they find a new fulfillment.

It seems to me that at once the most difficult and the most



Dr. Serge Koussevitzky, conductor, Boston Symphony Orchestra



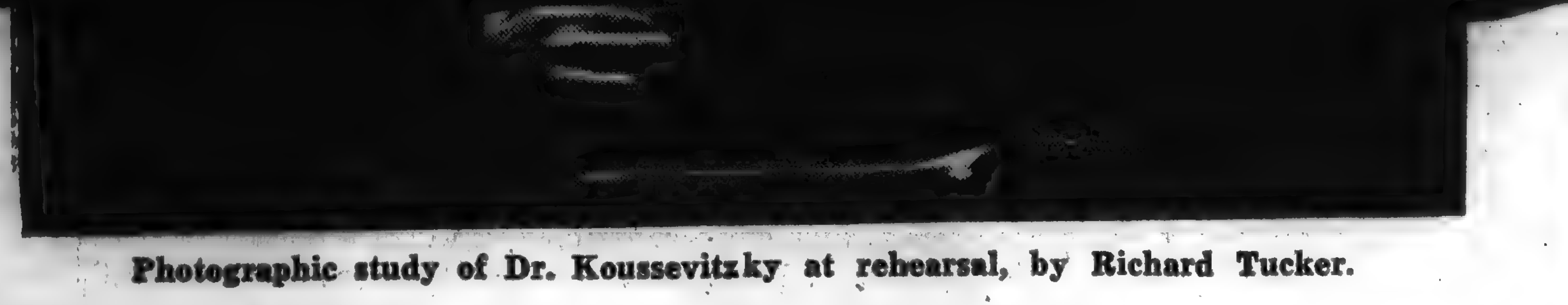
as if we are all held breathless by an enormous anxiety; as if we are all praying that nothing shall mar this perfect moment in our lives.

The anxiety is ended. There is a great silence. Slowly the things that can be more easily sustained flow back to us; voices, people moving, instruments being packed, sheet music gathered, corridors, stairs, greetings; all the pleasant and endurable commonplaces of life. ....

WE WERE in the conductor's suite. Fresh from his shower and trim in a smart business suit Dr. Koussevitzky showed now no signs of the intense labor of the past three hours. His complexion is ruddy, his eyes

couragement to American composers, too, Dr. Koussevitzky. I have just been reading Edward Alden Jewell's book on 'Is There An American Art?' It suggests to me the parallel question, 'Is There An American Music?' "

Dr. Koussevitzky smiled. "I have not become familiar with American painting," he said, "but I would say that in the true sense art should not be localized. It is true that the work of artists is affected by their environment to the extent that it will perhaps show certain tendencies of idiom or method or viewpoint, but the fundamental elements that make it art will be universal. The great German, Italian, French, English, Russian mas-



Photographic study of Dr. Koussevitzky at rehearsal, by Richard Tucker.

AT THIS moment it seems inevitable that everybody who is familiar with the subject of this story will, in the end, be dissatisfied with the story itself. The restless and urgent spirit of a great artist cannot be captured, and then defined in words. Even his own words are powerless. For that which is great in him is a great longing and an eternal search, and a vision for which there are no words. We may even tell you his uttered opinions, with great accuracy, but those opinions are the fruit of so much, and are leading to so much. Lacking the dynamics of his own utterance, they will fall short of being the living ideas that glowed under the spell of a revealing personality.

For a long time I had hoped that I might write a story about Serge Koussevitzky, conductor of Boston Symphony Orchestra, and one of the great orchestra conductors of our time. But one does not burst casually in on such an adventure. The opportunity must be fitting and the purpose something more than curiosity. And at last it came.

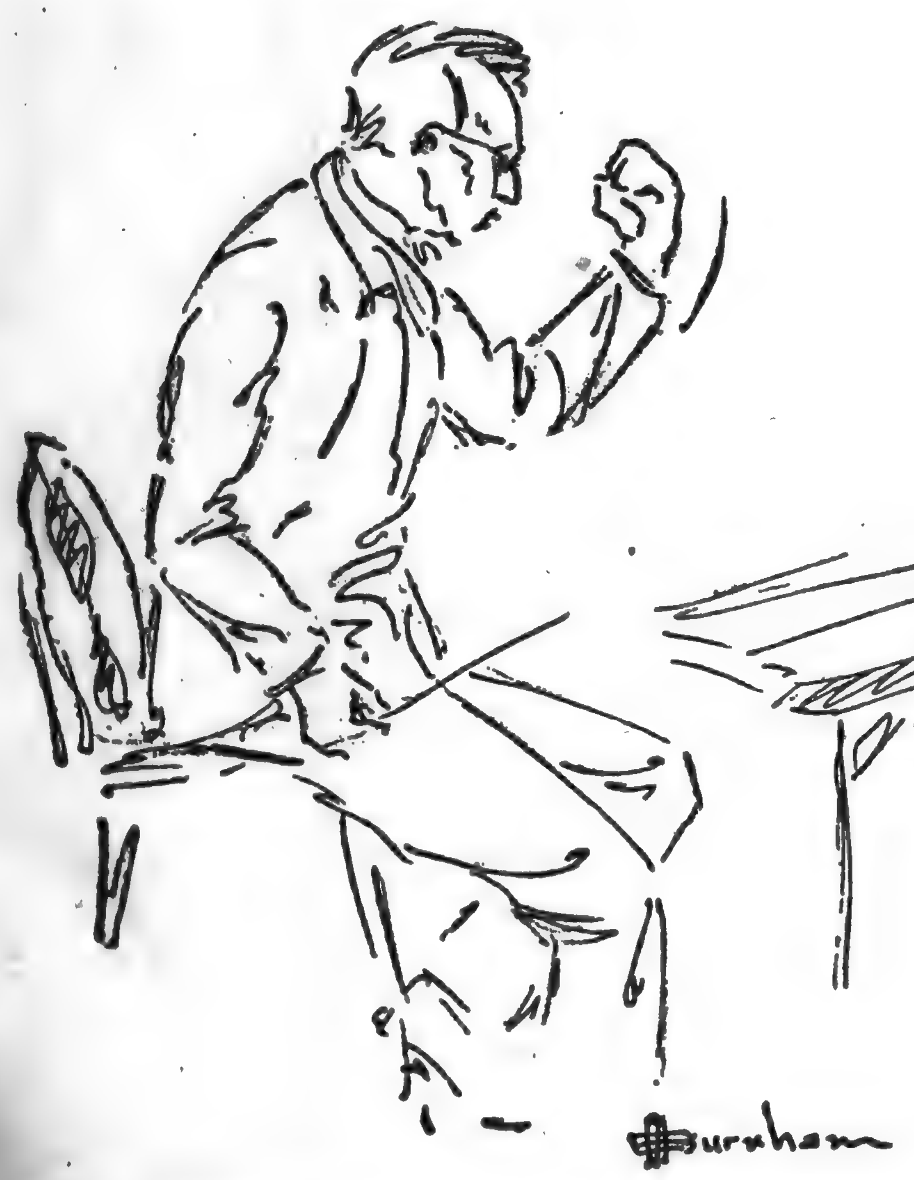
At first it seemed very simple. Koussevitzky had, in the face of opposition that would have balked a less resolute person, produced in New York a symphonic program of music written entirely by American composers. For years he has been one of the most ardent, as he is one of the most powerful, encouragers of American composers. I would write a story about Koussevitzky and American music. And then—. It was very disconcerting, but I knew the answer long before I asked the question. Long before I asked the question I knew that the story must be, not Koussevitzky and American Music, but Koussevitzky.

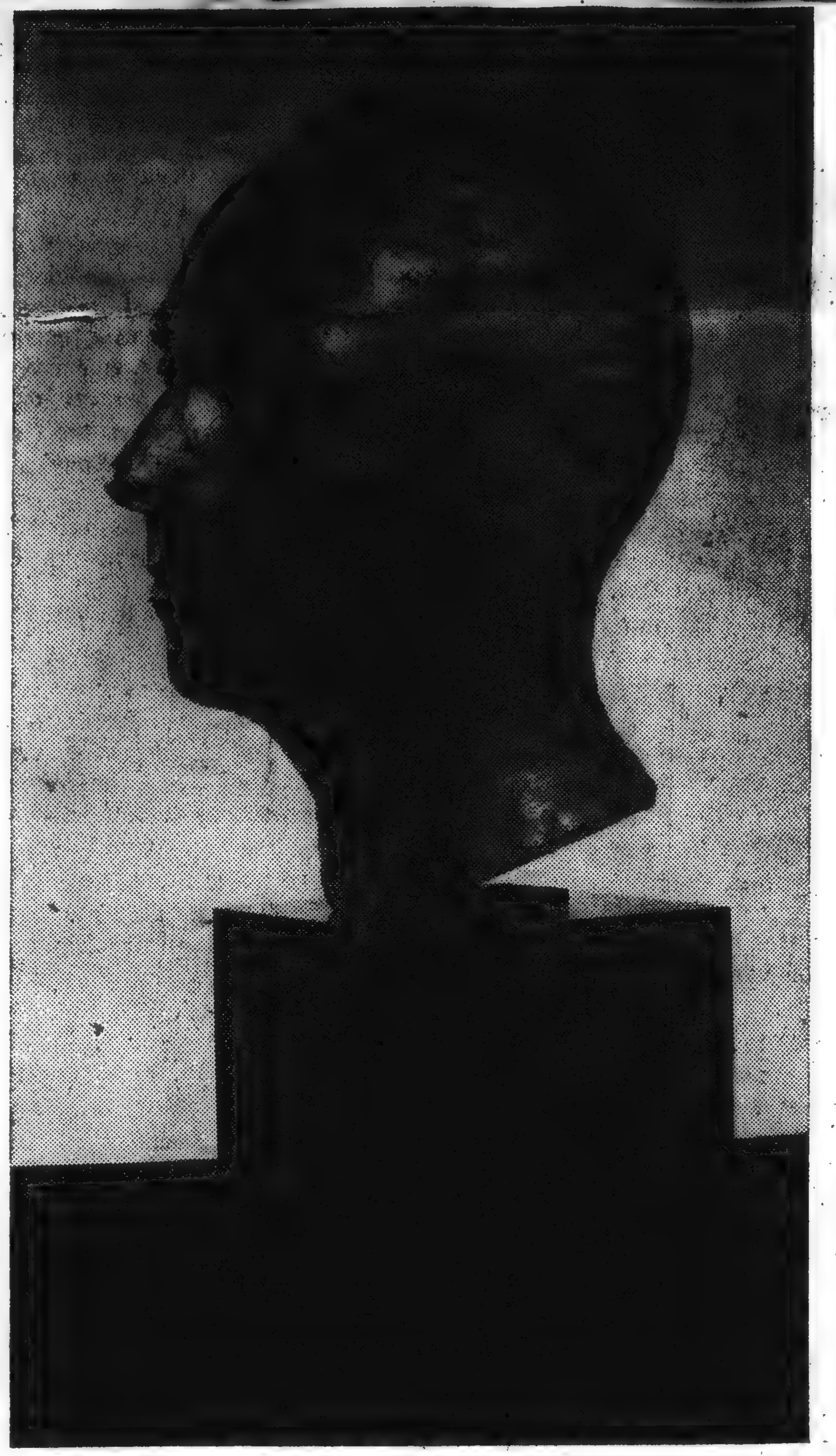
FOR HOURS I sat in the balcony at Boston Symphony Hall and watched a rehearsal. A great curtain shut off the empty auditorium at about the fourth or fifth row, for even one of the most perfect of halls will echo when empty.

On the platform a limited orchestra was playing a work by Mozart. On a dais to which was bolted a plain chair, a man in a loosely fitting costume was crouched sidewise, half in and half out of the chair, talking softly yet urgently to the first violins; smiling, coaxing, frowning; his baton moving in little beats of persuasive rhythm, his left hand tensely open and moving in little lifting gestures; his whole being absorbed in a deep intensity; his voice a soft obbligato to the lovely whispers of the strings.

Lovely! But not lovely enough! I could not think how it could be more beautiful. But to Koussevitzky it was not beautiful. To him the blur of imperfection came somewhere into it like a haunting sorrow. A salvo of sharp raps rattled on the conductor's music-stand. He leaned more closely toward the first violins. His voice has a soft, musical quality, enhanced by those charming idiosyncrasies of speech noticeable in cultivated people who have come late to the English tongue.

"Gentlemen!" he said, and then paused, as if to reveal to them by silence the weight of his distress. "A thousand times I must tell you." His tones were low but earnest; the gentle reproach of one who realizes the merit and skill of his listeners; who knows that only some painful aberration can be responsible for this impasse; and who is at a loss to find the key to it. Then hope returned; not buoyantly perhaps, but definitely. The soft voice rippled on; illustrative, sure, courteous. Again the strings became messengers of the lovely music, bringing amazing and precious language to a dream of beauty that, so long ago, had been beyond words. The conductor smiled. Again he was half out of the chair. He was leaning toward the instruments as if to catch every breath of tone. He was not smiling at the first violins. His face was lifted upward. He was smiling at something so nearly perfect that of all other things he was, for the moment,. unaware. Silence came, like a pause in living. And then — "That was good," said the master softly. "That was very good."



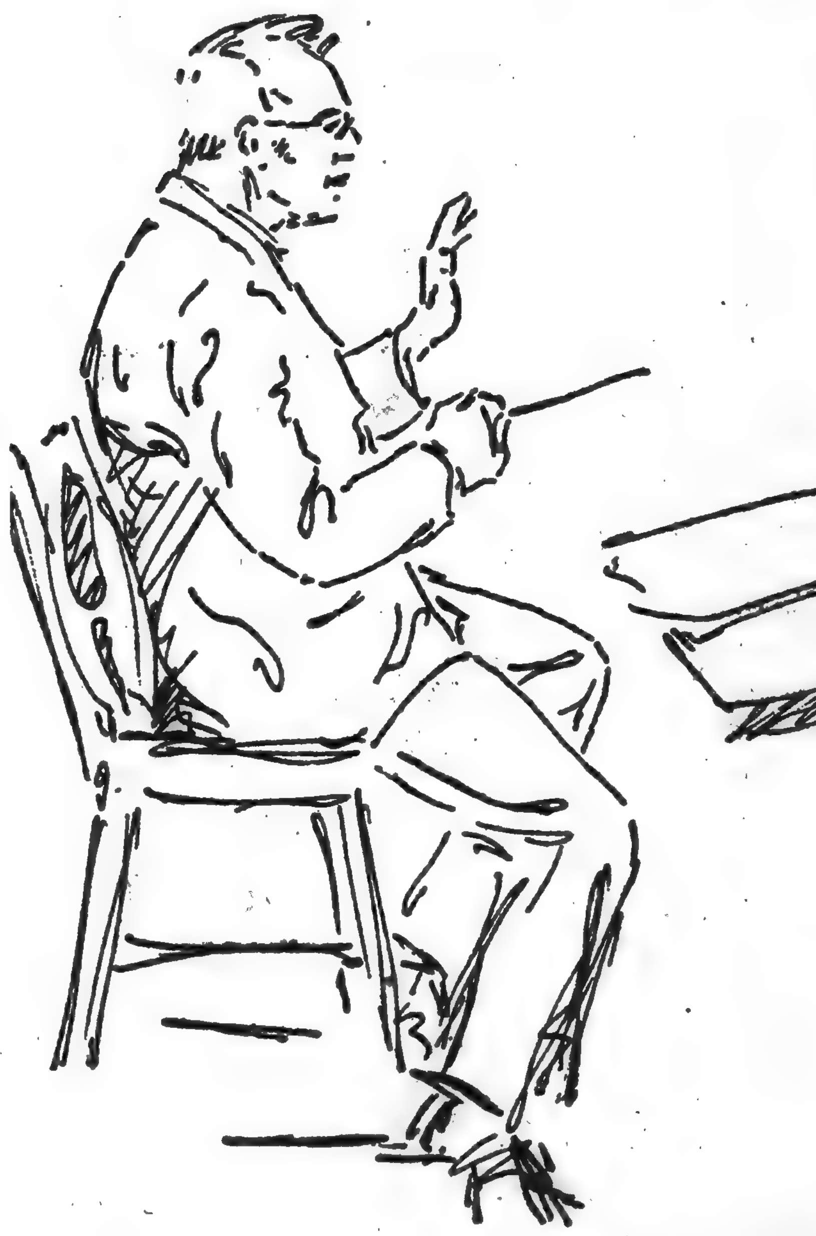


Bronze head modeled by Gitou Knoop. (Paris)

BUT MINE was a privileged, and, in a way, a confidential position. That does not mean that anything transpired which could not be told without embarrassment to anybody. On the contrary! It means that mere narration, unless greatly gifted, would by no means convey the relationship that a sensitive person must perceive between the orchestra and the conductor. Great leadership, I think, is a joint product, where great results are achieved. Only men of great capacity can be greatly led. It is difficult to imagine anything else in the beautiful of their experiences in the orchestra must be in the rehearsals; just as, in the painting of a picture or the writing of a poem, the weariness, the discouragement, and the pain of the search for a beauty of the soul that has not yet been reached by the mind, blend at last in a moment of discovery more exquisite than that work will ever bring again.

The Mozart work gave way to one by Schubert, with a full orchestra, and that, in turn to one so magnificently moving, terminating in a finale so incredibly beautiful that it would be futile to try to write about it—the last movement of the Ninth Symphony of Gustave Mahler. I do not think that I shall ever again hear anything like this, for here I watched this great conductor working it with infinite patience to its glorious fulfillment. Many passages had been done over and over, interspersed by those characteristic and momentary moods of volubility or silence that form the so well understood language with which the conductor communicates the intensity of his perception to the orchestra. And with each accomplishment would come some sign of pleasure, peculiarly radiant and spontaneous. "Good! Good! That was very good." And once, at the conclusion of, I think, an oboe solo, "Brava! That was very fine."

SUDDENLY, it seemed, perfection entered. There were no more pauses. The string choirs were taking up successively, and interweaving, such music as can never be described; lovely with the mighty spirit of a master, conquering, for all of us, the despair of a broken life; rising to an exalted defiance of death, by creating, from elements of pure beauty, immortality.



Only the strings are playing—and not all of them at once. Everybody else is listening; leaning forward as if in hypnotic concentration. The conductor is listening. His baton seems to be but the involuntary pulse of a deep hope. It is as if we are all held breathless by an enormous anxiety; as if we are all praying that nothing shall mar this perfect moment in our lives.

The anxiety is ended. There is a great silence. Slowly the things that can be more easily sustained flow back to us; voices, people moving, instruments being packed, sheet music gathered, corridors, stairs, greetings; all the pleasant and endurable commonplaces of life. ....

WE WERE in the conductor's suite. Fresh from his shower and trim in a smart business suit Dr. Koussevitzky showed now no signs of the intense labor of the past three hours. His complexion is ruddy, his eyes sparkling, his figure well-knit and muscular looking.

"Were you at the rehearsal?" he asked.

"Yes, sir."

"What did you find?"

"I found something so beautiful that it moved me more than anything I recall."

"The Mahler?"

"Yes, sir."

"I am very happy to hear you say that. It moves me, also, when I am playing it."

For a moment we looked at the busy traffic of the street.

"Mahler is not so well known in this country, but he will be. We performed the Ninth Symphony in 1931 and again in 1933. The growing discrimination of the American public in musical matters will make his place secure."

"You have given great encouragement to American composers, too, Dr. Koussevitzky. I have just been reading Edward Alden Jewell's book on 'Is There An American Art?' It suggests to me the parallel question, 'Is There An American Music?' "

Dr. Koussevitzky smiled. "I have not become familiar with American painting," he said, "but I would say that in the true sense art should not be localized. It is true that the work of artists is affected by their environment to the extent that it will perhaps show certain tendencies of idiom or method or viewpoint, but the fundamental elements that make it art will be universal. The great German, Italian, French, English, Russian masters did not deliberately write great German, Italian, French, English, or Russian music. They wrote music. That the idiom, method, or viewpoint were purely secondary is proved by the fact that the great masters in each group wrote great music, equally acclaimed throughout the world.

"There is no German music, Italian music, French music, American music, for the artist. There is just music.

"NEVERTHELESS, it is in America that we shall find the hope for the future of music as the great reconciling influence which is the true hunger of the world for the arts. We have here such magnificent equipment; splendid schools of music all over the country; a

Turn to Page Six

WORCESTER SUNDAY TELEGRAM, JANUARY 21, 1940

Glimpses of the Art and Ideals Of Serge Koussevitzky

(Continued from Page One)

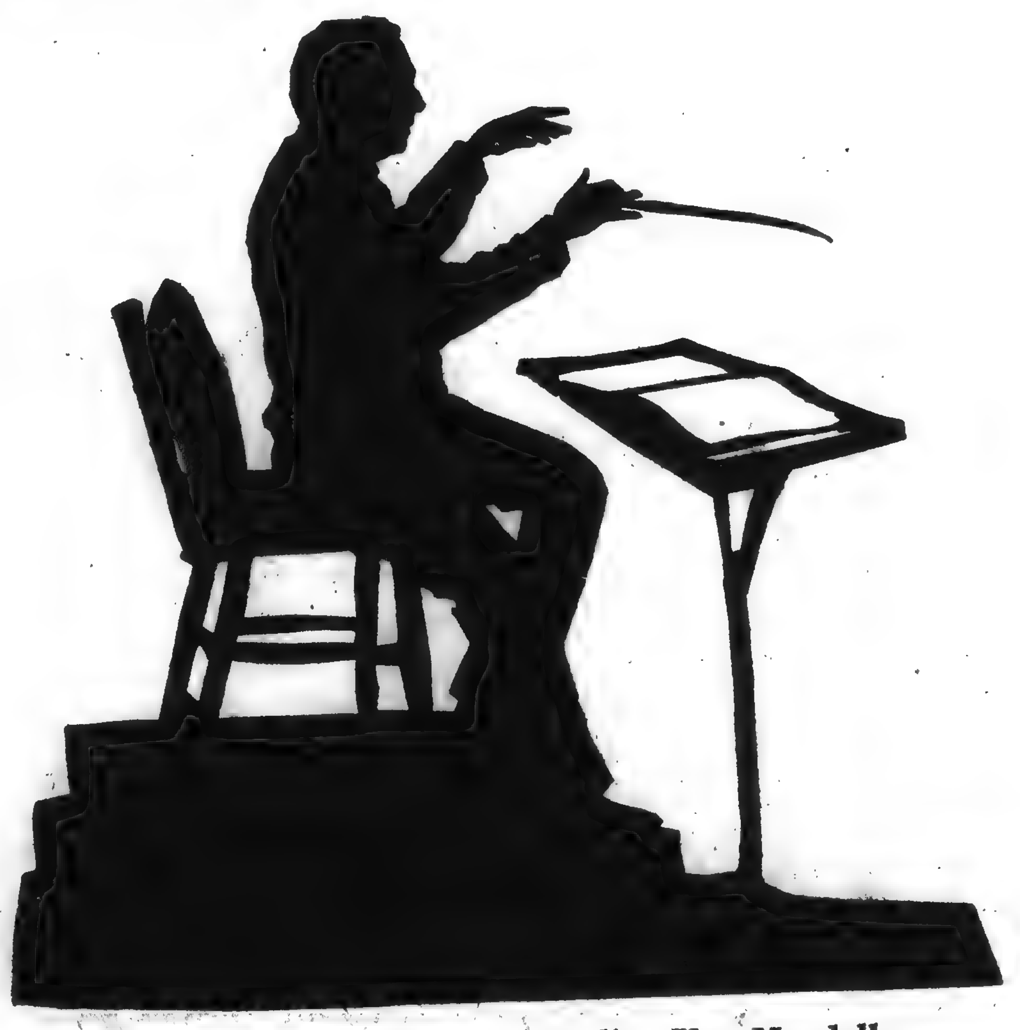
tremendous public of intelligent and educated people, constantly developing in aspiration toward and understanding of the best in the arts; the ability to support fine musical organizations which cannot be maintained solely by their own financial returns; composers and artists of brilliant ability; and a tremendous group of students and amateur artists and aesthetes constantly keeping the love of music alive throughout the domestic and social life of the country. No land in the world is similarly equipped; so little distracted by the misfortunes of war or unrest; so animated by the compelling vigor that pursues accomplishment."

BUT THIS brought another line of thought. I asked the master if he thought this urge for accomplishme[illegible] an unmixed blessing.

"I think we have a definite peril there," he said. "I don't think our educational system is wrong, because what the system should be I would not know. But I think our educational objectives in general are wrong. Our young people go to college and study for degrees, or they study one of the arts. It is impressed upon them, and it becomes their own sole point of view, that this is for the furtherance of their career in the practical world. But a career should be incidental to the fullness of one's life, not itself the fullness of life.

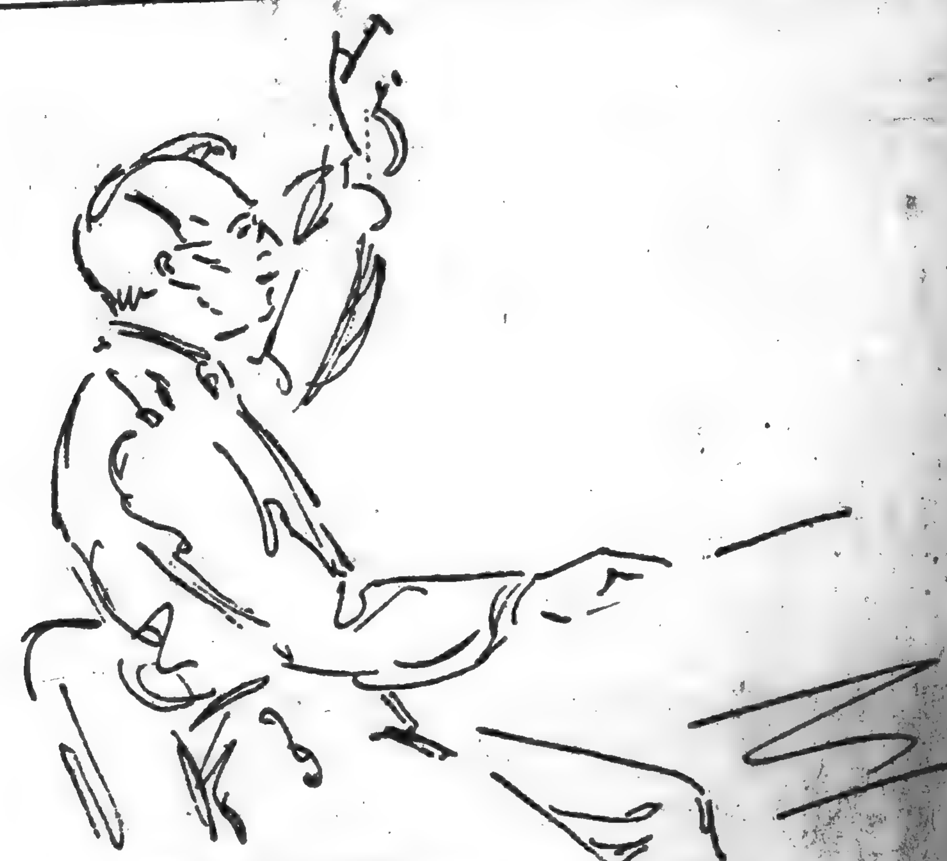
"The degree! The art! These are not for one's pride, but for one's joy. In acquiring the degree we have had laid before us the rich and lovely treasures of the world's learning. This is a great privilege; an unfolding of lives, added, magically, to our own life. If we are to use this in our career it must always be based upon the awareness that as other lives have been unfolded and added to ours, so now we must unfold and add ours to others, not because we have, of ourselves, so much, but because we have received so much. There is no true gain without true fulfillment, and that must be within our lives before it can be truly symbolized by our careers.

"If we study an art we must study it for the love of the art, not for the sake of attaining greatness or success in it. We must abandon the attitude that every student must be a virtuoso or a failure. Many people bring great joy to their own lives and others without ever attaining fame. If you can study an art be grateful and humble, for you have the work of the great souls of the world for your guidance. If so that you can shape this love to your career, that, also, is your joy, but what the student must seek to know is, 'How does this art speak, for me, to the spirit of mankind,' for thus it has been speaking, for true artists, through the ages.



Silhouette by the Baroness Eveline Von Maydell

"AND THERE is more that the student and the artist should learn. And that is, that these great privileges have not been available to all, but that these others, also, find their own beauty and have their own joy. And those who have these special privileges should think of these others, and work to bring to them ever a finer awareness of those beauties that truly belong to all. And they should learn from them, too, that not only in their own field is beauty, but that there is the joy of making in every field where human hands and human hearts toil for the fulfillment of life, and serve each other and the world in honesty of purpose. We should teach our students that there should be no special vanity in being a scholar or being an artist, but a special privilege and a special joy; and with that a special duty which the soul of the artist must find and fulfill, to ease the world's weariness, even at the cost of his own."



As I drove home my mind went over the life of this man, who, as a homeless and penniless boy had suffered so much for love of the art which, through this love, had become a career. It has taken him to the greatest heights in the musical world, but it has taken him, I think, to a fulfillment that is sweeter than fame. A great artist! A wise and gentle spirit!

182

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION
FEB 2 - 1940

Pinch Hitter

DOROTHY MAYNOR
Bats for Enesco.

Concert Shift Brings Negro Soprano

Dorothy Maynor, young Negro soprano who was "discovered" last summer by Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, will come to Rochester, Feb. 23.

Miss Maynor, who sang her first solos in her father's Methodist Church in Norfolk, Va., will come to Eastman Theater to fill the cancelled engagement of Georges Enesco, Rumanian violinist, who is ill at his home.

Last August the 28-year-old singer attended the Berkshire Music Festival, where Dr. Koussevitsky was persuaded to let her sing. An instant "hit," Miss Maynor in the past five months has scored a huge sucess in New York and been pronounced "the musical discovery of the decade." She has been classed with such distinguished Negro singers as Marian Anderson, contralto; Roland Hayes, tenor, and Paul Robeson, baritone.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
FEB 3 - 1940

Greason Paintings Of Orchestra Now in New York

Donald C. Greason's painting of Serge Koussevitzky and members of the Boston Symphony Orchestra, on display at the Berkshire Museum last summer during the Berkshire Symphonic Festival, are now on exhibition at the Hudson C. Walker Galleries in New York City.

THIS CLIPPING FROM
LEWISTON, ME.
SUN
FEB 3 - 1940

THIS CLIPPING FROM
YONKERS, N. Y.
YONKERS RECORD
FEB 1 - 1940

Most Important Local Discovery In "Echoes" Bill

After-dinner listeners to WEAF will get their chance to hear Dorothy Maynor, acclaimed as the most important vocal discovery of recent years, when the sensational Negro soprano appears as the guest soloist on "Echoes of New York" on Tuesday, Feb. 6, at 7:30 p. m.

When Miss Maynor sang for Serge Koussevitsky, conductor of the Boston Symphony, at the Berkshire Festival last Summer, he hailed her as "a native Flagstad," exclaiming: "One of the finest singers I have ever heard!" In November Miss Maynor made her formal debut in Town Hall to the acclaim of the metropolitan critics.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
FEB 2 - 1940

Finland Said Protecting Sibelius 'Like a National Treasure' in War

So Says Tauno Hannikainen, Finnish Conductor, Who Will Lead Boston Symphony Tonight

Boston, Feb. 1—(AP)—Jean Sibelius, Finland's great composer, is being protected "like a national treasure," Tauno Hannikainen, Finnish orchestral conductor, here to be a guest leader if the Boston Symphony orchestra, said tonight.

"I last saw Sibelius at an orchestra rehearsal in Helsinki at the outbreak of the war," related Hannikainen, conductor of the Turku orchestra, "but since then the government has hidden him well in a secret place as a precautionary step to preserve Finland's great genius."

The Finn, who was invited by Director Serge Koussevitzky to be a guest conductor here tomorrow as a result of the stamp of recommendation which Sibelius placed upon him, was excused from civilian guard duty by his government in order to conduct in this country.

He has performed here before, however, his rendition of the Sibelius Second Symphony with the Boston Pops orchestra in 1938 having a large part to do with the invitation to come again.

Forty-four years old and of medium stature, Hannikainen speaks English haltingly, but well enough to put his ideas over to the Boston musicians. His wife was in the balcony today as the Finn, coatless, sent the orchestra through a dress rehearsal of tomorrow's program.

Three works by Sibelius, including one new to Boston—"Lemmin-Kainen's Homeward Journey" — were played, along with two by Handel and Beethoven. The orchestra men, however, while noting an indefinable element of excitement in his interpretation of Sibelius, gave most of their applause for his conducting of the Handel "Concerto Grosso," and the Beethoven Leonore Overture No 3.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES HERALD
FEB 3 - 1940

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
FEB 3 - 1940

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 3 - 1940

BROOKLINE, MASS
CHRONICLE
2/1/40

— Give To Community Fund —

The series of youth concerts by members of the Boston Symphony Orchestra under the direction of Wheeler Beckett will be resumed at Jordan Hall next Wednesday afternoon at three-thirty o'clock.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
FEB 2 - 1940

MUSIC NOTES.

Although Serge Prokofieff has been unable to obtain visas which would permit him to make his scheduled visit to the United States this year, American audiences will be introduced to one of his latest major works next month. Gregor Piatigorsky will play his Cello Concerto in E Minor, op. 58, with the Boston Symphony Orchestra on March 21 and 23.

Rise Stevens, young American contralto of the Metropolitan Opera, has been engaged by the San Francisco Opera Company for its 1940 autumn season, which precedes the Metropolitan season. She will sing the title role of Strauss's "Rosenkavalier" in a production to be given in English. Lotte Lehmann will be the Marschallin. Miss Stevens also has been re-engaged for the opera season at the Teatro Colon of Buenos Aires this summer.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
FEB 2 - 1940

THIS CLIPPING FROM
NORWICH, CONN.
BULLETIN
FEB 2 - 1940

THIS CLIPPING FROM
BANGOR, ME.
NEWS
FEB 2 - 1940

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
FEB 2 - 1940

THIS CLIPPING FROM
LEWISTON, ME.
SUN
FEB 2 - 1940

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER
FEB 2 - 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN
FEB 3 - 1940

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
FEB 3 - 1940

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS
FEB 3 - 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
FEB 3 - 1940

THIS CLIPPING FROM
ST. LOUIS, MO.
STAR TIMES
FEB 2 - 1940

Asserts Finns Protect Sibelius as a Treasure

BOSTON, Feb. 2.—(U. P.)—Since the start of the Russian-Finnish fighting, Finland's famous composer, Jean Sibelius, has been hidden and protected "like a national treasure," according to Tauno Hannikainen, Finnish conductor.

Jean Sibelius.

Here as guest leader of the Boston Symphony Orchestra, Hannikainen, conductor of the Abo Orchestra, said in an interview last night:

"I last saw Sibelius at an orchestra rehearsal in Helsingfors at the outbreak of the war. But since then the government has hidden him well as a precautionary step to preserve Finland's great genius."

Hannikainen was excused from civilian guard duty in Finland to keep his agreement with the Boston orchestra.

In his first appearance today, he was to conduct three of Sibelius' works, including "Lemminkainen's Homeward Journey" in its Boston premiere.

THIS CLIPPING FROM
DALLAS, TEX.
JOURNAL
FEB 2 - 1940

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram
FEB 2 - 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
FEB 2 - 1940

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD JOURNAL
FEB 2 - 1940

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
FEB 2 - 1940

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD
FEB 2 - 1940

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
FEB 2 - 1940

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM
FEB 3 - 1940

Finnish Conductor Wins Ovation From Boston Symphony Audience

BY THE ASSOCIATED PRESS

BOSTON, Feb. 2—A member of Finland's civic home guard, on special leave for the duration of a musical mission, conducted the world famous Boston Symphony Orchestra today and evoked an ovation of stamping feet and cheers from a traditionally staid Friday audience.

The conductor was Tauno Hannikainen, 44-year old leader of the Turku orchestra who came here with Jean Sibelius' stamp of approval.

Blond and of medium stature, Hannigainen gave a reading entirely from memory of three of the Finnish master's works—"Lemminkainen's homeward journey," heard for the first time in Boston; the one poem, "En Saga," and the first symphony.

Accustomed to more urbane and sophisticated treatment of Sibelius' scores, Boston quickly noted a flavor of race and intensity that heretofore had been absent.

Subordinating sonority and balance for the driving force of rhythm and emotion, Hannikainen's interpretation of the first symphony was a considerably wilder one than usually heard, but one that nevertheless was technically skillful, critics agreed. Handel's concerto grosso in D minor and Beethoven's Leonore Overture No. 3 rounded out the program.

Hannikainen's wife was in the audience as he conducted. From here he will go to Washington to see Finnish Minister Hjalmar Procope and possibly undertake other engagements in America as part of Finland's good-will expression.

It was Hannikainen's second trip to the United States in 1938, he conducted the Boston pops orchestra in the Sibelius second symphony—a rendition that resulted in an invitation to return this year.

183

Tauno Hannikainen Warmly Received as Symphony Concert Conducto

MUSIC

By ALEXANDER WILLIAMS

The 14th regular concert by the Boston Symphony Orchestra, Tauno Hannikainen conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Handel...Concerto Grosso in D minor Op. 6. No. 10
Beethoven..."Leonore" Overture No. 3 Op. 72
Sibelius...."En Saga," Tone Poem Op. 9
Sibelius..."Lemminkainen's Homeward Journey" Op. 22
Sibelius...Symphony No. 1 in E minor Op. 39

There would have been a warm welcome here for Mr. Hannikainen, out of respect for Finland, even if he had proved less fine a conductor than in fact he was. As it is, there is fortunately no need to indicate any reservations. He is a stirring conductor and achieved eloquent interpretations with the full co-operation of the orchestra. The most exciting performance was undoubtedly that of Sibelius's First Symphony.

It was interesting to hear so early a work of Sibelius as the tone poem, "En Saga," which, in spite of Mr. Koussevitzky's enthusiasm for the great Finnish composer, has not been heard here since 1910. There are fascinating pages in it, notably at the beginning. Mr. Cecil Gray, in typically cross-grained fashion, makes a virtue out of the persistent use of a pedal point in this work. Yet it is just that which makes the music seem over-long. Still, the devotees of Sibelius's music can hardly afford to pass up "En Saga" merely because it is not perfect of its kind.

Yet more curious is it that Mr. Koussevitzky should never have chosen "Lemminkainen's Homeward Journey." Here is a completely brilliant and successful tone poem. In spite of the rugged vigor of the music, there are undercurrents of joy and sadness. This is much more than the evocation of a single mood, a more important work, in consequence, than its lovely companion, "The Swan of Tuonela."

Sibelius's First Symphony is in some ways more durable than his Second, which is more often played and is deemed by the perky Mr. Gray to be a great improvement. The scherzo is well nigh unique, the first movement is thrilling and the andante is a hauntingly beautiful intermezzo. The finale, perhaps, is somewhat emptier; but then so is the finale of the Second Symphony. As we have said, Mr. Hannikainen conducted a magnificent performance of the First Symphony. Small wonder that the audience, cordially disposed from the first for obvious reasons, should have stamped and cheered.

A good deal of fuss was made, via the channels of the program book, of the authenticity of this performance of Handel's Concerto Grosso. But a piano was substituted for the announced harpsichord (some programs noted one, some another), and its activity in the continuo was very circumscribed. All in all it sounded exactly the same as the customary performances of Handel's music in this form, with the "air" played as slowly as was humanly possible. Beethoven's great overture was given a ringing interpretation that revealed Mr. Hannikainen's skill in the science of effect.

The concert will be repeated tonight. Next week Mr. Koussevitzky returns from his holiday to conduct Vincent d'Indy's Symphony No. 2 in B flat major; Bach's Passacaglia and Fugue in C minor, transcribed by Respighi; Prokofieff's Violin Concerto No. 2, with Jascha Heifetz as soloist.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN ✓
FEB 3 - 1940

The Boston Symphony Orchestra can now [illegible] well as heard. Donald C. Greason, once of Brooklyn, but more recently of Boston, has been painting it. The results are now on view in the Hudson Walker Gallery, 38 East Fifty-seventh street.

These representations, it must be said at once, have an old tonal quality. The word for it, at the moment, escapes me. "Humid" almost describes it. Can Boston be humid in winter? Mr. Greason ought to know, of course, for he did these pictures on the spot. And Boston has accepted them without a murmer. That, probably, is all that matters. New York opinion on such a subject could have no weight. I have never been in Boston in winter. Nor in London. I was warned about both places—but chiefly about the chilly dampness. No one ever told me about the humidity. One lives and learns. It was the suggestion of London murkiness in these pictures that appeased Boston, no doubt. Boston has never shaken off the thralldom of London and most of the citizens—in spite of the widely publicized warning by Mrs. Roosevelt's elocutionary teacher—still use the broad "ahs" in casual speech.

That Mr. Greason was deliberately playing to the vanity of Boston in this matter can be seen in the light and frolicsome wash-drawings which haven't a bit of murkiness and might almost be mistaken for drawings of our Philharmonic.

THIS CLIPPING FROM ✓
NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 3 - 1940

Boston Symphony.

Donald C. Greason shows his sketches, paintings and drawings of the Boston Symphony at the Hudson D. W[illegible]ry, and a regular trip behind the scenes this is. We see the rehearsals, performances and the various divisions of the orchestra and two studies of Koussevitzky himself. Drums and Harps is a regular study in forms and looks almost like an abstract composition.

Recent oils and drawings by Dorothy Eaton and a series of water colors by Richard S. Daggy are displayed at the Montross Gallery. Miss Eaton shows decorative and highly colored rather than subtle flower subjects and a few portraits. Daggy portrays the Connecticut country around Silvermine, where he lives, also with emphasis on color. January Thaw, Playground and Riverstreet are particularly effective.

* * * *

THIS CLIPPING FROM
NEW YORK, N. Y. ✓
HERALD-TRIBUNE
FEB 4 - 1940

The Boston Symphony

Donald C. Greason, fascinated by the idea of painting the musicians of a great orchestra, devoted many months two years ago to painting the Boston Symphony under the direction of Se[illegible]ussevitzky. His earlier shows in Boston and at the Berkshire Museum, preliminary to his present one at the Hudson Walker Gallery, were so successful that practically all of the work was acquired by music-loving art collectors. Mr. Greason's new pictures of the rehearsing musicians combine atmospheric effect with sharply fixed characterization. Some of the drawings were done in a flash and are vivid notations of musicianly groups and individuals; the oils, in their soft brownish tonalities, represent a more formal adjustment of the subject to the problem of pictorial representation, and are well organized as well as cleverly painted. The effect, however, is more decorative than essentially vital.

HANNIKAINEN AT SYMPHONY

Post — Feb 3

Finnish Conductor Offers Sibelius' Works

BY WARREN STOREY SMITH

When Tauno Hannikainen was engaged as guest conductor of the Symphony Orchestra no one concerned suspected what the future was to bring forth. And in view of recent tragic events, his appearance at Symphony Hall yesterday afternoon had much more than mere musical significance.

No doubt the performance of Sibelius' First Symphony, with which the concert closed, would have aroused enthusiasm under any circumstances. But there was plainly more than the customary reaction to musical excitements in the demonstration that followed.

Exciting the performance of the Symphony undeniably was, and full of bardic strength and vigor and a certain elemental force. It was also at times coarse in tone, almost to brutality. The least characteristic, quite naturally, of the Finnish composer's symphonies, this E minor has been more effectively and persuasively presented here by Dr. Koussevitzky and others. Indeed, the paradox of the concert was that Mr. Hannikainen made a more favorable impression as conductor in the first two numbers of his programme, Handel's D minor Concerto Grosso for strings and the Third "Leonore" Overture of Beethoven, than in the three Sibelius pieces which followed.

Very possibly Mr. Hannikainen did all that might be done for "En Saga," previously played here for the first and only time in 1910, and for "Lemminkainen's Homeward Journey," which was new to Boston. Both are of the earlier Sibelius, antedating even the First Symphony. "En Saga" now strikes one as naive and bombastic and too long for its content, while the musical depiction of the legendary Lemminkainen's ride is not much more than a super-hurry—to borrow a term from the cinema. Sibelius was no more fittingly represented by these three pieces than Wagner would be by excerpts from "Rienzi," "The Flying Dutchman," and "Tannhaeuser," or Strauss by "Aus Italien," "Macbeth" and "Don Juan."

To return to Handel and Beethoven, in these works, Mr. Hannikainen showed himself to be a resourceful and accomplished conductor, sure of himself and of his orchestra, directing both without a score and without vainglory. And under the circumstances it is remarkable that he could have achieved such concentration and maintained such poise. Had he permitted them to wander, his thoughts must have strayed very far from Boston and from so unimportant a pursuit as music-making. When he returns to Finland he will take with him a general God-speed from the two audiences which so briefly knew him.

Globe

MUSIC

Feb 3 '40

SYMPHONY HALL

Boston Symphony Orchestra

The coming of Tauno Hannikainen as guest conductor of the Boston Symphony Orchestra brings topical drama as well as musical interest. The fact of a leading Finnish musician leaving, by express permission of his Government, his duties in the home guard of his valiantly embattled country, was bound to strike a sympathetic response in the American heart. And so it did. Mr. Hannikainen's first appearance on the stage at Symphony Hall yesterday afternoon was merely the beginning of a welcome that crescendoed into stamping and cheers at the end of the concert.

Under the circumstances of his visit, it is not easy to dissociate completely, admiration for Hannikainen, as musician, from public esteem of him as a Finn—a citizen of a country for which American democracy has abiding respect. It may be said, however, that yesterday's demonstration was intended for the artist as well as the patriot.

Mr. Hannikainen divided his program between music by his countryman, Jean Sibelius, and two classic numbers—the D minor Concerto Grosso for strings, Op. 6, No. 10, by Handel, and Beethoven's "Leonore" Overture No. 3. From Sibelius came the early tone poem "En Saga," the orchestral "legend," "Lemminkainen's Homeward Journey" (first time at these concerts), and the First Symphony.

Many in the audience must have been most curious to hear how Mr. Hannikainen would conduct the works by Sibelius; here surely would be as authentic interpretations as possible from the racial point of view. And there are some who remembered the strong, unconventional reading which he gave to the Second Symphony of Sibelius at a Pop concert here in 1938.

As one had expected, all three pieces sounded more "Finnish" (for want of a better term) than probably they ever had in Symphony Hall. The cosmopolitan urbanity, sculptured grandeur and total splendor to which Bostonians have become accustomed at Sibelius performances were missing; in their place were a definite—if not describable—flavor of race, and an intensity, almost savage in the heroic E minor Symphony, that was overwhelming.

While Mr. Hannikainen has a keen ear for sonority and balance of tone among the different sections of the orchestra, he is willing to subordinate these matters to the general driving force of rhythm and emotion when the music seems to justify it. Thus, although the style of Beethoven's marvelous overture was good and the interpretation not at all exaggerated, the reading was full-bodied rather than meticulous.

A well-equipped musician, Mr. Hannikainen conducts from memory. His gestures are forceful, but not eccentric, and his appearance on the stand is modest. His feeling for style was evident in his excellent treatment of Handel's Concerto Grosso. Except for too slow a pace in the Air, Handel's noble music went along with requisite vitality and dignity. Incidentally, those majestic final cadences at the end of movements were not slowed up too much, as many conductors are prone to do with them.

The Concerto Grosso was not played exactly according to the original version, as promised in first announcements. Numerous strings were used, the "continuo" part was entrusted to a piano rather than a harpsichord, and the "concertino" group of solo strings was doubled in number.

In view of the splendid impression Mr. Hannikainen made, it is to be regretted that we cannot have more than one program from him. What an experience it would be to hear him conduct symphonies by Sibelius! As it is, hail and farewell.—C. W. D.

Finnish Conductor Welcomed

C.S.M. Feb 3 '40

The Arts in Boston

Tauno Hannikainen, Finnish conductor, was warmly greeted and enthusiastically acclaimed by yesterday afternoon's Boston Symphony audience. He had been excused by his government from military service in order to keep his engagement to act as guest conductor of the local orchestra. Although the audience for the most part was undoubtedly in sympathy with Mr. Hannikainen politically, it seemed evident that its cordiality to him was based chiefly on musical grounds.

The visitor's program paid tribute to the classics and did honor to his native country through the scores of Sibelius. Beginning with Handel's Concerto Grosso for string orchestra, in D minor, op. 6, no. 10, it proceeded to Beethoven's Overture to "Leonore" No. 3. Then it turned to the great Finnish composer, offering the tone poems, "En Saga" and "Lemminkäinen's Homeward Journey," and the First Symphony, in E minor.

Mr. Hannikainen (who had been heard here once at the Pop concerts) disclosed himself as a conductor remarkable for his mastery of both music and orchestra. He conducts without score, according to the prevailing fashion, and although he is vigorous in his direction he makes no unnecessary motions. He has a strong rhythmic sense, and a feeling for tonal color, qualities very useful in the music of Sibelius. He also has a clear conception of the structure of a score, and is able to obtain the exposition that he wants from the orchestra. Above all, he has a tremendous flair for the dramatic.

The Handel was delectably done. Mr. Hannikainen, said the program book, used the score in its original form, restoring the harpsichord continuo as part of the concertino. (A piano was used instead of the harpsichord.) The version is of great clarity and purity of line. The Air was taken at too slow a pace, more Largo than Lento, and the melodic line was broken. But the Allegro moderato was tossed off with the most effortless gaiety and charm.

The visitor's dramatic instincts had full play in the Beethoven overture, which came to a performance of electric effect. Yet here began to appear a tendency to overdo such effects. The slow passages were too slow, the fast ones too fast. The pianissimos and the fortissimos ran to the extremes of the dynamic scale, but the grades between were less well differentiated; climaxes were not given their full power because they were not built up gradually enough. Moreover, there was an inclination to emphasize accent at the expense of phrase.

These tendencies became more apparent in the symphony. Here phrases, instead of flowing, were bent at an angle, inner voices were obscured, balance was disturbed; and because of these flaws, and of extravagances in tempi, the result was often a muddy texture. Coming from Finland, Mr. Hannikainen might be expected to be more or less authoritative in his Sibelius; but the composer seems to have a habit of praising the interpretations of whoever performs his works. Performances, therefore, must carry their own conviction.

The two tone poems were novelties here. "En Saga" was last played in Symphony Hall in 1910, and the other one had never been played at these concerts before.

"En Saga" is an early piece which contains most of the elements and characteristics of Sibelius' later work. It came to a thrilling performance under Mr. Hannikainen's baton. The "Lemminkäinen" poem, the last of the four constituting the composer's account of the Finnish war hero, is shorter but also full of vitality and of the atmosphere of the Norse legends, and it, too, was excitingly performed.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
FEB 4 - 1940

TAUNO HANNIKAINEN, Finnish conductor, has been engaged to direct this season in London, Paris and Warsaw. For the duration of his present visit to America he has been excused from civilian guard duty by his government. Last week he was scheduled to conduct the Boston Symphony in two concerts in its home city.

FINNISH CONCERT

Transc
Feb 3

Hannikainen Wins Ovation in Debut With Unfamiliar Works of Sibelius

A performance of Sibelius First Symphony as exciting in the epic sweep of its conception as it was poignant in detail, was given by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall under the direction of Tauno Hannikainen, the Finnish conductor who made his debut as director of a regular Boston Symphony concert, and in so doing scored something of a triumph. The breadth of the Finnish conductor's intellectual grasp, the vitality and communicativeness of his spirit, as evident in a simple phrase as in the thunder of orchestral sonorities, proclaimed him at once an artist of unusual gifts and attainments.

A certain portion of the enthusiastic ovation accorded him yesterday may be attributed to our deep sympathy and admiration for all things Finnish which the present heroic conduct of Finland inspires in us. Proof of this is the warmth with which Mr. Hannikainen was applauded the first time he appeared on the stage of Symphony Hall, before the audience had heard him conduct a single bar of music. But there was a vast difference between the first friendly applause and the cheering and stamping after his conclusion of the Sibelius First Symphony in E minor, the climax of the afternoon.

Another feature of a notable afternoon was the first performance by the Boston Symphony of Sibelius' early work, "Lemminkainen's Homeward Journey," recently revised by the composer. A third Sibelius work which had not been played by the Boston Symphony but once before, in 1910: "En Saga," a D minor Concerto Grosso for string orchestra by Handel, Opus 6, No. 10, and Beethoven's third "Leonore" Overture completed the program.

"Lemminkainen's Homeward Journey," composed in 1896, revised once in 1900 and again in recent months, is based on the great Finnish epic, the Kalevala, and the exploits of its hero, Lemminkainen. It is a companion piece to the better known "Swan of Tuonela," "Lemminkainen in Tuonela" and "Lemminkainen and the Maidens" which in turn had their origin in a project for an opera based on the underworld of Finnish mythology. A printed note in the score reminds us that Lemminkainen is the warrior-hero of Finnish myth, whose daring and beauty make him the favorite of women. Exhausted by a long series of wars and combats, he determines to seek his home.

Then, in the words of the Kalevala: Lemminkainen "From his cares constructed horses, Coursers black composed from trouble, Reins from evil days he fashioned, Saddles from his secret sorrows. Then his horse's back he mounted. . . . And he rode upon his journey . . ." It is this ride on Lemminkainen's magic horses which Sibelius music describes.

Its style is of the early Sibelius, full of the eerie imagining of rune and legend, discoursing upon the feuds of warriors, witches and the grim forces of northern nature — describing, rather than interpreting, as the later Sibelius is more wont to do.

Legendary Music

"En Saga," an even earlier work than "Lemminkainen's Homeward Journey" was the cornerstone of Sibelius' fame in European concert centers. Never, before or since, one feels, has weirder alchemy been practiced with an orchestra. The sounds that issue from it defy description. It is like the unreal night of the northern winters, whose whispering voices transport us to a land where saga and myth are the only reality.

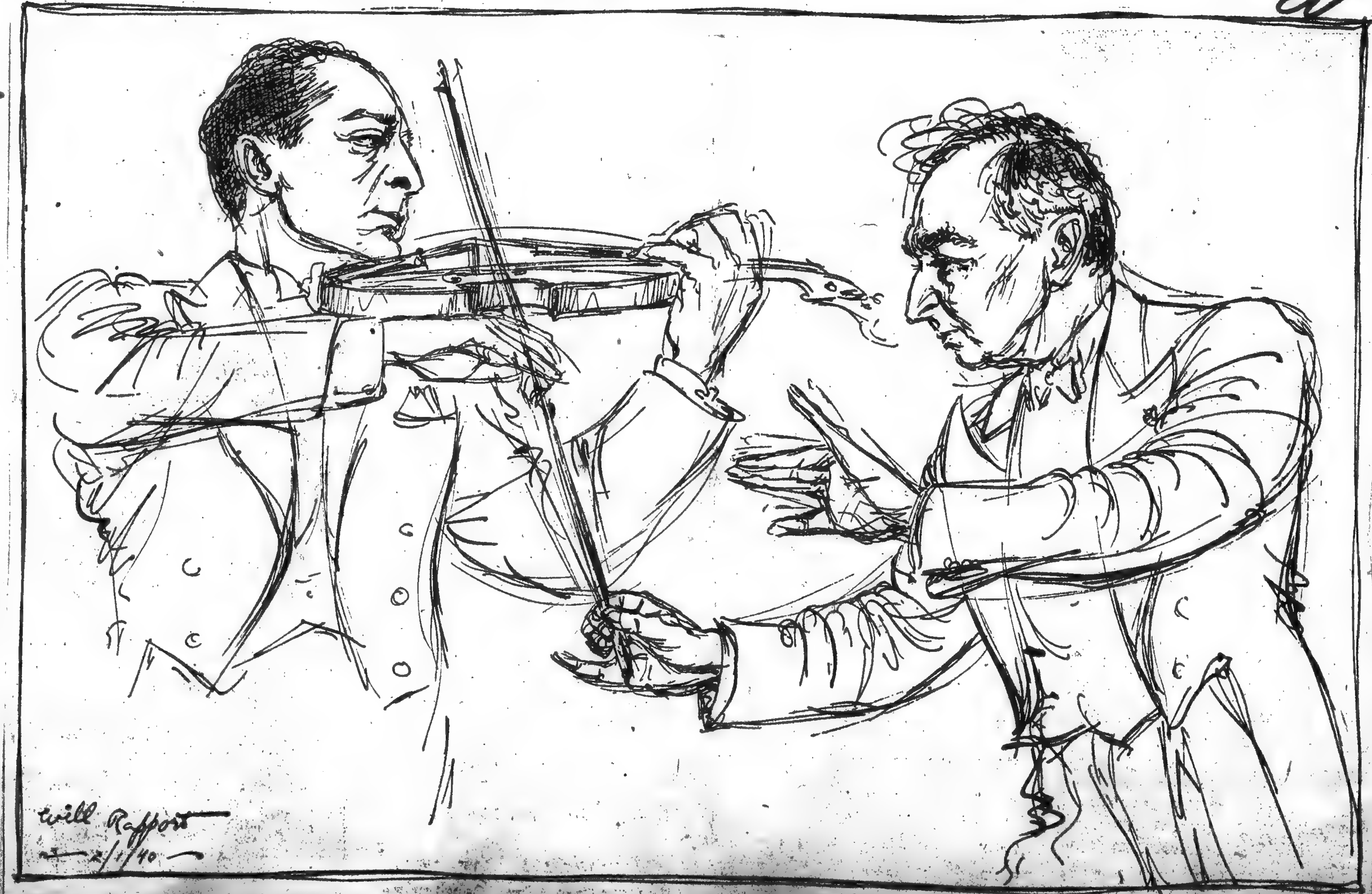
A tendency to broad tempi was particularly obvious in the opening bars of the "Leonore" Overture as Hannikainen took them. Here the pace was a shade too deliberate in spite of the intensity with which he was able to invest each phrase. The rest of the overture was extremely dramatic, the timbre of the orchestra clear and brilliant.

The most exhilirating movements of the Handel Concerto Grosso which began the program were the contrapuntal allegros. The instrumental body was at all times transparent and the rhythm vigorous and exact. Though the overture to the Concerto and the slow air were carefully worked out, they seemed to one listener rather stiffly self-conscious and unwieldy. A piano was used for the realization of the thorough-bass since the carrying power of the harpsichord had been found too weak in rehearsal.

It was in the Sibelius Symphony that our Finnish guest revealed his powers to their fullest extent: the plastic touch he can give to a melodic line, the drive of his rhythms, the tragic undertones he commands and the mixture of exultation and despair that informed the tremendous final movement. It was an impressive culmination.

RETURN OF KOUSSEVITZKY: MUSIC NEWS AND CURRENT COMMENT

Co-Interpreters of Prokofieff Second Concerto



Jascha Heifetz, soloist next Friday and Saturday with the Boston Symphony Orchestra in Prokofieff Violin Concerto. | Serge Koussevitzky returning from a three weeks' mid-winter vacation to resume conductorship of that same orchestra.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 4 - 1940

Heifetz to Introduce Prokofieff Concerto

Will Play With Bostonians Next Week in Carnegie Hall

Serge Prokofieff's second violin concerto will have its first New York performance with orchestra in one of Serge Koussevitzky's programs for ~~the Boston~~ Symphony Orchestra's third visit of the season to Carnegie Hall on Friday night (instead of the usual Thursday) and Saturday afternoon, Feb. 16 and 17. Jascha Heifetz, who gave the first American performances of the concerto with this orchestra two years ago and has also recorded it with the Boston Symphony, will be the soloist. The orchestra's third appearance of the season at the Brooklyn Academy of Music will be on Thursday night, Feb. 15.

Although Prokofieff's second concerto has not yet been played here with orchestra, it has had two or three New York performances with piano accompaniment. The Russian composer's recently written cello concerto in E minor will be introduced to America in the Boston concerts of March 21-23, with Gregor Piatigorsky as soloist. The violin concerto will be played by Mr. Heifetz in Boston next Friday and Saturday with Vincent d'Indy's second symphony, in B flat, and Respighi's transcription of Bach's passacaglia and Fugue in C minor as the other numbers.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

FEB 3 - 1940

HEIFETZ TO PLAY NEW WORK

Jascha Heifetz will introduce the Second Violin Concerto of Prokofieff to local listeners when he is heard with the Boston Symphony Orchestra at ~~Carnegie Hall~~ Friday evening, February 16, and Saturday afternoon, February 17.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM ✓

FEB 4 - 1940

New Edition of Hale's Concert Notes

GREAT CONCERT MUSIC, Philip Hale's Symphony Programme Notes, edited by John N. Burke; Garden City Publishing Company, no price given.

Here is a new and inexpensive edition of Philip Hale's Symphony Notes, collected under the title, Great Concert Music. We say inexpensive: we know it must be, for the Garden City Publishing Company makes a practice of new editions which sell for far less than the originals. But they also make a practice of not putting the prices on their book jackets.

This book is useful not only to those who attend symphony concerts, but to persons who listen to the symphony orchestras on the radio, and undoubtedly has gained many new readers who are radio listeners since its publication in 1933. It includes material not only from the Boston Symphony Orchestra programs, which he wrote for 32 years, but selections from his music criticisms for the Boston Herald and other newspapers and music magazines. From the vast accumulation of his critical writings and explanatory notes, 125 works were chosen. Beginning with Bach, these take us through Beethoven, Schubert, Mendelssohn, Brahms and Wagner to Strauss, Stravinsky, Deems Taylor and Ravel. In all there are 43 composers whose works are discussed, varying from one or two to as many as 10 by Brahms and 16 by Beethoven, including all nine symphonies.

We are made better acquainted with Mr. Hale by the introduction by his friend, Lawrence Gilman, who tells of the critic's enormous amount of information about a vast variety of matters, and closes with the lines which Sir George Grove said of Shubert, a saying Hale himself was fond of quoting, which Mr. Gilman applies to Hale: "There never has been one like him, and there never will be another."—M. P.

THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

FEB 4 - 1940

Dorothy Maynor, whose soprano accomplishments have soared to a new high, is heard in Handel's O Sleep, Why Dost Thou Leave Me?, and in Pamina's air: Alas I Feel It, from Mozart's The Magic Flute. With Koussevitzky leading the Boston Orchestra in the background, Miss Maynor's voice is revealed to great advantage. With Arpad Sandor at the piano Miss Maynor shows her talent as a lieder singer in Schubert's Ave Maria and Gretchen at the Spinning Wheel, both items sung in German.

The impelling heroic tenor of Mr. Melchior gives abundant significance to the singing of Sigmund's Love Song, and the Forging Song (from Siegfried) with Ormandy leading the Philadelphia Orchestra. Paul Robeson has made another artistic recording in the singing of the Russian folk song, Night, in Russian, and the Lermontoff-Gambs Lullaby. Lawrence Brown is at the piano for both items.

On the instrumental side Elgar's Introduction and Allegro for String Quartet and String Orchestra led by Sir Adrian Boult constitutes an admirable addition to instrumental ensemble recordings. This seldom heard work and also the Adagio for strings which is included in the album are the work of inspiration and expert craftsmanship.

THIS CLIPPING FROM
NEW YORK, N. Y. ✓
TIMES

FEB 4 - 1940

Symphony orchestras have become decided attractions for artists. Elsewhere on this page will be found comment on the drawings of members of the Philharmonic, by S. Barnard Lintott. At Hudson Walker's are paintings and drawings of the Boston Symphony, by Donald Greason, who held an exhibition at Symphony Hall, Boston, not long ago. Mr. Greason depicts the whole orchestra in rehearsal under the baton of Koussevitzky, as well as sections of the orchestra, such as harps and drums, in the play of light and shadow which makes the great musical instrument almost as fascinating to watch as [illegible]. [illegible] D.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

FEB 4 - 1940

Cleveland to Play Classic Of Beethoven

Rodzinski Will Lead Orchestra in Bushnell Concert Friday, February 9

The Seventh Symphony of Beethoven is the feature of the program which the Cleveland Orchestra will play here in the fifth event of the Bushnell Concert Series at the Bushnell Memorial on Friday, February 9. Other numbers in which Artur Rodzinski will lead the Cleveland musicians include: Haydn's "Clock" Symphony and two Wagner compositions, Prelude to Act III, Dance of the Apprentices and Finale from the "Die Meistersinger," and Wotan's Farewell, Magic Fire Music, and Ride of the Valkyries, "Die Walkuere."

Regarding the Beethoven work, John N. Burk, program annotator of the Boston Symphony Orchestra, writes in part as follows:

"It would require more than a technical yardstick to measure the true proportions of this symphony—the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains, (particularly in the body of the first movement, and in the 'Finale') a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of the quality—the slow movement of the Fourth, many parts of the 'Pastoral' are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its 'Finale.'

"The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repititious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony 'the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form.' If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

FEB 4 - 1940

BOSTON SYMPHONY TUESDAY THE 13TH

Serge Koussevitzky to Conduct Works by Beethoven, Ravel and Schumann

Dr Serge Koussevitzky has programmed two "first" symphonies for the Boston symphony concert at the Auditorium on Tuesday night the 13th under the auspices of the Springfield Community Concert association and the Junior league.

Beethoven's First is already well known to most concert audiences as well as radio listeners and the notable Beethoven festival given by Arturo Toscanini over the radio during the season has brought this composer close to the attention of the public. Although his First shows the marks of his so-called "first" period, when he adhered to the so-called classical style, it was in its day regarded as a radical departure from accepted form. To modern ears, however, it is clear and Mozartean in outline and as ideal as a Haydn symphony for the opening of a program.

Schumann's First is less well known, although the great romanticist has become increasingly popular as a symphonist in recent years. Although he found miniature forms most congenial, like the "Papillons" and "Carnival" for piano, his symphonic works show an interesting side to his creative gift. Comparing these two "firsts" the essential differences between the classical and romantic periods are at once evident. The symphonies of Beethoven may be compared to architectural structures, while those of Schumann, more impassioned, more spread out and more melodious, are like landscapes painted with a feverish hand.

The Beethoven First will open the Boston Symphony concert and the Schumann First will close it. As a center piece, Ravel's brilliant "Daphnis et Chloe" suite, will be played. This is one of the most popular works of the modern orchestral repertoire.

The complete program follows:—

Symphony No 1 in C-major ....
Op 21 .... Beethoven
Adagio molto; allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vavace
Finale: Adagio; allegro molto e vivace
Daphnis et Chloe suite .... Ravel
Lever du Jour
Pantomime
Danse Generale
Intermission
Symphony No 1 in B-flat ...... Schumann
Andante; allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 5 - 1940

BARBIROLLI SIGNS FOR 2 MORE YEARS

Philharmonic Re-engages Him as Conductor for 22 Weeks of 30-Week Season

WALTER WILL BE GUEST

Dimitri Mitropoulos Also to Direct in 14 Concerts, First Time With the Orchestra

John Barbirolli has been re-engaged for two more seasons as conductor of the New York Philharmonic-Symphony Society, and Bruno Walter and Dimitri Mitropoulos have been engaged as guest conductors for next season, it is announced by the society's board of directors. During the season 1940-41, the society's ninety-ninth, Mr. Barbirolli will direct twenty-two weeks of a thirty-week season, which will begin on Oct. 10 and close on May 4. Under his direction the orchestra will go on tour for two and a half weeks, from Nov. 18 to Dec. 5.

Mr. Walter, who has been associated with the Philharmonic for many years in the past, will conduct fourteen concerts, from Jan. 13 through Feb. 9. Mr. Walter directed the old New York Symphony for three consecutive seasons from 1922, and in 1932 he appeared for the first time with the Philharmonic-Symphony. He returned for several years thereafter. Mr. Walter's reputation is international. Before the Anschluss he was Arturo Toscanini's associate in the Salzburg Festivals. Later he became active in the musical life of Paris, and he was soon honored by the French Government with the title of commander of the Legion of Honor. Mr. Walter opened the current season of the Los Angeles Symphony and will appear as guest conductor of the National Broadcasting Symphony Orchestra on Saturday night.

Mr. Mitropoulos, the conductor of the Minneapolis Symphony Orchestra, will be guest conductor of the Philharmonic for fourteen concerts from Dec. 16 to Jan. 12. Although he has appeared with the NBC Orchestra at Radio City, he has never conducted in New York in a regular concert. He studied at the Athens Conservatory, became assistant conductor of the Berlin Staatsoper, and in 1932 made his debut in Paris with the Orchestre Symphonique. He made his American debut in 1936 with the Boston Symphony Orchestra at the invitation of Serge Koussevitzky, who extended the invitation for the next year. That season he was invited to become conductor of the Minneapolis Symphony. He was born in Greece.

Record Feb 5

Stravinsky at 57 Decides He'll Marry

Igor Stravinsky, foremost living Russian composer, conductor and occupant of the Charles Eliot Norton chair of poetry at Harvard, confirmed, on his arrival here from New York last night, that he is soon to be married. He did not name the woman.

IGOR STRAVINSKY
"Oh yes, I'll marry soon."

Reports that had preceded him from New York were that his bride-to-be is Vera Sondekine, a Russian dancer. Where the wedding is to take place is also a secret. One report is that Cambridge will be the scene.

"Married?" he echoed when he was questioned on his arrival at Back Bay station. "Oh, yes, I am to be married soon. I can't say any more."

An agent volunteered for him. "Yes, he is to be married, maybe soon, maybe not soon. We will let you know."

He was met by Elliott Forbes, a son of Edward Forbes, director of the Fogg Museum, at whose Cambridge home Stravinsky is staying while lecturing at Harvard. He returned last night after concluding a tour during which he conducted the New York Philharmonic, the Pittsburgh Symphony and the Philadelphia orchestra. In recent years he has also conducted Boston Symphony.

Friends of the 51-year-old musician were wondering what had happened to his romance with Dagmor Godowsky, whom he was once reported as about to wed.

Stravinsky's music is quite unorthodox. His "Rite of Spring" when first played at Paris virtually caused a riot. Known as an extreme modernist his "Fire Bird" suite was written with glowing orchestral coloring. Since then he has written harmonies that even musicians find harsh. He is at work on a new symphony which will be played here by the Boston Symphony.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

FEB 6 - 1940

Koussevitzky Reception Guest.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be guest of honor at a reception to be given by the directors of the American Association for Assistance to French Artists, Inc., at the home of Mrs. Donald Brown, 135 East Sixty-sixth street, on Thusrday, February 15.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican

FEB 6 - 1940

Boston Orchestra Here Tuesday Night

The Boston Symphony orchestra, directed by Dr Serge Koussevitzky, will present the third of the present series of concerts being sponsored by the Springfield Community association and the Junior League on Tuesday night at the Auditorium.

The program, to which only members of the association will be admitted, will be as follows:—

Symphony No 1, Op 21..........Beethoven
Adagio molto; allegro con brio
Andante cantabile con moto
Menuetto; allegro molto
Finale
Daphnis et Chloe suite..............Ravel
Lever du jour
Pantomime
Danse generale
Intermission
Symphony No 1, Op 38...........Schumann
Andante; allegro molto vivace
Larghetto
Scherzo; trio
Allegro animato

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

FEB 6 - 1940

Sibelius Protected

Tauno Hannikainen, the Finnish conductor who made a guest appearance with the Boston Symphony Orchestra last week, was discussing Sibelius in the course of an interview on his country's music. Since the Russian invasion began, said Mr. Hannikainen, the great Finnish composer has been kept in protective hiding "like a national treasure."

This, surely, will add to the world's steadily increasing appreciation of Finland's national character. Nations at war have been diligent in protecting such national treasures as stained glass windows, paintings and various other objets d'art. But what of their human national treasures? Some of them have been placed in front-line trenches, and some have been lost. Sibelius would not, at his present age, be sent to the trenches in any country, but would he be given special protection elsewhere?

There is a story, possibly apochryphal but hardly less significant for all that, about four British "national treasures" during the World War. George Bernard Shaw, H. G. Wells, Thomas Hardy and Sir James Barrie were, it is said, assembled for an evening in a room in London when a German bomb exploded nearby.

If nations must fight, they should at least be civilized enough to preserve such genius as they have, and preserve it jealously, even against its patriotic will.

THIS CLIPPING FROM
GLOUCESTER, MASS.
TIMES
FEB 8 - 1940

ART NOTES

New Director.

Charles H. Sawyer, who has been director of the Addison Gallery of Americain Art at Andover since its inception, has been appointed director of the Worcester Art Museum, to succeed Frances H. Taylor, Lanesville summer resident, recently drafted for the Metropolitan Museum directorship. Mr. Sawyer was born in Andover in 1906, attended Phillips academy and was graduated from Yale in 1926. He is recognized as a specialist in art education.

Greason Show in New York.

Donald Greason of Rockport, who won considerable critical acclaim for his oil and pencil studies of the Boston Symphony orchestra in action when they were exhibited at Symphony hall, Boston, is exhibiting the remaining works at the Hudson D. Walker galleries in New York. The pictures have been described as low-harmonied oils, drawings expertly restrained, over-laid with a subtle-valued gray wash.

Music Notes

Mass. Feb 8

The public debut in Boston of Dorothy Maynor, described as the most important new singer of the season, will take place on Sunday afternoon, Feb. 25. Miss Maynor will make her first appearance here at the annual Pension Fund concert of the Boston Symphony Orchestra to be given on that date under the direction of Serge Koussevitzky. Dr. Koussevitzky announces the following program: Handel's Concerto in B minor; the Air "Oh, Sleep, why dost thou leave me?" from Handel's "Semele"; Air of Pamina from Mozart's "Magic Flute"; the Prelude to "Lohengrin" and "Elsa's Dream"; the Air, 'Depuis le jour" from "Louise." Miss Maynor will appear with the Boston Symphony Orchestra in the four arias. Serge Koussevitzky will close the concert with a performance of the Second Symphony of Sibelius in D major.

Mathis der Maler

Serge Koussevitzky will conduct the 16th pair of Friday and Saturday concerts by the Boston Symphony Orchestra in Symphony Hall on Feb. 23 and 24, following the orchestra's third visit of the season to New York and other cities during the coming week. Dr. Koussevitzky will present for first performance here an orchestral concerto of Boris Koutzen, the Russian composer now living in New York. The Concerto is written for five solo instruments with string orchestra, consisting of Recitative, Passacaglia and Finale. He will also conduct Hindemith's Symphony, "Mathis der Maler," music which takes as its subject three altar pieces by the early German painter, Matthias Gruenewald. The closing number will be the Symphony in C, of Serge Taneiev.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
FEB 9 - 1940

BOSTON SYMPHONY TO GIVE BROOKLYN CONCERT

On Thursday evening, Feb. 15, the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will present the third concert of the current Brooklyn season in the Opera House at the Academy of Music.

Mrs. Edward C. Blum and Mrs. Walter Truslow, in charge of boxes for the Brooklyn Committee for the Boston Symphony Orchestra Concerts, have announced the box holders for the concert on Thursday night. Box 1 has been taken by Mrs. Frederic B. Pratt. Mrs. Dean C. Osborne will be hostess in Box 2. Box 3 will be occupied by Mrs. Benjamin Prince and her guests. The Brooklyn Woman's Club and the Adelphi Alumnae Association are to be represented in Boxes 4 and 5. Mrs. Thomas E. Murray, Jr. has reserved Box 6, and Box 7 will be occupied by Navy officers and their guests. Boxes 9 and 12 have been taken for the use of musically gifted Girl Scouts and students from Brooklyn and Queens high schools who are leaders and players in school orchestras.

Forecast of Program

The program for the third Boston Symphony Concert will include Handel's Concerto Grosso for String Orchestra, Prelude to the Afternoon of a Faun by Debussy, Excerpts from Ravel's Daphnis et Chloe, and Brahms' Symphony No. 2.

Under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn, and the Brooklyn Committee for the Boston Symphony Orchestra, these concerts are now in their fifty-fourth season in Brooklyn.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
FEB 10 1940

Third Boston Symphony Concert To Be Heard Here Thursday; Boxholders Are Announced

Boxholdes for the season's third concert by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, on Thursday evening at the Brooklyn Academy of Music, include Mrs. Frederic B. Pratt, Mrs. Dean C. Osborne, Mrs. Benjamin Prince and Mrs. Thomas E. Murray Jr. A box will be occupied by Navy officers and their guests and other boxes have been taken by the Brooklyn Woman's Club and the Adelphi Alumnae Association. Musically gifted Girl Scouts and students who play in high school orchestras of Brooklyn and Queens will be guests in other boxes.

The program will include Handel's Concerto Grosso for string orchestra, Debussy's Prelude to the Afternoon of a Faun, excerpts from Ravel's Daphnis et Chloe and Brahms' Symphony No. 2.

Under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn, and the Brooklyn Committee for the Boston Symphony Orchestra, these concerts are now in their fifty-fourth season here.

THIS CLIPPING FROM
CAMDEN, N. J.
POST
FEB 10 1940

THIS CLIPPING FROM
CAMDEN, N. J.
COURIER
FEB 9 - 1940

Boston Symphony Here Wednesday

Dr. Koussevitzky to Play Beethoven, Brahms, Prokofieff

The Boston Symphony Orchestra with Serge Koussevitzky conducting will make its annual appearance for The Philadelphia Forum on Wednesday, Feb. 14, in the Academy of Music. The program consists of the Beethoven No. 1 Symphony, Prokofieff's "Peter and the Wolf," and the Brahms No. 2 Symphony. "Peter and the Wolf," an orchestral fairy tale, which will be given its first Philadelphia performance by Dr. Koussevitzky, will have Richard Hale as narrator.

For 15 years Dr. Koussevitzky has been at the helm in Boston and has increasingly proved Deems Taylor a discerning prophet, for of his first concert in New York in November, 1924, Mr. Taylor wrote: "The Boston Symphony Orchestra is in the hands of a musician of profound insight and extraordinary technical command, one who may cause it to equal, perhaps surpass, its former legendary glories."

Dr. Koussevitzky is generally regarded as the foremost conductor of Russian music, and has probably over the years played more American compositions than any other conductor. Few modern compositions have been so enthusiastically received as Prokofieff's "Peter and the Wolf" when he introduced it in Boston and in New York.

Dr. Koussevitzky was born in Russia, was professor in the Moscow Conservatory and double bass soloist in the Imperial Orchestra. He was generally regarded as the world's greatest double bass virtuoso. He organized the Koussevitzky Symphony Orchestra of 85 musicians, which made extensive journeys throughout Russia, and in 1920 he founded the "Concerts Koussevitzky" in Paris and at various times conducted orchestras in England, Germany, Italy and Spain before coming to the Boston Symphony.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
B'klyn, Section 1 86
FEB 11 1940

BROOKLYN, N. Y.
CITIZEN
FEB 10 1940

Boston Symphony Gives Season's Third Concert At Academy Thursday

Koussevitzky to Present Works by Handel, Debussy, Ravel and Brahms

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky, will give its third Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music next Thursday evening. The program follows:

Concerto Grosso for String Orchestra in B minor, op. 6, by Handel; "Prelude to the Afternoon of a Faun," by Debussy (eclogue by S. Mallarme); orchestral excepts from "Daphnis et Chloe" (second suite), by Ravel, and Symphony No. 2 in D major, by Brahms.

The Academy of Music concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee. On Tuesday afternoon a discussion of the Boston Symphony program will be held by Jonathan Schiller, lecturer in music at the institute, who will speak in the lecture hall of the Brookyn Academy of Music at 4 p. m.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
FEB 10 1940

Heifetz to Appear With Koussevitzky

Jascha Heifetz will be the soloist on one of the two programs which Serge Koussevitzky and the Boston Symphony Orchestra will give at Carnegie Hall next week. The orchestra, making its third visit of the season, will play Friday evening and Saturday afternoon. Mr. Heifetz will be heard at the latter concert, playing the Concerto No. 2 of Prokofieff for the first time here. Friday's all-French concert will consist of D'Indy's Symphony No. 2, in B-flat major; a suite from Faure's music to "Pelleas et Melisande," Debussy's "Afternoon of a Faun," and the Second Suite from Ravel's "Daphnis et Chloe." The remainder of Saturday's program will be Handel's Concerto Grosso in B minor, Opus 6, No. 6; the Symphony No. 1 of Schumann and the Bach-Respighi Passacaglia in C minor.

The Boston Symphony will play under Dr. Koussevitzky's direction at the Brooklyn Academy of Music next Thursday evening. The program lists the Handel Concerto Grosso in B minor Debussy's "Afternoon of a Faun," the Second Suite from Ravel's "Daphnis et Chloe" and the Second Symphony in D major of Brahms.

THIS CLIPPING FROM
GALVESTON, TEX.
TRIBUNE
FEB 9 - 1940

The World of Music

New York, Feb. 9.—(UP)—The latest work of the Russian modernist composer, Serge Prokofieff, will be introduced to this country on March 21 and 23 by the Boston Symphony under Dr. Serge Koussevitzky.

It is Prokofieff's 'cello concerto in E minor, Opus 58. The soloist will be Gregor Piatagorsky, who is regarded by Koussevitzky as one of the greatest 'cellists of the day.

New York will hear its first performance of the Prokofieff second violin concerto on Feb. 16, when the Boston Symphony will make its third visit of the season to Carnegie Hall. The soloist will be Jascha Heifetz.

The second violin concerto was given its first performance in this country by the Boston Symphony and Heifetz two seasons ago.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
FEB 10 1940

Boston Symphony To Play Latest Prokofieff Work

NEW YORK (UP).—The latest work of the Russian modernist composer, Serge Prokofieff, will be introduced to this country on March 21 and 23 by the Boston Symphony under Dr. Serge Koussevitzky.

It is Prokofieff's 'cello concerto in E minor, Opus 58, The soloist will be Gregor Piatagorsky, who is regarded by Koussevitzky as one of the greatest 'cellists of the day.

New York will hear its first performance of the Prokofieff second violin concerto on Feb. 16, when the Boston Symphony will make its third visit of the season to Carnegie Hall. The soloist will be Jascha Heifetz.

The second violin concerto was given its first performance in this country by the Boston Symphony and Heifetz two seasons ago.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS
FEB 10 1940

THIS CLIPPING FROM
BEAUMONT, TEX.
JOURNAL
FEB 9 - 1940

Trans Feb 9

187

MUSIC

The B.S.O. in Cambridge

Dr. Koussevitzky Returns to Lead Symphonies By Beethoven and Brahms and a Work by Faure

The Boston Symphony Orchestra, led by Dr. Koussevitzky, gave the fifth of its series of eight Cambridge concerts in Sanders Theater last night. Dr. Koussevitzky, returning from his mid-winter vacation, chose Beethoven's First Symphony to begin the concert, continued with Gabriel Faure's "Pelleas et Melisande" Suite from the Stage Music to Maeterlinck's Tragedy, and concluded with Brahms' Second Symphony.

Nothing became the occasion more successfully than the opening number. With wonted vigor and delicacy the orchestra made a paean of the Beethoven Symphony, frequently slighted because it is not so easily effective as the later Beethoven Symphonies.

This symphony may not have the breadth of the Third or the drama of the Fifth, yet it has a liveliness and certain strength and a continuous flow of melody carefully disposed to all the orchestra that give it force. Beethoven was still exploring the revered forms and restraint was still more powerful than imagination, but he was able to secure a theme and then play upon it with delightful invention.

The Faure Suite, in three parts, is probably as much indebted to Wagner as to Faure. A "little" Wagner might have written the second and third parts, romantic, turbulent and interspersed with tortuous melodies. Dr. Koussevitzky's interpretation was lyrical, fitting the music, and the orchestra played contentedly.

It has been suggested, never proved, that Brahms occasionally fell asleep while composing and awoke with a strident triple fortissimo in progress. Parts of the Second Symphony could be offered as proof, particularly the wanderings in the second and third movements. In them he was quite evidently nodding, or at least working out the uninteresting corollaries to a musical problem which he was too proud to omit.

Then there is the fourth movement, with its passionate conception and climax. Brahms is walking alone, for there is none to keep pace with him. The orchestra played it that way last night, and the movement was exhausting in its command and charge.

J. G.

Contest Music Is Full of Genuine Feeling

THE CHRISTIAN SCIENCE MONITOR

By a Staff Photographer

Prize of South American Tour Held by Judges of Music Tryouts

Left to right: Paul Fedorowsky, violinist; Miss Margaret T. Conlin, cello applicant; James Pappoutsakis, flutist; Arthur Fiedler, Conductor of the Boston Symphony Orchestra. The three men are judges in a Nation-wide symphony selection. They are meeting many applicants.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony concert at Symphony Hall yesterday afternoon was among the liveliest of the season. Reasons were three: the return of Conducter Serge Koussevitzky after his midseason vacation, Jascha Heifetz as soloist in the Second Violin Concerto of Prokofieff, and a striking program that began with the B-flat Symphony by Vincent D'Indy and ended with Respighi's transcription of the Bach Passacaglia and Fugue in C minor.

The D'Indy Symphony was last given by the Boston Symphony in 1932; hence the time was more than ripe for its reappearance. The music of D'Indy as a whole has not received, hereabouts, the attention it merits. Only a few sporadic performances in various quarters, the past several years, have been the lot of one who must be counted among the foremost French composers of the early 20th century. One hopes that Mr. Koussevitzky will give us more of D'Indy from now on.

The B-flat Symphony is an amazing speciment of complex integration, music at once of the brain and the heart, rich in material and detail, beautifully wrought and deeply intense. According to the manner of its time, the Symphony is also very long, and if one listens carefully for the better part of an hour, the process is exhausting.

Why bother with the question of whether it is a masterpiece? Those who say it isn't can point scornfully to D'Indy's pre-occupation with the "cyclical form" of thematic manipulation, and insist that artifice got the upper hand of inspiration. They can also show you the influence of Wagner as diluted through Richard Strauss and Franck, and even mention one strong resemblance to the "Poem of Ecstasy" by Scriabin (although Schiabin's music came later than the Symphony).

The important point is that the Symphony is able to stand by itself after almost 40 years, and considering how much other music has withered in the same time, that is saying a good deal. As he now conducts it, Mr. Koussevitzky emphasizes the emotional side without exaggeration, and skillfully proportions the wealth of details to the monumental size of the whole. Yesterday's audience received work and performance cordially.

Mr. Heifetz introduced the Prokofieff Second Violin Concerto here two years ago, all to the general pleasure. Another hearing confirms, yes increases, admiration for its brilliant wit, the cleverness with which Prokofieff set off a solo violin against a small orchestra. There are plenty of melodies also, of which nobody will complain. The slow movement really takes off into a soaring interlude of sentiment quite astonishing for a modern. Perhaps the finale is the weakest movement of all; Prokofieff's clowning with what seem to be dance hall tunes all mixed up in dissonance is a bit overdone.

Mr. Heifetz, always a favorite with the Boston public, gave the Concerto a supremely clever performance. Is there any other violinist who could do it so well, who could surmount its fussiness and difficulties with such consistently beautiful tone? Applause for Mr. Heifetz became what was once called an "ovation."

Respighi's orchestral version of the Bach passacaglia and fugue for organ is a terribly swollen affair, but when played by a virtuoso orchestra like the Boston Symphony it becomes very exciting. What magnificent sonorities there were yesterday afternoon!

To repeat a belief held by this reviewer a man may follow three courses when he sets out to transcribe Bach's organ music for orchestra; he may imitate the organ (which Respighi did), he may smother the musical ideas under great blotches of orchestral color (which Respighi has also done), or he may choose the most musicianly way of arranging the piece in terms of the orchestra (which Respighi did least of all). The Respighi version therefore stands convicted of being bad art, but very thrilling. A Scotch verdict!

C. W. D.

KOUSSEVITZKY AGAIN LEADS

Symphony Gives Brilliant Friday Programme

Post — Feb 10

BY WARREN STOREY SMITH

It is fun to travel and also nice to get home. It is stimulating to have such guest conductors at the Symphony concerts as Messrs. Malko and Hannikainen, but it also is good to have Dr. Koussevitzky back on the job. His presence at the concert of yesterday afternoon afforded a comfortable feeling of all being right with the world.

Tonally, moreover, the orchestra in three brief weeks was getting a little out of hand. Some of its proper sheen and lustre was lost, for example, in Mr. Hannikainen's quest for vitality. Yesterday it was in this respect quite itself again, nor was vitality lacking when that quality was in order.

There is such a thing as superb playing of mediocre music, but yesterday there was a fine programme to boot. After too long an absence from it, d'Indy's Second Symphony, a work at once noble and affecting was restored to the repertory. Jascha Heifetz returned to play Prokofieff's delightful second violin concerto, which he introduced to this city and to America in December, 1937. And for satisfying conclusion—for any but the purists who object to such transcriptions—Dr. Koussevitzky offered Respighi's "orchestral interpretation" of Bach's great C minor organ Passacaglia and Fugue.

Already this season Dr. Koussevitzky has played two compositions by d'Indy, the "Istar" Variations and the monumental Symphony of yesterday. Nevertheless this reviewer is going to do an Oliver Twist and ask for more. Not yet has Dr. Koussevitzky conducted here the beautiful tripartite tone poem, "A Summer Day on the Mountain," while the charming and exhilarating "Symphony on a Mountain Air" is not heard anywhere near as often as it should be.

It was once rumored that Mr. Heifetz would play here the Concerto of William Walton, which he and the Cleveland Orchestra, Mr. Rodzinski conducting, brought to its world premiere in that city last fall. And while it would have been interesting to hear this latest product of the gifted Englishman, Prokofieff's Concerto richly deserved a second performance. The first of its two movements with their lyric flow so unusual in this melodically barren day wear the best, but the third, if a little too full of tricks, orchestral and otherwise, is entertaining and amusing. The performance was of a quality that might easily be imagined, in view of those participating in it. One thing is certain—the piece will never be made to sound any better. It is almost as superfluous to remark upon the audience's enthusiasm.

C.S.M. Feb 9

Young Musicians Exhibit Wares For Symphony Place and Tour

Smoke from the nearby railroad yard occasionally blotted out the sunlight, but for the most part, it was a cheerful morning at the Keith Violin Studios on Boylston Street, where 20 out of 300 local applicants for a new national symphony orchestra were being put through their paces.

The new orchestra, as yet nameless, is to be under the direction of Leopold Stokowski, musical director of the Philadelphia Orchestra. Mr. Stokowski is seeking 109 talented young men and women between the ages of 16 and 25 years to form a symphonic group which he will organize, train, and take along on a good will tour of Central and South America this summer.

Aid in the task of recruiting players from the thousands of young applicants is being carried out under the supervision of the National Youth Administration. In Boston, where applications have been particularly heavy, requests for auditions have been pouring in since late December when the formation of the orchestra was first announced locally by John L. Donovan, Jr., Massachusetts N. Y. A. Administrator.

Eliminations Starting

This morning eliminations began in earnest. Violins, violas, and cellos took preference. One by one, youthful musicians entered the front room, tuned their instruments with the aid of Benoit Goulet at the piano, and turned to face the three judges. And the judges were a distinguished group, led by Arthur Fiedler, Conductor of the Boston Symphony during the Pops and Esplanade seasons. In addition to Mr. Fiedler, Paul Fedorowsky, violinist, and James Poppoutsakis, flutist, both of whom play with the Boston orchestra, were on hand to pass on the merits of the applicants.

Since it is a case of the best man wins the position—and since musicians all over the country will compete against one another until the final eliminations are made—the young people went at their instruments with as concentrated an artistry as they could muster.

First came Miss Margaret T. Conlin, a cello student from Boston. Deep, resonant tones came from her instrument. But the judges wanted more. Play this scale, they said. Play a scale with four notes to each bow. Mr. Fiedler stood up, watching the music over the player's shoulder, at times humming the tune or beating out the rhythm. Play that in two-four time. Faster, the judges demanded. Then:' "Next!"

Smile or Raise Eyebrows

In came Victor Alpert, a viola player from Roxbury. "What are you going to play?" the judges wanted to know, and immediately Mr. Alpert got down to the business of playing his piece on what he admitted was a brand-new viola.

So other applicants came, played, departed. The judges made notes, smiled, or occasionally raised eyebrows in sincere alarm as a false note rasped out. They were sympathetic or unmoved in turn. But by April 1, they intend to have given every applicant a chance. And soon after that, other auditions throughout the State, throughout the country, will have slowly tested and assembled other strings, other horns, other tympani until Mr. Stokowski has what he hopes will be the best young orchestra which can be obtained.

But, in the meantime, the N. Y. A. wants it understood that no saxophones, mandolins, or pianos are required. Of pianists, there will be but one—a professional. And as for saxophones and mandolins—well, the symphony feels it can get along without them.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 11 1940

The Boston Flute Players Club, which is *not* dedicated to flutes, flute-players or flute music, is holding its one-hundredth concert this afternoon in its home town. The group is in its nineteenth season, and is proud of the anniversary concert which has been reached without help of an angel.

One more curious thing about the Flute Players Club is that its musical director is Georges Laurent, who is employed in the Boston Symphony Orchestra as first flute player.

THE BOSTON HERALD, SATURDAY, FEBRUARY 10, 1940

Koussevitzky Returns to Conduct Symphony Concert

Prokofieff's Second Violin Concerto Features Program

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 15th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jascha Heifetz, violinist, was the soloist. The program was as follows:

Symphony No. 2 in B flat major, Op. 57..........d'Indy
Violin Concerto in G minor No. 2, Op. 63..........Prokofieff
Passacaglia and Fugue in C minor for organ, transcribed by Respighi......Bach

Prokofieff's Second Violin Concerto is definitely entitled to a place among the very few successful works in this field. Repeated hearings of the records made by the same artists as in yesterday's performance have shown that the Concerto wears well. Prokofieff's first venture into what is admitted to be a difficult medium is not to be casually dismissed, but it is a less grateful work to hear and less sympathetic towards the solo instrument than his second. I: he has had half the success in an even tougher problem, that of the 'Cello Concerto which we are to hear in late March, he will have earned the thanks of all musicians for providing the world with a wider repertoire of such pieces.

The Concerto is classical in feeling, though it does not follow the exact form established by Mozart. It is more plausibly cast in the model set by Mendelssohn. The melodies, particularly the second theme of the first movement and the main theme of the andante, are sometimes what Sir Donald Tovey has called—with reference to Schumann—"recklessly pretty." Observe, however, that Prokofieff never slops over, as a lesser man might have been tempted.

Not only is the work as a whole a masterly exhibition of skill in the blending and contrasting of violin and orchestra, it is also full of "trouvailles," of neat strokes of pure genius. Such, for example, is the passage at the end of the andante where the violin takes the accompaniment pizzicato and the orchestra has the melody.

The orchestration is miraculous and of an unbelievable transparency. Take the use of wood-winds in the very tricky finale or the delicacy of the accompaniment in the andante. The classicism of this concerto is to be found in the tidiness of its form, its abrupt endings and its artistic restraint. Prokofieff has created a work that will endure both because it is in a field which badly needs newcomers and because it is a remarkable example of pure musical composition.

Mr. Heifetz, Mr. Koussevitzky and the orchestra give the same superb performance of it that they did two seasons ago and that they do, whenever you choose to turn it on, in the records. The interpretation of the finale brought out the only real change. This has been greatly refined, and many details are heard that were not before. Possibly this is a result of Prokofieff's own opinion when he heard the records during his last visit to America. There was prolonged applause for Mr. Heifetz.

The Symphony in B flat by Vincent d'Indy is an extraordinary work. In it the composer brought to logical and highly ingenious fruition that cyclical form of which Franck had made rather sprawling, if sonorous, use. The score is a mine of musical erudition, and the manner in which d'Indy uses his materials is amazing. It could be, and has been, justly said that this Symphony brilliantly employs the Wagnerian "leit-motif" principle in abstract music and that consequently the composer deserves the title, much more than Bruckner, of the symphonic Wagner.

But that is largely from the intellectual point of view, for emotionally—with one or two exceptions—the music is remote from Wagner. The Symphony is also intellectually stimulating and hardly makes a favorable impression on the unprepared or inattentive listener. It is not to be enjoyed in the manner that one takes pleasure in a hot shower bath. Considerable mental effort is required, and then the Symphony's fine quality can be recognized.

As always happens after his mid-winter holiday, Mr. Koussevitzky conducted performances that were astonishingly good even for the high standards that he regularly sets. The d'Indy Symphony, for instance, emerged with splendid clarity and force. Respighi's exciting version of Bach's C minor Passacaglia and Fugue was magnificently interpreted. In short, if Mr. Koussevitzky cannot be always with us, it is good sport when he comes back like a lion and shows us all over again what great conducting can be.

The orchestra will be out of town next week. The concerts of Feb. 23 and 24 offer a Concerto by Koutzen, Hindemith's "Mathis de Maler" Symphony and Taneiev's Symphony in C.

THIS CLIPPING FROM
NEW YORK, N. Y.
American Art News

FEB 10 1940

THE BOSTON SYMPHONY IN PICTURES BY GREASON

REHEARSALS of orchestras are not common property of painters. John Sargent once (as long ago as 1876) painted the rehearsal of the Pas de Loup orchestra of the Cirque d'Hiver, an impulsive, quickening study now in the Museum of Fine Arts, Boston. This same music-conscious city, proud of the famous symphony under the Koussevitzky baton, may now be proud of it in paint, too. For Donald Greason, in what must have been an inspiring commission, was allowed to go behind the scenes of the symphony rehearsals and, with the financial coöperation of that aggregation, has emerged at the Hudson Walker Gallery with a series of paintings and pen-and-wash drawings which, if slightly lacking the great dynamic quailty of Sargent's canvas where you can almost feel the vibration of musical air, are engaging and more correct. In this respect the best is the large uncatalogued scene, the orchestra visible from the left balcony box. Mr. Koussevitzky's by now white hair gleams between the design formed by two harps and a music-stand. In this and in the smaller canvas, *Rehearsal, From the Left Balcony,* the browns of the strings make a lovely patch of color, while in *Performance No. 2* the blue illumination above the musicians is nicely painted. One of the best wash drawings is that of the bass-viol player.

J. W. L.

KOUSSEVITZKY BACK

Transcript Feb 10

Leads Boston Symphony in D'Indy, Prokofieff, Bach—Heifetz Soloist

With something more than its usual warmth, the Friday afternoon Symphony audience welcomed Serge Koussevitzky back to the conductor's podium yesterday in Symphony Hall.

Dr. Koussevitzky had been absent for three weeks, during which time we had heard as many conductors wield his baton. There had been some remarkably stirring performances, but three weeks is fully as long as one likes to spare Dr. Koussevitzky during the season, even for his well-earned mid-winter rest.

His return was lent additional lustre by the participation of Jascha Heifetz in Prokofieff's Second Violin Concerto, a work which he introduced to this country three seasons ago with the Boston Symphony Orchestra. Vincent D'Indy's long and taxing Second Symphony in B flat major opened the program and Ottorino Respighi's theatrical "interpretazione orchestrale" of the great Bach C minor Passacaglia and Fugue for organ completed it.

To this listener, the most engrossing event of the afternoon was Prokofieff's Concerto which Koussevitzky and Heifetz projected with eloquent grasp of its style and technical brilliance. By no means the work of an extremist, this Concerto is in fact written in a recognizable key: G minor; it contains a good deal of something identifiable as melody, according to the most conservative standards. It even has emotions. Not particularly acute or stormy ones, to be sure, but still they are there: emotions, frank and unashamed.

They show perhaps most clearly in the slow movement which is particularly melodious, the violins of the orchestra and the solo violin engaging in lyric dialogue and duet of great delicacy. Heifetz was in his best form: to the singing brilliance of tone, the meticulous pitch of his custom he added a subjective fervor that has not always been his to command.

Though this concerto never becomes a show piece, the last movement sparkled with some of Mr. Heifetz's best bravoura playing. He tossed it off lightly and unpretentiously as did Koussevitzky, but the audience was aware of the nice points made, the perilous difficulties nonchalantly met and responded with enthusiastic applause and many recalls for both artists.

The D'Indy Symphony has been extravagantly praised. It is, of course, the work of a master musician and poet, but it has its limitations. Much has been made of its cyclical form principle which, though D'Indy took it very seriously, has not proved the inevitable step forward in the evolution of the sonata form that D'Indy conceived it to be. The themes of the first movement which recur later in the Symphony, are vigorous and pregnant and the whole first movement is uncommonly stimulating. There is also much that is ingenious and beautiful as the work unfolds, but to one listener the sum of its movements seemed immoderately long, and not always inspired. The neo-Wagnerian grandeur of the final pages is beginning to sound a little hollow.

Respighi's arrangement of the Bach Passacaglia and Fugue is, despite its bad taste, an awe-inspiring piece. The designation, "interpretazione orchestrale," which is Respighi's own, saves him from a lot of criticism. Still it is a question whether a transcription that attempts to approximate the effect of Bach's organ, would not be a more rewarding experience in the concert hall. Certainly it would have little in common with the thunderous roar and the brassy climaxes heard yesterday.

It is a little quaint, we feel, to see among Respighi's six horns, four trumpets, three trombones, tuba and other instruments that labor so hard to "interpret" the modest 18th century organ, a modern organist who remains practically inaudible throughout the orchestral din.

In spite of all this, it remains an imposing number and Dr. Koussevitzky, past master of orchestral magic, directed it with a cumulative excitement and shattering dramatic impact that brought down an avalanche of applause.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 11 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 11 1940

Group to Honor Koussevitzky

The Beethoven Association will give a dinner on Saturday at the Hotel Brevoort for Serge Koussevitzky, in recognition of his "distinguished service to American music and musicians." A program will be given by Dorothy Maynor, soprano, assisted by Arp[illegible] at the piano; Caspar Reardon, swing harpist; Jesus Maria Sanroma and Abram Chasi[illegible] pianists. Deems Taylor will be the toastmaster.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 11 1940

PROGRAMS OF THE WEEK

Philadelphia and Boston Orchestra Visits Add to Symphonic Fare

BOTH the Philadelphia and Boston Symphony Orchestras are scheduled to give concerts this week at Carnegie Hall. The pianist, Artur Rubinstein, will be soloist with the Philadelphia, and Jascha Heifetz will appear with the orchestra from Boston. On the Thursday and Friday programs of the Philharmonic-Symphony Orchestra Vladimir Horowitz will make his first appearance as soloist with this organization since 1935, playing Rachmaninoff's Piano Concerto No. 3.

Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M. Conductor, Serge Koussevitzky; soloist, Jascha Heifetz, violin.

Concerto Grosso, for string orchestra, in B minor, Op. 6..........Handel
Symphony No. 1, in B flat, Op. 38..........Schumann
Violin Concerto No. 2, in G minor, Op. 63 (first time)..........Prokofieff
Passacaglia and Fugue in C minor for organ..........Bach-Respighi

Boston Symphony Orchestra, Carnegie Hall, 8:45 P. M. Conductor, Serge Koussevitzky.

Symphony No. 2, in B flat, Op. 57...D'Indy
"Pelleas et Melisande," Suite from the Stage Music to Maeterlinck's Tragedy, Op. 80..........Faure
Prelude a l'Apres-midi d'un faune..Debussy
Orchestral excerpts from "Daphnis et Chloe" (Second Suite)..........Ravel

Boston Symphony Orchestra, Brooklyn Academy of Music, 8:30 P. M. Conductor, Serge Koussevitzky.

Concerto Grosso for string orchestra in B minor, Op. 6..........Handel
Prelude a l'Apres-midi d'un faune..Debussy
Orchestral excerpts from "Daphnis et Chloe" (Second Suite)..........Ravel
Symphony No. 2, in D, Op. 73.....Brahms

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
FEB 11 1940

Forum to Hear Bostonians

Symphony Plays 'Peter and Wolf'

The B[illegible] Orchestra, with Serge Koussevitzky conducting, will make its annual appearance for the Philadelphia Forum on Wednesday in the Academy of Music. The program consists of the Beethoven First Symphony in C, Prokofieff's "Peter and the Wolf," and the Brahms Second Symphony in D.

"Peter and the Wolf," an orchestral fairy tale, which will be given its first Philadelphia performance, will have Richard Hale as narrator.

For fifteen years Dr. Koussevitzky has been at the helm in Boston

Dr. Koussevitzky was born in Russia, was professor in the Moscow Conservatory and double bass soloist in the Imperial Orchestra. He was generally regarded as the world's greatest double bass virtuoso. He organised the Koussevitzky Symphony Orchestra of 85 musicians, which made extensive journeys throughout Russia; in 1920 he founded the "Concerts Koussevitzky" in Paris, and at various times conducted orchestras in England, Germany, Italy and Spain before coming to the Boston Symphony.

188

Koussevitzky Returns to Conduct Symphony Co

Prokofieff's Second Violin Concerto Features Program

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 15th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jascha Heifetz, violinist, was the soloist. The program was as follows:

Symphony No. 2 in B flat major, Op. 57 .... d'Indy
Violin Concerto in G minor No. 2, Op. 63 .... Prokofieff
Passacaglia and Fugue in C minor for organ, transcribed by Respighi ..... Bach

Prokofieff's Second Violin Concerto is definitely entitled to a place among the very few successful works in this field. Repeated hearings of the records made by the same artists as in yesterday's performance have shown that the Concerto wears well. Prokofieff's first venture into what is admitted to be a difficult medium is not to be casually dismissed, but it is a less grateful work to hear and less sympathetic towards the solo instrument than his second. If he has had half the success in an even tougher problem, that of the 'Cello Concerto which we are to hear in late March, he will have earned the thanks of all musicians for providing the world with a wider repertoire of such pieces.

The Concerto is classical in feeling, though it does not follow the exact form established by Mozart. It is more plausibly cast in the model set by Mendelssohn. The melodies, particularly the second theme of the first movement and the main theme of the andante, are sometimes what Sir Donald Tovey has called—with reference to Schumann—"recklessly pretty." Observe, however, that Prokofieff never slops over, as a lesser man might have been tempted.

Not only is the work as a whole a masterly exhibition of skill in the blending and contrasting of violin and orchestra, it is also full of "trouvailles," of neat strokes of pure genius. Such, for example, is the passage at the end of the andante where the violin takes the accompaniment pizzicato and the orchestra has the melody.

The orchestration is miraculous and of an unbelievable transparency. Take the use of wood-winds in the very tricky finale or the delicacy of the accompaniment in the andante. The classicism of this concerto is to be found in the tidiness of its form, its abrupt endings and its artistic restraint. Prokofieff has created a work that will endure both because it is in a field which badly needs newcomers and because it is a remarkable example of pure musical composition.

Mr. Heifetz, Mr. Koussevitzky and the orchestra give the same superb performance of it that they did two seasons ago and that they do, whenever you choose to turn it on, in the records. The interpretation of the finale brought out the only real change. This has been greatly refined, and many details are heard that were not before. Possibly this is a result of Prokofieff's own opinion when he heard the records during his last visit to America. There was prolonged applause for Mr. Heifetz.

The Symphony in B flat by Vincent d'Indy is an extraordinary work. In it the composer brought to logical and highly ingenious fruition that cyclical form of which Franck had made rather sprawling, if sonorous, use. The score is a mine of musical erudition, and the manner in which d'Indy uses his materials is amazing. It could be, and has been, justly said that this Symphony brilliantly employs the Wagnerian "leit-motif" principle in abstract music and that consequently the composer deserves the title, much more than Bruckner, of the symphonic Wagner.

But that is largely from the intellectual point of view, for emotionally—with one or two exceptions—the music is remote from Wagner. The Symphony is also intellectually stimulating and hardly makes a favorable impression on the unprepared or inattentive listener. It is not to be enjoyed in the manner that one takes pleasure in a hot shower bath. Considerable mental effort is required, and then the Symphony's fine quality can be recognized.

As always happens after his mid-winter holiday, Mr. Koussevitzky conducted performances that were astonishingly good even for the high standards that he regularly sets. The d'Indy Symphony, for instance, emerged with splendid clarity and force. Respighi's exciting version of Bach's C minor Passacaglia and Fugue was magnificently interpreted. In short, if Mr. Koussevitzky cannot be always with us, it is good sport when he comes back like a lion and shows us all over again what great conducting can be.

The orchestra will be out of town next week. The concerts of Feb. 23 and 24 offer a Concerto by Koutzen, Hindemith's "Mathis de Maler" Symphony and Taneiev's Symphony in C.

KOUSSEVITZKY BACK

Transcript Feb 10

Leads Boston Symphony in D'Indy, Prokofieff, Bach—Heifetz Soloist

With something more than its usual warmth, the Friday afternoon Symphony audience welcomed Serge Koussevitzky back to the conductor's podium yesterday in Symphony Hall.

Dr. Koussevitzky had been absent for three weeks, during which time we had heard as many conductors wield his baton. There had been some remarkably stirring performances, but three weeks is fully as long as one likes to spare Dr. Koussevitzky during the season, even for his well-earned mid-winter rest.

His return was lent additional lustre by the participation of Jascha Heifetz in Prokofieff's Second Violin Concerto, a work which he introduced to this country three seasons ago with the Boston Symphony Orchestra. Vincent D'Indy's long and taxing Second Symphony in B flat major opened the program and Ottorino Respighi's theatrical "interpretazione orchestrale" of the great Bach C minor Passacaglia and Fugue for organ completed it.

To this listener, the most engrossing event of the afternoon was Prokofieff's Concerto which Koussevitzky and Heifetz projected with eloquent grasp of its style and technical brilliance. By no means the work of an extremist, this Concerto is in fact written in a recognizable key: G minor; it contains a good deal of something identifiable as melody, according to the most conservative standards. It even has emotions. Not particularly acute or stormy ones, to be sure, but still they are there: emotions, frank and unashamed.

They show perhaps most clearly in the slow movement which is particularly melodious, the violins of the orchestra and the solo violin engaging in lyric dialogue and duet of great delicacy. Heifetz was in his best form: to the singing brilliance of tone, the meticulous pitch of his custom he added a subjective fervor that has not always been his to command.

Though this concerto never becomes a show piece, the last movement sparkled with some of Mr. Heifetz's best bravoura playing. He tossed it off lightly and unpretentiously as did Koussevitzky, but the audience was aware of the nice points made, the perilous difficulties nonchalantly met and responded with enthusiastic applause and many recalls for both artists.

The D'Indy Symphony has been extravagantly praised. It is, of course, the work of a master musician and poet, but it has its limitations. Much has been made of its cyclical form principle which, though D'Indy took it very seriously, has not proved the inevitable step forward in the evolution of the sonata form that D'Indy conceived it to be. The themes of the first movement which recur later in the Symphony, are vigorous and pregnant and the whole first movement is uncommonly stimulating. There is also much that is ingenious and beautiful as the work unfolds, but to one listener the sum of its movements seemed immoderately long and not always inspired. The neo-Wagnerian grandeur of the final pages is beginning to sound a little hollow.

Respighi's arrangement of the Bach Passacaglia and Fugue is, despite its bad taste, an awe-inspiring piece. The designation, "interpretazione orchestrale," which is Respighi's own, saves him from a lot of criticism. Still it is a question whether a transcription that attempts to approximate the effect of Bach's organ, would not be a more rewarding experience in the concert hall. Certainly it would have little in common with the thunderous roar and the brassy climaxes heard yesterday.

It is a little quaint, we feel, to see among Respighi's six horns, four trumpets, three trombones, tuba and other instruments that labor so hard to "interpret" the modest 18th century organ, a modern organist who remains practically inaudible throughout the orchestral din.

In spite of all this, it remains an imposing number and Dr. Koussevitzky, past master of orchestral magic, directed it with a cumulative excitement and shattering dramatic impact that brought down an avalanche of applause.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 11 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
FEB 11 1940

Group to Honor Koussevitzky

The Beethoven Association will give a dinner on Saturday at the Hotel Brevoort for Serge Koussevitzky, in recognition of his "distinguished service to American music and musicians." A program will be given by Dorothy Maynor, soprano, assisted by Arp[illegible] at the piano; Caspar Reardon, swing harpist; Jesus Maria Sanroma and Abram Chasins, [illegible] pianists. Deems Taylor will be the toastmaster.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
FEB 11 1940

PROGRAMS OF THE WEEK

Philadelphia and Boston Orchestra Visits Add to Symphonic Fare

BOTH the Philadelphia and Boston Symphony Orchestras are scheduled to give concerts this week at Carnegie Hall. The pianist, Artur Rubinstein, will be soloist with the Philadelphia, and Jascha Heifetz will appear with the orchestra from Boston. On the Thursday and Friday programs of the Philharmonic-Symphony Orchestra Vladimir Horowitz will make his first appearance as soloist with this organization since 1935, playing Rachmaninoff's Piano Concerto No. 3.

Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M. Conductor, Serge Koussevitzky; soloist, Jascha Heifetz, violin.

Concerto Grosso, for string orchestra, in B minor, Op. 6 .... Handel
Symphony No. 1, in B flat, Op. 38 .... Schumann
Violin Concerto No. 2, in G minor, Op. 63 (first time) .... Prokofieff
Passacaglia and Fugue in C minor for organ .... Bach-Respighi

Boston Symphony Orchestra, Carnegie Hall, 8:45 P. M. Conductor, Serge Koussevitzky.

Symphony No. 2, in B flat, Op. 57 ... D'Indy
"Pelleas et Melisande," Suite from the Stage Music to Maeterlinck's Tragedy, Op. 80 .... Faure
Prelude a l'Apres-midi d'un faune .. Debussy
Orchestral excerpts from "Daphnis et Chloe" (Second Suite) .... Ravel

Boston Symphony Orchestra, Brooklyn Academy of Music, 8:30 P. M. Conductor, Serge Koussevitzky.

Concerto Grosso for string orchestra in B minor, Op. 6 .... Handel
Prelude a l'Apres-midi d'un faune .. Debussy
Orchestral excerpts from "Daphnis et Chloe" (Second Suite) .... Ravel
Symphony No. 2, in D, Op. 73 .... Brahms

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
FEB 11 1940

Forum to Hear Bostonians

Symphony Plays 'Peter and Wolf'

The Bos[illegible] Orchestra, with Serge Koussevitzky conducting, will make its annual appearance for the Philadelphia Forum on Wednesday in the Academy of Music. The program consists of the Beethoven First Symphony in C, Prokofieff's "Peter and the Wolf," and the Brahms Second Symphony in D.

"Peter and the Wolf," an orchestral fairy tale, which will be given its first Philadelphia performance, will have Richard Hale as narrator.

For fifteen years Dr. Koussevitzky has been at the helm in Boston

Dr. Koussevitzky was born in Russia, was professor in the Moscow Conservatory and double bass soloist in the Imperial Orchestra. He was generally regarded as the world's greatest double bass virtuoso. He organised the Koussevitzky Symphony Orchestra of 85 musicians, which made extensive journeys throughout Russia; in 1920 he founded the "Concerts Koussevitzky" in Paris, and at various times conducted orchestras in England, Germany, Italy and Spain before coming to the Boston Symphony.

THIS CLIPPING FROM
NEW YORK, N. Y.
American Art News ✓
FEB 10 1940

THE BOSTON SYMPHONY IN PICTURES BY GREASON

REHEARSALS of orchestras are not common property of painters. John Sargent once (as long ago as 1876) painted the rehearsal of the Pas de Loup orchestra of the Cirque d'Hiver, an impulsive, quickening study now in the Museum of Fine Arts, Boston. This same music-conscious city, proud of the famous symphony under the Koussevitzky baton, may now be proud of it in paint, too. For Donald Greason, in what must have been an inspiring commission, was allowed to go behind the scenes of the symphony rehearsals and, with the financial coöperation of that aggregation, has emerged at the Hudson Walker Gallery with a series of paintings and pen-and-wash drawings which, if slightly lacking the great dynamic quailty of Sargent's canvas where you can almost feel the vibration of musical air, are engaging and more correct. In this respect the best is the large uncatalogued scene, the orchestra visible from the left balcony box. Mr. Koussevitzky's by now white hair gleams between the design formed by two harps and a music-stand. In this and in the smaller canvas, *Rehearsal, From the Left Balcony*, the browns of the strings make a lovely patch of color, while in *Performance No. 2* the blue illumination above the musicians is nicely painted. One of the best wash drawings is that of the bass-viol player.

J. [illegible]. L.

184

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD

FEB 11 1940

2 Dance Troupes Billed

2 Orchestras And 2 Operas Scheduled

Next week will present the most crowded music calendar of the local season, with 10 important events listed.

Ted Shawn and his Men Dancers will present a week of dance drama at the Erlanger Theater, starting with a matinee tomorrow. A dance cycle of three dramas, each a full evening long, will be given for nine performances.

"O, Libertad," offered first tomorrow matinee, is a dance-drama of American conquest. "Dance of the Ages," first given Tuesday evening, treats of man in nature and nature in man. "The Dome," a philosophical dance treatise, will be given Wednesday evening. All will be repeated twice during the week.

Shawn did the choreography and Jess Meeker the music for the dances.

Graham Troupe.

Martha Graham and her dance group will open their fourth transcontinental tour at Town Hall tomorrow, under auspices of the Philadelphia Dance Association.

Miss Graham's program will include "Columbiad," "Every Soul Is a Circus," "Frontier" and "American Document."

The Philadelphia Orchestra will give a Youth Concert tomorrow in the Mastbaum Theater, with Eugene Ormandy conducting, and Frances Greer as soloist.

The program includes Sibelius' Seventh Symphony and "Finlandia," Beethoven's Grand Fugue and Debussy's "Printemps." Miss Greer will sing three arias.

"La Boheme."

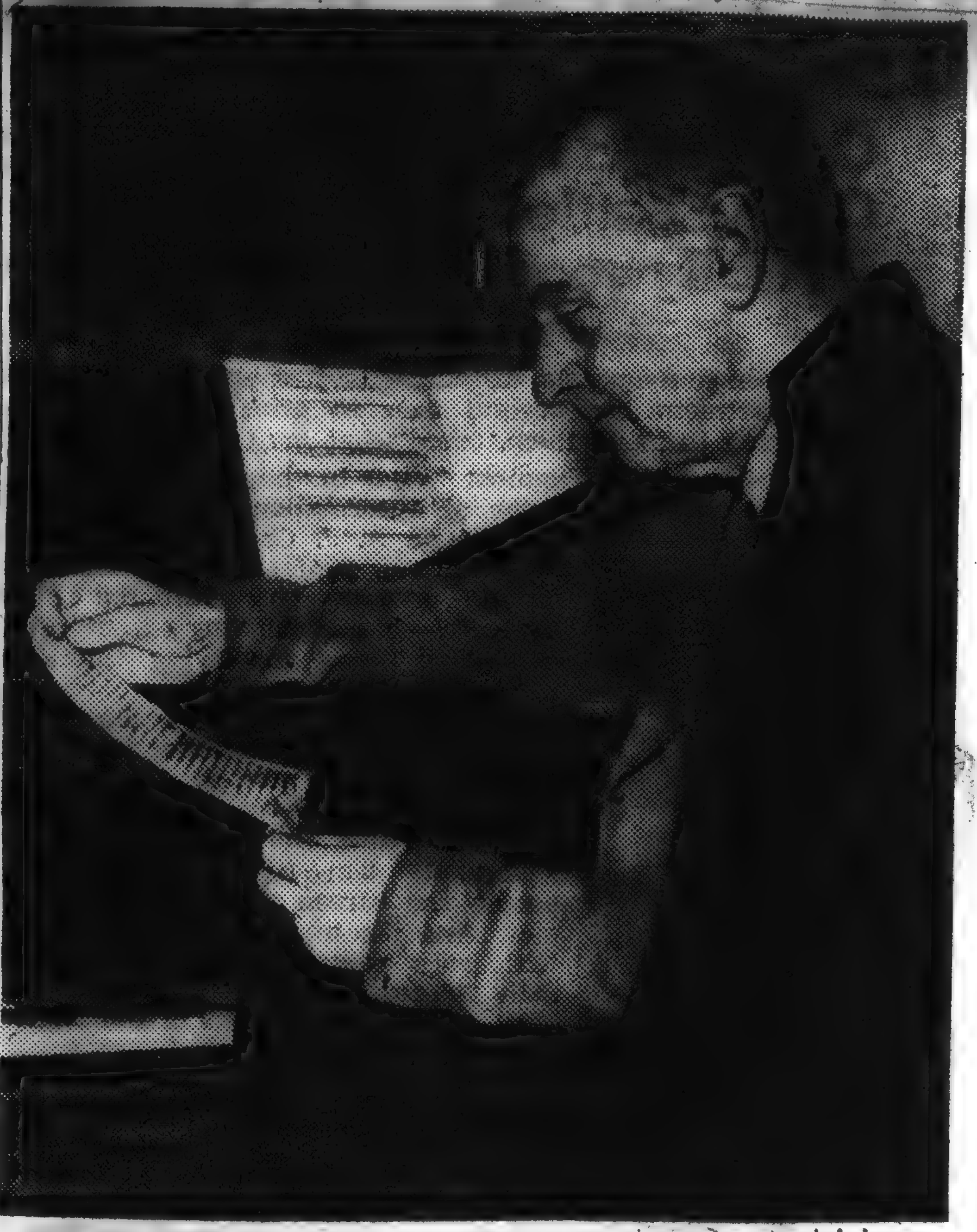
Tuesday the Metropolitan Opera Company will present Puccini's "La Boheme," with Bidu Sayao as Mimi, Charles Kullman as Rodolfo, George Cehanovsky as Schaunard, Giuseppe DeLuca as Marcello, and Annamary Dickey as Musetta. Gennaro Papi will conduct.

Wednesday the Philadelphia Forum will present the Boston Symphony Orchestra under Serge Koussevitzky in its annual visit. The program consists of Beethoven's First Symphony, Brahms' Second, and Prokofieff's "Peter and the Wolf." The last, in its first local performance, will have Richard Hale as narrator.

Philadelphia Orchestra
Eugene Ormandy, conducting.
Alexander Hilsberg, soloist.
All-Beethoven Program.
Overture to "Egmont."
Violin Concerto, D major.
Symphony No. 5, in C minor.

The Philadelphia-La Scala Opera Company will present Bizet's "Carmen" Thursday, with Joan Peebles in the title role, Laddis Kiepura in his American debut as Don Jose, and Joseph Royer as Escamillo.

Maria Sokil will sing Micaela and other roles will be taken by Nino Ruisi, Mildred Ippolito, Bernice Schalker, Walter Stafford, Blakely Ritter and Constanzo Sorvino. Angelo Canarutto will conduct.



SERGE KOUSSEVITZKY, *who leads his Boston Symphony Orchestra into the Academy Wednesday, studies a score in an off-moment at home.*

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 11 1940

BENEFIT BY STRAVINSKY

IGOR STRAVINSKY will appear as conductor and pianist in a program of his own compositions to be presented Thursday afternoon, March 14, in Town Hall, under the auspices of the Committee for Relief in Allied Countries. The proceeds will be devoted to general relief work overseas, with a part of the sum set aside at Mr. Stravinsky's request for the direct aid of musicians and their families suffering hardships because of the war.

A special feature of the concert will be the initial performance in New York of Mr. Stravinsky's Dunbarton Oaks concerto for fifteen instruments, which will be played under the composer's baton by an ensemble made up of members of the Boston Symphony Orchestra. This work had its world première two years ago in Paris. It is named for the Georgetown home of Mr. and Mrs. Robert Wood Bliss, both of whom are leading officials of the Committee for Relief in Allied Countries.

The original score, which belongs to the Dunbarton Oaks library, is now on loan at the Library of Congress and ultimately will become the property of Harvard University, as will the other art treasures of the Dunbarton Oaks library collection.

The concerto is said to differ from other works of its composer in character, revealing a new facet of his inventive powers. It has been mentioned as "distinguished by purity of form and almost classic simplicity, with a multiplicity of rhythms," and also as "one of his most significant contributions to musical literature." Before its performance here the composition will be presented in Cambridge, Mass., on March 6, and in Boston, on March 8.

Besides the new concerto the program will contain "Histoire du Soldat," for small orchestra with percussion instruments; the octet for winds, and the two-piano concerto, with the composer at the piano, in the performance of which he will be assisted by Adele Marcus.

Hannikainen Chosen To Conduct in New York

CSM Feb 13

Dr. Serge Koussevitzky has selected Tauno Hannikainen, visiting Finnish conductor, to be the Boston Symphony Orchestra's first guest conductor in a New York concert in 35 years.

After watching Hannikainen conduct the second of two symphony programs here, Feb. 3, Dr. Koussevitzky chose him to lead the orchestra's Brooklyn Academy of Music program Feb. 15 and the latter half of its Carnegie Hall concert in New York, Feb. 17.

Hannikainen, who in peace time is the leader of Finland's Turku Orchestra, is in this country on leave from the Finnish Home Guard.

De Bellis Studios

CSM Feb 12

Dorothy Maynor

To sing with the Boston Symphony Orchestra at the Pension Fund Concert Sunday afternoon, Feb. 25.

Post Feb 11

"FIND" TO SING HERE

Miss Maynor With Symphony

BY WARREN STOREY SMITH

TWO artists, a pianist and a singer, who are very much in the limelight just now, will shortly appear on the stage of Symphony Hall. The pianist, Vladimir Horowitz, comes to us after an extended absence; the singer, Dorothy Maynor, will make her Boston debut. To be more specific as to dates, Mr. Horowitz will be heard in recital here tomorrow evening, while Miss Maynor will be assisting artist at a concert given for the Symphony Orchestra's pension fund, two weeks from today.

According to the New York critics Mr. Horowitz has come back to the concert stage, from which he was taken by a serious and protracted illness, with his old virtuosity unimpaired and his musicianship deepened. His programme comprises Mendelssohn's F minor Prelude and Fugue, the C major Fantasy and Toccata of Schumann, the Barcarolle and four Etudes of Chopin, four more Studies by Debussy and Mr. Horowitz's own Variations on a theme from "Carmen."

Continued ↑

Since Miss Maynor was a discovery of Dr. Koussevitzky, who heard her last summer during the course of the Berkshire Festival, it is fitting that she should make her first appearance in Boston at a concert of the Boston Symphony Orchestra. To the accompaniment of that body, she wlil sing the familiar "Oh, Sleep, Why Dost Thou Leave Me?" from Handel's "Semele," Pamina's air from Mozart's "Magic Flute," Elsa's Dream from "Lohengrin" and "Depuis le jour" from Charpentier's "Louise." As it happens, another singer, the Polish tenor, Jan Kiepura, will be heard at Symphony Hall on the evening of that same Sunday.

While on the subject of singers there are five who will be heard in Boston this week, two tenors, two sopranos and a contralto.

THIS CLIPPING FROM
NATION
NEW YORK, N. Y.

FEB 10 1940

MUSIC

A COMMENTATOR on the musical scene—on the music, and on the ideas, the activities, the institutions which music brings into existence—is, I pointed out a while ago, bound to concern himself with other men's comment, since this is itself a part of the scene and a part that in considerable degree determines the rest. Criticism is one of the things that have interested me as a critic; it is the thing I am interested in as I look back on the eighteen years in which, at intervals, I have written for *The Nation*.

The critic has important functions: as a mere reporter, an appraiser of the particular musical event, he has the duty to give his reader not only an honest judgment but the basis of this judgment, the ideas about music and performance which will add up in the reader's mind to musical understanding, to a basis for his own judgment; the particular event gives the critic the occasion to consider the actual working of this organization or that institution in the light of what would be desirable; and events that determine the working of an institution, its structure, its very existence, are occasions for the critic to speak not only to his readers but for them. How, in those eighteen years, were these functions performed by the critics of important New York newspapers? Badly, I would say, recalling Olin Downes on the *Times*, Deems Taylor and Samuel Chotzinoff on the *World*; and this placed an even greater responsibility on men with the equipment, the position of W. J. Henderson of the *Sun* and Lawrence Gilman of the *Tribune*.

Henderson's competence, honesty, and vigor made him the only first-line critic one could read with respect. Yet Walter Damrosch's career led him to conclude that "a sound musician, who is also a man of energy, generous impulses, and broad outlook, can get well up toward the mountain tops without blowing his alp-horn every moment"—an appraisal which lent force to Shaw's contention that a critic should know no man, that "his hand should be against every man, and every man's hand against his." It is an appraisal, moreover, which I draw attention to because it was this sort of treatment, most of it less honest than Henderson's, that enabled Damrosch to do the damage he did.

Henderson not only was uncritical of a friend; he was, in his last years, a little crotchety. Irritated by the commotion over virtuoso conductors he insisted that the New York Philharmonic Orchestra and the music of Beethoven and Brahms would remain even without Toscanini and even with a conductor of lesser magnitude, though he must have known that orchestra and music would sound different under such a conductor; he cited the excellence which the Boston Symphony had achieved under a single permanent conductor as a reason for the New York Philharmonic to do likewise, though he must have known that the Boston orchestra owed its excellence at least as much to the competence as to the permanence of its conductors. Writing in this way Henderson not only gave his readers incorrect ideas on conductors and orchestral performance but placed powerful arguments in the hands of the people who finally brought about the engagement of Barbirolli as single permanent conductor of the New York Philharmonic, which considerably reduced the orchestra's usefulness to the community.

More reprehensible, however, was Gilman's contribution to the same result. Henderson lived to hear the orchestra and Beethoven and Brahms as they sounded when conducted by Barbirolli, and disapproved. But Gilman, after Barbirolli's first appearance, wrote of a performance of Brahms's Fourth which had torn passion to tatters that it had "set the seal of musical piety and eloquence upon Mr. Barbirolli's gifts as an interpreter"; the modest virtues of some other performances elicited the statement that "the whole magnificent orchestra, strings and wind alike, sang with a clarity and depth and lusciousness of tone, an imaginative choiceness of phrasing and of style"; and Barbirolli himself was elevated into "something better and rarer and finer than a conductor of power and sensibility. He permits us to think that he is akin to those uncommon interpreters who give us a measure of 'that inner standard of distinction, selection, refusal' which an incorruptible artist once defined: who have sifted from experience 'all that seemed beautiful and significant, and have treasured above all things those savings of fine gold.'" With this review Gilman was a great help to the influential people of the Philharmonic Symphony Society who were out to put Barbirolli over—the help, perhaps, that an orchestra's program annotator should be; but he failed in his obligations to his position as critic, to his readers, to the community whose orchestra the Philharmonic was.

He failed in these obligations, though he helped the people on the Metropolitan board, when in 1932 he wrote of the low quality of the Metropolitan's repertory as something imposed on an unsubsidized company by the low taste

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 11 1940

Koussevitzky Presents Work By Prokofieff

Second Violin Concerto Has Its First Orchestral Hearing Here Friday

Serge Prokofieff's second violin concerto will have its first New York performance with orchestra in the Boston Symphony's concert next Saturday afternoon in Carnegie Hall, with Jascha Heifetz as the soloist under Serge Koussevitzky's direction. The remainder of the program consists of familiar music, Handel's concerto grosso in B minor, Op. 6, No. 6, Schumann's first symphony, in B flat major, and Respighi's orchestration of Bach's passacaglia and fugue in C minor.

The Prokofieff concerto was first played in Madrid on Dec. 1, 1935, and was first performed in this country by Mr. Heifetz and the Boston Symphony in Symphony Hall on Dec. 17, 1937. It has been recorded by the same artists. The first of the two or three performances which it has had here with piano accompaniment was given by Byrd Elliot in Carnegie Hall on Nov. 5, 1938. The Russian composer's first concerto, a much earlier work, has had six orchestral performances in New York during the last fifteen years.

The Boston Symphony's third evening program of the season in Carnegie Hall will be held next Friday evening under Serge Koussevitzky's direction, instead of the customary Thursday, and will be entirely devoted to French music, including two works frequently heard here, Debussy's "Afternoon of a Faun" and Ravel's second suite from "Daphnis et Chloe." The other two works are much less familiar. Vincent d'Indy's second symphony in B flat major, once described by Lawrence Gilman as "noble but uncompromising," was composed in 1902-'03; its only New York performances during the last fifteen years were those given by the Philharmonic-Symphony Orchestra under Werner Janssen on Nov. 8, 9 and 11, 1934. The Philharmonic also performed four excerpts from Gabriel Fauré's incidental music to Maeterlinck's "Pelléas et Mélisande," the Prelude, "Fileuse" and Adagio which Dr. Koussevitzky will present next Friday, and the Sicilienne, on April 7 1938. The music was composed in1898 while Debussy was working on his music drama based on this text, and first heard in a London production of the play on June 21 of that year with Mrs. Patrick Campbell as Mélisande. It was first heard with the play in this country in Boston in 1902.

In the season's third concert at the Brooklyn Academy of Music next Thursday night, Dr. Koussevitzky will conduct the Handel, Debussy and Ravel works listed above, and the second symphony of Brahms.

THIS CLIPPING FROM
DALLAS, TEXAS
NEWS

FEB 11 1940

Boston Symphony To Introduce Prokoviev Work

NEW YORK, Feb. 10 (UP).—The latest work of the Russian modernist composer, Serge Prokoviev, will be introduced to this country on March 21 and 23 by the Boston Symphony under Dr. Serge Koussevitzky.

It is Prokoviev's cello concerto in E Minor, Opus 58. The soloist will be Gregor Piatagorsky, who is regarded by Koussevitzky as one of the greatest cellists of the day.

New York will hear its first performance of the Prokoviev second violin concerto on Feb. 16, when the Boston Symphony will make its third visit of the season to Carnegie Hall. The soloist will be Jascha Heifetz.

The second violin concerto was given its first performance in this country by the Boston Symphony and Heifetz two seasons ago.

THIS CLIPPING FROM
WALTHAM, MASS.
NEWS TRIBUNE

FEB 12 1940

THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR

FEB 11 1940

THIS CLIPPING FROM
UTICA, N. Y.
Observer Dispatch

FEB 11 1940

THIS CLIPPING FROM
WILMINGTON, DEL.
STAR

FEB 11 1940

THIS CLIPPING FROM
NEW ORLEANS, LA.
TIMES-PICAYUNE

FEB 11 1940

THIS CLIPPING FROM
LINCOLN, NEB.
STATE JOURNAL

FEB 11 1940

THIS CLIPPING FROM
BILLINGS, MONT.
MORNING GAZETTE

FEB 11 1940

THIS CLIPPING FROM
STILLWATER, OKLA.
PRESS

FEB 12 1940

THIS CLIPPING FROM
CARLISLE, PA.
SENTINEL

FEB 12 1940

THIS CLIPPING FROM
MUNCIE, IND.
STAR

FEB 11 1940

THIS CLIPPING FROM
WHEELING, W. VA.
NEWS

FEB 11 1940

THIS CLIPPING FROM
ASHLAND, KY.
INDEPENDENT

FEB 11 1940

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS

FEB 12 1940

THIS CLIPPING FROM
CHARLESTON, S. C.
NEWS-COURIER

FEB 11 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

FEB 15 1940

Hannikainen to Lead The Boston Symphony

Serge Koussevitzky, who was to have conducted the Boston Symphony at the Brooklyn Academy of Music tonight, has relinquished the baton for this concert in favor of Tauno Hannikainen, young Finnish conductor who directed the orchestra with notable success in Boston earlier this month. The program has been changed and will consist of Handel's D minor Concerto Grosso, Beethoven's "Leonore" Overture No. 3, and the First Symphony and "En Saga" of Sibelius.

Mr. Hannikainen will conduct the First Symphony of Sibelius at the Saturday afternoon concert at Carnegie Hall. The remainder of the program will be under Dr. Koussevitzky's direction and will present Jascha Heifetz in the Second Concerto of Prokofieff as originally announced.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 12 1940

Page 14—BOSTON SUNDAY ADVERTISER

Koussevitzky Returns In Triumph

Feb 11

By LEO GAFFNEY

SERGE KOUSSEVITZKY returned to the conductorship of the Boston Symphony Orchestra in the week-end concerts, after a longer-than-usual mid-winter vacation, and was greeted like a long lost brother.

The program was D'Indy's Second Symphony in B-flat Major; Prokofieff's Second Violin Concerto (G-minor), with Jascha Heifetz in bedazzling solo, and Respighi's orchestral transcription of the Bach C-minor Passagaglia and Fugue for Organ.

If any man were so depraved as to dispute the supremacy of the Boston orchestra the performance of the D'Indy and the Bach-Respighi would be enough to straighten him out.

Regardless of D'Indy's particular peak in the great panorama of symphonic music, the development of the two principal themes in his Second Symphony, the flashing brilliance of orchestral color, the flight and descent of melody, the manner in which a tune can become a coursing thrill through the whole orchestral body—all add up to an astounding feat—when accomplished by the forces of Koussevitzky.

The same excitement carried over into the Passacaglia and Fugue. A passaglia, as of course you know, is a twin brother of the chaconne, both derived from Spanish sources. "Pasar" in Spanish means "to walk," and "calle" a road. Hence a passacaglia is an old form of music by wandering minstrels. It's theme, in the bass, is repeated over and over again, with as much ornamentation as the higher-voiced and smarter instruments can pile on top of it. The chaconne—to get the whole thing cleaned up—works itself out in the same fashion and derives from the Basque word "chocuna," meaning "pretty."

NO telling where Bach got the magnificent rolling groundwork for this particular Passacaglia, but you can hardly imagine anyone else weaving such fine strands of melody all around and over it. It has always made a mighty thing to play upon the organ, and many a fine Flemish and Italian hand has tried its cunning at weaving more melodies on the same old loom. It remained for Ottorino ("Pines of Rome") Respighi to spin the whole thing out for the full force of orchestra and organ.

As played by Koussevitsky it is a Passacaglia to end all passacaglias—or that is the impression in this corner.

As to Mr. Heifetz' playing of the Prokofieff, what is there to report, other than the confounding fact that it brushed perfection? Prokofieff's strange tunes, undulations, ornaments and what-nots came out with stupefying dexterity.

It was, somehow, reviving to get out into Massachusetts ave. afterward and hear a horrible handorgan wheezing "The Wearin' of the Green"—which is, as Joxer Daly might say, a darlin' tune, too.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 12 1940

HANNIKAINEN TO LEAD THE BOSTON SYMPHONY

Finn, First Guest Leader Here, to Direct Sibelius on Saturday

The Boston Symphony Orchestra will be directed by a guest conductor at Carnegie Hall for the first time during its thirty-five years of visits here on Saturday afternoon, when Tauno Hannikainen of Turku [Abo], Finland, will lead the Sibelius First symphony at the invitation of Dr. Serge Koussevitzky. It will be Mr. Hannikainen's first appearance here, although he will conduct Thursday night at the Brooklyn Academy of Music.

The Brooklyn program, which will be entirely under Mr. Hannikainen's baton, will consist of Handel's Concerto Grosso No. 10, the Beethoven Third Leonore overture, Sibelius's "En Saga" and First symphony. At the Carnegie Hall concert Dr. Koussevitzky will conduct the Bach-Respighi Organ Passacaglia and the orchestral part of the Prokofieff Second violin concerto, in which Jascha Heifetz will be soloist. Mr. H[illegible]nen will direct the Sibelius work as the second half of the program.

Mr. Hannikainen was the regular conductor of the orchestra at Turku until the war suspended all musical activity and he was drafted for civilian guard duty. He received permission to accept the guest conductorship of the Boston Symphony on Feb. 2 and 3, in which he scored great successes. He has been permitted to remain in this country for a few more guest appearances before he resumes military duty in Finland.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

FEB 13 1940

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

FEB 14 1940

Hannikainen To Lead Boston Symphony Here

Koussevitzky Impressed By Finnish Conductor

For the first time in 35 years of visits to Brooklyn and New York the Boston Symphony Orchestra will be led by a guest conductor. Dr. Serge Koussevitzky has invited Tauno Hannikainen, the conductor from Turku, Finland, to lead the orchestra in the concert at the Academy of Music tomorrow night.

Tauno Hannikainen was the regular conductor of the orchestra at Turku until all music was suspended on account of the war. He was rehearsing the orchestra of Helsinki when the first air raid of last November interrupted all music. He was drafted for civilian guard duty but he had been engaged before the beginning of the present season to visit America and conduct the Boston Symphony Orchestra so his government gave him permission to fulfill this engagement. Arriving in America last month, having crossed Germany by special passport, and having sailed from Italy, Mr. Hannikainen conducted the Boston Symphony concerts in Boston on Feb. 2 and 3, with extraordinary success. His musicianship and his moving interpretation of three works of Sibelius were highly praised.

Because he looks with special favor on the conductor's ability Dr. Koussevitzky has invited him to conduct the whole concert in the Academy of Music when he will present Handel's Concerto Grosso No. 10, Beethoven's Third "Leonore" Overture, Sibelius' En Saga and First Symphony. His first appearance in Manhattan will be on Saturday afternoon.

---

of the opera-going public to which it had to cater, and saluted Gatti-Casazza for his "dauntless action" in giving "Elektra," his "truly heroic idealism" with "Pelléas." For the truth, which Gilman knew, was that after the courageous Hammerstein had given these two works in 1907, the timid Gatti had waited until 1925 for "Pelléas" and 1932 for "Elektra," and that only his low taste and complacency had been responsible for the low level of repertory and performances even in the prosperous years when the opera-going public had eaten out of the Metropolitan's hand. And there were other such failures.

But it was not only when he spoke that Gilman failed; as often the failure was in his silence. The ideas with which Taylor, Chotzinoff, and Downes filled the heads of their readers demanded critical consideration no less than the sounds made by conductors and violinists; but Gilman observed the code of music critics that I described recently: he never mentioned a fellow-critic except to pay him a compliment. In all the years that Chotzinoff blew his penny trumpet on the *World* his performances did not draw a word of comment from Gilman; only when Chotzinoff published "Eroica" did Gilman break his silence, and then only to describe Chotzinoff as a critic with a "quick and warm responsiveness," a "guarding sense of measure and restraint," a style that was "spare, expressive, precise." Nor did Gilman find it necessary to comment on Downes until Downes published the talks he had given in the intermissions of the New York Philharmonic broadcasts. Then, referring to "the largely pretentious and semi-literate gush, rich in ignorance and error," with which Downes's predecessor had disfigured the broadcasts, Gilman quoted a passage by Downes: "In his scores he [Tschaikovsky] cries out, shakes his fist at the skies, remembers the agony of thwarted love, and the end of every man's desire. Admire such a man, such a neurotic, such a pessimist? I adore him, and rate him a thousand times higher than aesthetes who have never known Tschaikovsky's weakness and terror, who shudder at such emotional indecencies, and pull their skirts together at the sound of them." And of this Gilman wrote: "This is the right note, admirably skilful in its manner of insinuating information, yet never relapsing . . . from the plane of thought and feeling appropriate to a great subject."

Moreover, it was, as Gilman said, important that radio listeners who were hearing symphonic music for the first time be assisted with correct information and discriminating comment; yet this was the first time that he referred to the gush and ignorance with which Downes's predecessor had misled them for several years. The obligation of the music critic to concern himself with the broadcasting and recording of music, Gilman observed correctly on another occasion, was inescapable; yet he evaded it: he did not write a word about the program policies of the broadcasting stations, the rubbish that was spoken with the music, and he did not review records; nor, as a result, did anyone else review them in the *Herald Tribune* until quite recently.

Evidently, in the criticism of the past eighteen years there is little to recall with pleasure or respect.

B. H. HAGGIN

191

THIS CLIPPING FROM
PHILADELPHIA, PA.
BULLETIN
FEB 12 1940

RUSSIAN CHOOSES FINN TO LEAD ORCHESTRA

Hannikainen Will Conduct Boston Symphony in N. Y.

Boston, Feb. 12—(AP)—Tauno Hannikainen, 44-year-old visiting Finnish conductor, was chosen today by Russian-born Serge Koussevitzky to be the Boston Symphony Orchestra's first guest conductor in a New York concert in 35 years.

Dr. Koussevitzky, who heard the last of two symphony programs Hannikainen conducted here, selected him to conduct the orchestra's Brooklyn Academy of Music program on Thursday and the last half of its Carnegie Hall concert in New York Saturday.

Both programs will include works by the Finn's countryman, Jan Sibelius.

Hannikainen, described by Dr. Koussevitzky as "extremely talented," is in this country on leave from the Finnish Home Guard. In peace-time, he is the leader of the Abo Orchestra in Finland.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
FEB 12 1940

THIS CLIPPING FROM
NORWICH, N. Y.
SUN
FEB 12 1940

THIS CLIPPING FROM
JAMESTOWN, N. Y.
POST
FEB 12 1940

THIS CLIPPING FROM
NEWARK, N. J.
STAR-LEDGER
FEB 12 1940

THIS CLIPPING FROM
ROCHESTER, N.Y.
Democrat-Chronicle
FEB 12 1940

THIS CLIPPING FROM
SYRACUSE, N. Y.
POST-STANDARD
FEB 12 1940

THIS CLIPPING FROM
WILMINGTON, DEL.
NEWS
FEB 13 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
FEB 13 1940

Boston Symphony Plays Here Tonight

The Boston Symphony orchestra, directed by Dr. Serge Koussevitzky, will present the third of the present series of concerts being sponsored by the Springfield Community Association and the Junior League tonight at the Municipal Auditorium.

The program, to which only members of the association will be admitted, will be as follows:

Symphony No. 1, Op. 21..........Beethoven
 Adagio molto; allegro con brio
 Andante cantabile con moto
 Menuetto; allegro molto
 Finale
Daphnis et Chloe suite....................Ravel
 Lever du jour
 Pantomime
 Danse generale
  Intermission
Symphony No. 1, Op. 38..........Schumann
 Andante; allegro molto vivace
 Larghetto
 Scherzo; trio
 Allegro animato

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
FEB 12 1940

Hannikainen Will Conduct In New York

BOSTON (AP) — Russian-born Serge Koussevitsky selected Taune Hannikainen, 44-year-old visiting Finnish conductor, yesterday to be the Boston Symphony Orchestra's first guest conductor in a New York concert in 35 years.

After observing Hannikainen conduct the last of two symphony programs here Feb. 2 and 3, Dr. Koussevitsky chose him to lead the orchestra's Brooklyn Academy of Music program Feb. 15 and the last half of its Carnegie Hall concert in New York Feb. 17.

Hannikainen, who in peace time is the leader of Finland's Turko Orchestra, is in this country on leave from the Finnish Home Guard.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER
FEB 13 1940

THIS CLIPPING FROM
NASHUA, N. H.
TELEGRAPH
FEB 12 1940

THIS CLIPPING FROM
LYNN, MASS.
ITEM
FEB 12 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
FEB 12 1940

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
FEB 12 1940

THIS CLIPPING FROM
PHILADELPHIA, PA.
Evening Public Ledger
FEB 12 1940

THIS CLIPPING FROM
CONCORD, N. H.
Monitor & N. H. Patriot
FEB 12 1940

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER
FEB 12 1940

THIS CLIPPING FROM
LEWISTON, ME.
JOURNAL
FEB 12 1940

THIS CLIPPING FROM
SO. NORWALK, CONN.
SENTINEL
FEB 12 1940

THIS CLIPPING FROM
PORTLAND, ME.
EXPRESS
FEB 12 1940

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
FEB 12 1940

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
FEB 12 1940

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
FEB 12 1940

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram
FEB 12 1940

About The City

When the Boston Symphony Orchestra goes to New York this week to give its 35th annual concerts, it will have a guest conductor for the first time in that city. Dr. Serge Koussevitzky, the regular conductor, announced today that Tauno Hannikainen, conductor of the Turku (Finland) orchestra, will conduct the Boston Orchestra at the Academy of Music, Brooklyn, Thursday night, and at Carnegie Hall, New York city, Saturday afternoon.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS
FEB 12 1940

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH
FEB 13 1940

THIS CLIPPING FROM
WILLIMANTIC, CONN.
CHRONICLE
FEB 12 1940

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram
FEB 14 1940

Boston Symphony Orchestra Gives Concert Program In Springfield

Serge Koussevitzky and the Boston Symphony orchestra paid tribute to spring with a concert including Schumann's First symphony and orchestral excerpts from Ravel's "Daphnis and Chloe" at the Springfield municipal auditorium last night. The third offering of the evening was the First symphony of Beethoven.

The program opened with the Schumann work, one of the most famous of all pieces of "spring" music. This bright symphony waas presented with usual Boston symphony finesse. From the opening call of the horns, thru the romantic second movement, and on to the gay brilliance of the third and fourth movements, the orchestra gave an exhilarating interpretation.

Beethoven's First symphony, delightful by itself, seemed out of place in last night's program, especially coming right after the Schumann symphony. Two symphonies in one concert are an earful anyway, and the lack of contrast between these two made for a somewhat unbalanced program. However, no one can find fault with Beethoven on any program, or with the Boston symphony's performance of his work.

The contrast missed in the first part of the evening arrived with a flourish with the playing of Ravel's gorgeous "Daphne et Chloe" suite, which was far and away the high point of the evening. This composer uses all the color resources of the orchestra, a wide dynamic range, and exuberant feeling, to create a brilliant piece of deliineation. Under Koussexitzky's masterful baton every shimmering woodwind passage and every climax of brasses was richly appreciated.

It was announced during intermission that the fourth concert in the Springfield Community series will be given by the Metropolitan Quartet, March 14,, instead of March 12. The postponement is due to the fact that the members of the group have been called by the Metropolitan Opera company for a performance on the original date.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS
FEB 14 1940

Two Symphonies and Ravel Suite Comprise Fine Boston Program

Two "first" symphonies and orchestral excerpts from Ravel's "Daphnis and Cloe," second suite, made up the excellent program which Dr Serge Koussevitzky and the Boston Symphony orchestra presented last night in the packed Municipal Auditorium. It was the third concert in the current series of Community concerts, under the auspices of the Junior League.

Those who feared that the inclusion of two "first" symphonies would not give the program sufficient impressiveness and grandeur, reckoned not with the genius of Koussevitzky or the resources of the orchestra, although it was the brilliant Ravel reading which proved the greatest popular favorite. Koussevitzky was gracious but firm in declining, despite the torrential applause which followed the Ravel, to add an encore. Almost anything would have been anticlimactic.

The Schumann work, which he himself called the "Spring symphony" was written 99 years ago this month shortly after he had married, and during a year which saw a tremendous outpouring of smaller compositions, particularly songs. His initial attempt at symphony writing had to be corrected in several of its unplayable passages by friends, among them Mendelssohn, chosen to conduct its first performance.

The symphony was not his forte, but in the four he wrote, there is a perennial freshness awaiting the conductor who can recognize it. The Boston reading, scheduled to be repeated this summer at the Stockbridge festival, is one which brings to life all the Schumann spirit, and makes listeners wonder that it is not more frequently programmed. The larghetto movement, made to glow by the strings, was particularly lovely.

The Beethoven which suffers in comparison with his later symphonies now seems more in the chamber music category, but at the time it was damned for what seemed to be revolutionary ideas. His moving rapidly from key to key in the opening movement was little short of heresy, and his use of brass brought criticism that the score seemed written for a band instead of an orchestra.

The tunefulness of the andante cantabile movement, the surprising celerity of the minuet, and the capricious theme of the finale, however, add to its charm. Seldom have the incomparable strings of the orchestra been heard to better effect than in the finale when every bit of virtuosity is required not only to play the notes at a dazzling speed, but to imbue them with the lightness and beauty which is theirs.

The glowing orchestration of the Ravel ballet music almost made the two previous selections seem drab and just a little "old fashioned," except for those who realized that this was another century and that this was music for the theater. Here were moments of pastoral beauty; here were some of the orchestra's most tremendous climaxes; here was evidence that Koussevitzky ranks among the forefront of interpreters of the modern French masters. This, too, will be heard at Tanglewood this summer. it was all in all a highly satisfactory evening and another excellent advertisement for the Berkshire festival.

During intermission, Atty Raymond T. King announced that the Metropolitan quartet, artists in the final concert of the series, had engagements at the "Met" on March 12, and that the concert would be given on the 14th, a fortunate move in that it will permit the Boston orchestra to be heard at Smith college on the original date.

Among the interesting reunions brought about by the concert was the meeting of two former Estonians, Ludwig Juht, bass viol virtuoso, and Dr Theodore W. Wiel of American International college. The members, like the orchestra itself, are by now old friends of the community.

D. D.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVENING UNION
FEB 14 1940

KOUSSEVITZKY LEADS SUPERB RAVEL READING

Boston Symphony Heard in Community Concert Series

By Willard M. Clark

Dr. Serge Koussevitzky and the Boston Symphony Orchestra returned to the Auditorium last night to give the third of the Community Concerts and their visit was an occasion for rejoicing. It was a concert of mounting excitement which culminated in one of those superb readings of Ravel's "Daphne and Chloe" suite, such as only Dr. Koussevitzky can achieve.

Two First Symphonies

The program included the First Symphony of Robert Schumann and the First Symphony of Beethoven. The Ravel work concluded the program. While one might have wished two symphonies of greater contrast it was interesting to hear the two "firsts" side by side.

Schumann called his symphony the "Spring" symphony, but as one listened to its last night one thought more of the winds of March than of the gentle warmth of May. There were moments of exquisite beauty but for the most part the music was in a hearty vein and Dr. Koussevitzky saw to it that it was so interpreted. It was a splendid performance and one could only marvel again at the perfect discipline of this group of players. The slightest desire of the conductor was immediately realized.

From neither the technical nor the interpretive standpoint did the performance of Beethoven's First Symphony equal that of the Schumann symphony. Dr. Koussevitzky has never seemed so happy in his readings of the Beethoven symphonies, but even this cannot account for the hesitant, somewhat ragged performance of the first two movements of the work. On the other hand the Menuet and the Finale were played with a clarity and tonal and dynamic contrasts which delighted the ear.

It was in the Ravel suite that Dr. Koussevitzky and his men were most effective. They seemed to have been waiting for it and when the time came they gave to it all that splendor of tone which their virtuosity can summon. The Russian conductor knows no peer as an interpreter of this sort of music nor can the Boston players be equaled in their performance of it. They imbued the work with every conceivable color, and carried it on and on, with such brilliance, and at such a pace, that it left one awed and breathless.

During intermission Atty. Raymond T. King, president of the Springfield Community Concerts Association, announced that the appearance of the Metropolitan Opera Quartet scheduled for March 12 would be made on March 14. The postponement is due to operatic commitments.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS
FEB 13 1940

BOSTON SYMPHONY WILL PLAY TONIGHT

The Boston Symphony orchestra, directed by Dr Serge Koussevitzky, will present the third of the 1939-40 concerts being given under the auspices of the Springfield Community Concert association and the Junior League at the Auditorium tonight. Admission to the concert, as to all those given by the association, is reserved for members only. The program begins at 8.30.

Dr Koussevitzky has programmed two first symphonies by two great composers for tonight. They are those of Beethoven, which will open the program, and of Schumann, which will close it. Following the Beethoven opus and preceding intermission the orchestra will play Ravel's brilliant "Daphnis et Chloe" suite.

CSM Feb 13

Berkshire Festival Programs

Artur Rodzinsky, conductor of the Cleveland Symphony Orchestra, will direct one of three Tchaikovsky programs at the Berkshire Symphonic Festival at Stockbridge this summer. These programs will celebrate the composer's centenary.

Dr. Serge Koussevitzky will conduct the other concerts in the season of three weeks. A feature will be the performance of the Bach B minor Mass, with the chorus provided by the new Tanglewood School. Among the soloists of the festival will be Dorothy Maynor and Albert Spalding.

The scope of the festival is to remain essentially symphonic, not operatic. Dr. Koussevitzky is now enabled greatly to broaden the repertory, due to the extension of the season to three weeks, and also to the inauguration of his long-contemplated school, the student enrollment of which assures a fine chorus.

During the first week of the festival, which opens Aug. 1, Dr. Koussevitzky will conduct the first symphonies of Beethoven, Schumann, and Sibelius. Later, the Second Symphony of Brahms and the Third ("Eroica") of Beethoven will be presented. A panorama of modern composition will be afforded by other works. These include: Fauré's suite, "Pellèas et Mèlisande," Ravel's Second "Daphnis et Chloé" Suite, Stravinsky's "Capriccio" (with Jesús M. Sanromá as piano soloist), Prokofieff's "Classical" Symphony, Hindemith's "Mathis der Maler," Roy Harris's Third Symphony, and Respighi's orchestration of Bach's Passacaglia.

Dorothy Maynor will be presented as soloist in a group of arias. Albert Spalding will be soloist in the Tchaikovsky Concerto. Other compositions commemorating the Tchaikovsky centenary will be the Second, Fourth, Fifth, and Sixth Symphonies, the Overture, "Romeo and Juliet," Serenade for Strings, and Second Suite.

Wagnerian excerpts and a symphony of Haydn round out the festival plans.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

FEB 15 1940

Concert Party

MRS. FREDERIC B. PRATT will entertain Mr. and Mrs. Sidney W. Davidson and their guests at the Boston Symphony Orchestra concert ~~this evening~~, when the third concert of the season will be heard at the Institute at the Academy of Music.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

FEB 15 1940

MANY TO ENTERTAIN AT BOSTON SYMPHONY CONCERT

Mrs. Frederic B. Pratt will entertain Mr. and Mrs. Sidney W. Davidson and their guests in Box 1 at the Boston Symphony Orchestra concert tonight when the third concert of the season will be heard at the Institute at the Academy of Music.

Mrs. Benjamin Prince's guests in Box 3 will be Mr. and Mrs. Eric Hall Haight and their guests, Mr. and Mrs. Karp Mikhalenkoff and Mr. and Mrs. Charles B. Gulick, Jr.

The Woman's Club Box will be occupied by Mrs. Oliver G. Carter and Mrs. Robert Franklin Ives, Mrs. Thomas Henry McClintock, Mrs. Jason Davis, Mrs. Wilson Briggs Zimmer, Mrs. Frederic W. Burbank, Mrs. Theodore F. Vosseler and Mrs. De Hart Bergen.

The Navy Box

In the Navy Box, Rear Admiral and Mrs. Clark H. Woodward will entertain Captain and Mrs. C. G. Mayo and their daughter, Mrs. Amanda Boyden; Captain and Mrs. C. W. O. Bunker, and Commander and Mrs. W. H. Smith.

The program tonight will include Handel's Concerto Grosso, the Overture to "Leonore," No. 3 by Beethoven, the Sibelius Symphony No. 1 and the Tone Poem "En Saga." This is the third concert in the 1939-40 series presented by the Boston Symphony Orchestra under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Orchestra.

THIS CLIPPING FROM
CLEVELAND, OHIO
NEWS

FEB 14 1940

DR. ARTUR RODZINSKI, conductor of the Cleveland Orchestra, has been invited by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to be a guest conductor in one of the three Tschaikowsky programs in the 1940 Berkshire Symphonic Festival at Stockbridge, Mass., next August.

THIS CLIPPING FROM
OMAHA, NEB.
Morning World-Herald

FEB 14 1940

Berkshire Symphonic Seeks World Title

Boston, Feb. 13 (AP)—Serge Koussevitzky, conductor of the Boston Symphony orchestra, an~~nounced today~~ his plans for the 1940 Berkshire symphonic festival at Stockbridge, which, its sponsors hope, will reach world leadership this year because of conditions abroad.

For its seventh season, the festival has been extended from two weeks to three.

BERKSHIRE PROGRAMS

Trans. Feb 13

Serge Koussevitzky announced today details of his plans for the Berkshire Symphonic Festival which, considering European conditions, should assure world leadership to this New England summer event in this seventh year of its existence, the fifth under Dr. Koussevitzky's directorship.

Because of the extension of the season from two to three weeks, and the inauguration of the Berkshire Music Center, the student enrollment in which ensures a fine chorus, Koussevitzky is enabled greatly to broaden the repertory. There will be nine programs in all, playing from Aug. 1 to 18.

The choral group will join with the full orchestra and soloists in the performance of Bach's B-Minor Mass.

In celebration of the centenary of the birth of Tchaikovsky, one week's programs will be devoted to his music. Koussevitzky nas inviter Artur Rodzinsky, conductor of the Cleveland Symphony and summer resident of Stockbridge, to be guest conductor of one of the three Tchaikovsky programs.

During the first week of the festival, which opens Aug. 1, Dr. Koussevitzky will conduct the first symphonies of Beethoven, Schumann and Sibelius—a striking study in three eras of symphonic history. Later, the Second Symphony of Brahms, and the Third ("Eroica") of Beethoven will be presented. A panorama of modern composition will be afforded by Faure's suite, "Pelleas et Melisande," Ravel's Second "Daphnis et Chloe" Suite, Stravinsky's "Capriccio" (with Jesus M. Sanroma as piano soloist), Prokofieff's "Classical" Symphony, Hindemith's "Mathis der Maler" and Roy Harris's Third Symphony.

Dorothy Maynor, sensational young Negro soprano discovered by Koussevitzky during last year's festival, will be presented as soloist in a group of arias. Albert Spalding, distinguished violinist and summer resident of the Berkshires, will be soloist in the Tchaikovsky Concerto. Other compositions commemorating the Tchaikovsky centenary will be the Second, Fourth, Fifth and Sixth Symphonies, the overture-fantasy, "Romeo and Juliet," Serenade for Strings, and his Second Suite.

A group of Wagnerian excerpts, one Haydn Symphony, and Respighi's transcription of Bach's C minor Passacaglia and Fugue round out Koussevitzky's festival plans.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 14 1940

BERKSHIRE FESTIVAL ANNOUNCES PROGRAM

One of Three-Week Series to Mark Tchaikovsky Centenary

The seventh Berkshire Symphonic Festival, to be given at Tanglewood, near Stockbridge, Mass., between Aug. 1 and 18, will present Artur Rodzinski as guest conductor and the following soloists: Dorothy Maynor, Negro soprano; Albert Spalding, violinist, and Jesus Maria Sanroma, pianist. The festival will, as usual, be under the direction of Serge Koussevitzky. One series will be devoted ~~to music~~ of Tchaikovsky, in celebration of the 100th anniversary of the composer's birth.

Another feature of the programs will be the Bach B minor Mass, to be sung by the chorus of the new Berkshire Music Center, which will open for six weeks on July 8.

The works for the three series of concerts will be apportioned as follows:

Series A

Aug. 1, 3, 4—First symphonies of Beethoven, Schumann and Sibelius; C major symphony of Schubert, Second symphony of Brahms and Third symphony of Roy Harris; other works include Bach's Passacaglia (orchestrated by Respighi), Faure's suite "Pelleas et Melisande," Stravinsky's "Capriccio" (Mr. Sanroma, soloist), Prokofieff's "classical" symphony and Ravel's "Daphnis et Chloe" No. 2.

Series B

Aug. 8, 10 11—Tchaikovsky Festival: First, Second, Fourth, Fifth and Sixth ("Pathétique") symphonies, violin concerto (Mr. Spalding, soloist), overture "Romeo and Juliet," serenade for strings, Second suite and other works to be announced.

Series C

Aug. 15, 17, 18—Third ("Eroica") symphony of Beethoven, First of Brahms and a symphony of Haydn; other works include Wagner excerpts, Hindemith's "Mathis der Maler," arias by Dorothy Maynor and Bach's Mass in B minor by the Festival Chorus of the Berkshire Music Center.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

FEB 14 1940

Boston Programs.

The Boston Symphony Orchestra will ~~be on tour~~ this week, making its customary visit to New York and Brooklyn. Report from New York is that on Saturday afternon in Carnegie hall, part of the program will be directed by Tauno Hannikainen, the Finnish conductor who recently made such a good impression as guest conductor in Boston. It is also reported that he will conduct the entire program on Thursday night in Brooklyn. It is seldom that Dr. Koussevitzky turns over the baton to another at the New York engagements of the orchestra.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Evening Public Ledger

FEB 15 1940

Forum Devotees Brave Storm

The whistling wind whipped the snowflakes into a whirl of cold confusion last night, but it didn't keep the music lovers at home.

Burrowing their way through drifts, in seal caps, great coats, galoshes and mittens, out they came to hear the Boston Symphony Orchestra give its ~~only performance~~ here this season.

The event was another in the splendid offerings of the Philadelphia Forum this year.

After shaking off the snow from seven counties, the audience settled down to an enchanting evening. Perhaps a blizzard is the best introduction to Beethoven and Brahms. The applause was deafening, and Mr. Koussevitsky was brought back to the stage again and again.

Mrs. William Houston Greene was there. Nothing would keep her away from an outstanding musical program.

And so was Gertrude Ely, in a British reefer of copper tweed with a diagonal copper band on her brown suede peaked cap.

Mrs. Richard C. Bull came in ski boots and gray plaids, which contrasted with her husband's warm brown tweeds.

Mrs. Lewis Van Dusen and her daughter, Alverta, wore vibrant shades of blue.

There were many men in the audience. We noticed particularly Owen J. Wister, Arthur V. Meigs and Richard Barrows.

THIS CLIPPING FROM
PHILADELPHIA, PA.
RECORD

FEB 15 1940

Music

Large Crowd Braves Storm to Hear Symphony

By EDWIN H. SCHLOSS

The Boston Symphony Orchestra, led by its distinguished conductor, Serge Koussevitzky, paid its annual visit to the Academy of Music under Philadelphia Forum auspices last night.

Weather considered, a large audience was on hand, though the storm converted what would ordinarily have been a sell-out into a house about two-thirds full.

Well Rewarded.

Those who battled their way to Broad and Locust sts. against the elements were rewarded by an evening of exceptionally fine orchestral playing judged even by the traditionally high standards maintained in the Academy by its regular tenants.

As has been his custom here in past years, Dr. Koussevitzky devoted his program to two symphonies and a novelty. The major works were the First Beethoven and the Brahms' Second. The novelty was the first performance here of "Peter and the Wolf,' an orchestral fairy tale for children by the wittiest of modern composers, Serge Prokofieff.

Walt Disney Theme.

"Peter," first played for the little Stalinites of Moscow four years ago is a charming excursion into childhood fantasy with a score that fairly cries aloud for the co-operative art of Walt Disney. It was given last night with a narrator, Richard Hale, who after addressing the storm-tossed forumites as "dear children," told of Peter's adventures with a friendly bird (a flute); a duck (oboe); a not-so-friendly cat (clarinet); and a not-at-all friendly wolf (french horns). There was also an admonitory bassoon representing Peter's grandfather.

Orchestration Delightful.

The orchestral accompaniment is delightfully scored to the narrative. It is graphic, naively humorous, gay and witty music that ought to become a classic at children's concerts and perhaps is already on its way to that class in Boston where Dr. Koussevitzky introduced it two seasons ago. It will probably be played here by Stokowski at a childrens concert in March.

As to the more adult and substantial matters discoursed last night, the performance of the Beethoven First was a model of clarity and design, light-handed and crisp in its unfolding.

Some Acoustical Blur.

In deference to the symphony's Mozartean spirit and texture, it was played with a reduced string section. There was some blurring of brass and wind tones in the tuttis, probably due to the conductor's unfamiliarity with the acoustics of a strange hall. The concluding Brahms Second gave the Bostonians a better chance to show their sonority of tone and the richness of orchestral resources, which were impressive. Dr. Koussevitzky's reading of the Second was a bit more restrained than the Brahms usually heard from the same stage, but, again, was distinguished for its clarity and instinctive musical understanding.

THIS CLIPPING FROM
CAMDEN, N. J.
COURIER

FEB 15 1940

FORUM CONCERT GIVEN BY BOSTON ORCHESTRA

Last night's storm diminished the size, but not the enthusiasm of the audience that greeted the Boston Symphony Orchestra at its ~~annual~~ concert in the Academy of Music. Under its conductor, Serge Kroussevitzky, it played for the Philadelphia Forum.

The "standbys" on the program were Beethoven's First Symphony and Brahms' Second. Both were given the excellent readings for which Koussevitzky is noted, and the orchestra played with its customary perfection. The novelty was "Peter and the Wolf," the fantasy by Serge Prokofieff, with Richard Hale as the narrator. It was the first performance in Philadelphia of this fine example of the Russian composer's whimsical humor.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 15 1940

Music Notes

Tauno Hannikainen, Finnish conductor, will make his New York debut as guest conductor of the Boston Symphony Orchestra tonight at the Brooklyn Academy of Music, conducting Handel's concerto grosso in D minor, op. 6, No. 10, Beethoven's third "Leonore" overture and Sibelius's "En Saga" and first symphony. In the Boston Symphony's program for Saturday afternoon in Carnegie Hall, Mr. Hannikainen will conduct the Sibelius symphony; the rest of the program, including Serge Prokofieff's second violin concerto with Jascha Heifetz as soloist, will be conducted by Serge Koussevitzky.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 15 1940

Boston Symphony Concert Tonight; Many Box Parties Are Arranged For Third Program of Series

Mrs. Frederic B. Pratt will be hostess in Box No. 1 tonight at the season's third concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music. Mr. and Mrs. Sidney W. Davidson will be among her guests.

In Box No. 3, Mrs. Benjamin Prince will have as her guests Mr. and Mrs. Eric Hall Haight, Mr. and Mrs. Karp Mikhalenkoff and Mr. and Mrs. Charles B. Gulick, Jr. The box of the Brooklyn Woman's Club will be occupied by Mrs. Oliver Goldsmith Carter, Mrs. Robert Franklin Ives, Mrs. Thomas Henry McClintock, Mrs. Jason Davis, Mrs. Wilson Briggs Zimmer, Mrs. Frederic W. Burbank, Mrs. Theodore F. Vosseler and Mrs. De Hart Bergen.

In the Navy Box, Rear Admiral and Mrs. Clark H. Woodward will entertain Captain and Mrs. C. G. Mayo, Mrs. Amanda Boyden, Captain and Mrs. C. W. O. Bunken and Commander and Mrs. W. H. Smith.

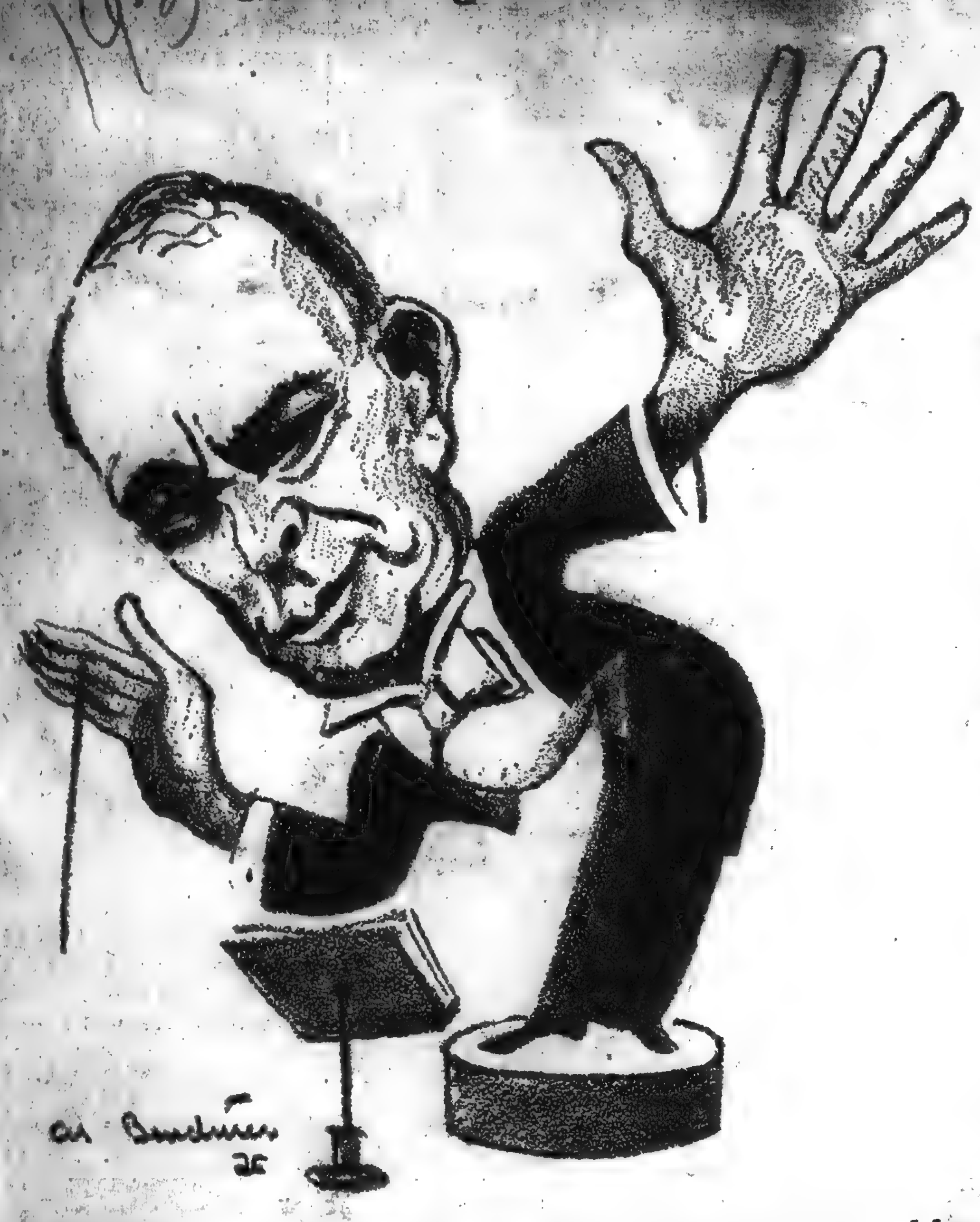
The box of the Associate Alumnae of Adelphi Academy will be occupied by Miss Emma Jessie Ogg, Mr and Mrs. William Slater and Miss Rochia Martin.

The orchestra makes its appearances here under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Orchestra.

THE EVENING BULLETIN—PHILADELPHIA, THURSDAY, FEBRUARY 15, 1940

193

Controlling The Decibels



Serge Koussevitzky calls for more from the trumpets and less from the strings in the Boston Symphony Orchestra Concert at the Academy of Music

MUSIC IN REVIEW

The Boston Symphony Orchestra Plays Beethoven, Brahms and Prokofieff

BY HENRY PLEASANTS

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra blew into the Academy of Music with the blizzard, last night, and a surprisingly large audience blew in from Broad and Locust sts. It was hardly an evening for visiting, but the Bostonians were doubtless animated by a determination that the show must go on, while the Philadelphians presumably felt that a little inconvenience was small enough price to pay for hearing the Boston orchestra.

The concert was of a type calculated to make the listener forget about barometer readings, broken power lines and the momentary agonies of transportation. The orchestra is a unique and magnificent instrument and its conductor one of the dynamic and forceful personalities of the contemporary musical scene. And on this occasion Mr. Koussevitzky and his ensemble were engaged in an uncommonly well chosen program.

The splendor of the Boston strings and the precision of their playing were effectively demonstrated in the Symphony No. 1 of Beethoven with which the evening's music making began. This was a marvellously balanced and ideally paced performance in which there was as much to enjoy in the sheer beauty of the orchestral performance as in the vigor and humor and sentiment of Beethoven's Opus 21.

The symphony also served to establish a mood receptive to the drolleries of Prokofieff's "Peter and the Wolf" which followed. The orchestra was assisted in this music by the veteran actor and singer, Richard Hale, who acted as narrator and to a considerable extent as interpreter of Prokofieff's skilfull and ingenious whimsy. The Russian composer may not tower above his contemporaries as an influence on the music of his time, but neither this nor any other age has produced another musical humorist as deft or as resourceful. The innocent fable which received its first local performance last night was immensely enjoyed by everyone including, it seemed, Mr. Hale, Mr. Koussevitzky and the orchestra.

The serious business of the evening was the second symphony of Brahms which occupied the second half of the program. Mr. Koussevitzky is an admired interpreter of all the Brahms symphonies, and he brought to this performance of the No. 2 the large scale, the extensive dynamic range and the vigorous dramatic utterance which are characteristic of his Brahms readings in general. If some passages, particularly in the first movement, seemed rather over-dramatized the point should be mentioned strictly as a matter of opinion. There no doubting either the forcefulness or the definitive quality of this performance. The concert was under the auspices of The Forum to whom the city is indebted for the annual visits of the Boston Orchestra.

Large Crowd Braves Storm To Hear Boston Symphony

By LINTON MARTIN

Serge Koussevitzky and his superb Boston Symphony Orchestra didn't let a little thing like the wild if far from warm welcome of the weather deter them from giving their annual concert for the Philadelphia Forum in the Academy last night as scheduled.

Perhaps it simply seemed a typical old home week New England greeting for the musical lads from "way down East." At any rate, they gave without stint of the best they had for a surprisingly large audience that braved the raging blizzard. And that best aroused real regret that the Boston band under the magnificent generalship of Koussevitzky is heard here but once a year, and for that we have to thank the enterprise of William K. Huff as executive manager of the Forum.

AMUSING NOVELTY

Between two rock-ribbed symphonies of the classic repertoire, played with a beauty of tone and masculine strength of interpretation that made their performance an exhilarating delight, Mr. Koussevitzky placed one brightly amusing and musically witty novelty. This was Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," on a program that opened with a sparkling presentation of the Mozartean First Symphony of Beethoven, and ended with the Brahms Second Symphony.

The Prokofieff work, heard here for the first time on this occasion, was even more inventive and clever than his "Lieutenant Kije" suite, which has now been played on both Boston Symphony and Philadelphia Orchestra programs in this city. Richard Hale filled the role of narrator for "Peter and the Wolf."

MOCK-GRUESOME TALE

This quite captivating composition for small orchestra was first presented in Moscow three years ago at a Children's Concert of the Moscow Philharmonic, and was introduced by Mr. Koussexitzky to his Boston Symphony subscribers the following season. It is a mock-gruesome animal tale, in which the different instruments represent the various animals as well as Peter and Grandfather.

Thus, the bird is a flute, the duck is an oboe, the cat a clarinet, Grandfather a bassoon, Peter is the string quartet, the wolf is represented by three ominous horns, and drums and percussion represent the shooting and the hunters.

The music ranges from broad humor to sly satire, and the music is strongly colored by Russian folk themes. Its mirthful melodrama was hugely relished by the audience and evoked enthusiastic response.

SUPERB PRESENTATION

In their totally different ways, the Beethoven First Symphony and the Brahms Second were presented with that zestful energy, dynamic intensity, and bright buoyancy which are characteristic of the Koussevitzky conducting. Familiar as both enduring works are, they took on a quality of individuality that was wholly refreshing, and the forthrightness of the presentation of the Beethoven work afforded excellent contrast to the shining detail disclosed in every movement of the Brahms symphony.

It was a superb program, superbly presented. We could do with more symphonic performances of the sort.

THE PHILADELPHIA INQUIRER
February 15, 1940

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

FEB 16 1940

CONCERT TONIGHT FOR FINNISH AID

Season's First Program by Williams Glee Club

While the recordings arranged by the North Adams Festival club are arranged primarily to offer an opportunity for patrons of the Berkshire Symphonic festival to become familiar with the programs that are to be presented next season by the Boston Symphonic orchestra, all who care to hear the recordings are invited to attend the club's meetings, officials of the club stated today.

The club's second meeting will be held this evening at 8 o'clock in the historical room at the North Adams Public library. At this evening's meeting recordings of Beethoven's Third (Eroica) Symphony and of Debussy's La Mer (The Sea) will be played and James Morley Chambers, supervisor of music in the public schools, will offer comments. The library has received the reproducing machine, loaned to the club by the Berkshire Symphonic festival.

Memberships in the club are still available.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 16 1940

Melchior in Title Role of Tannhaeuser

Whole Cast Excellent in Opera Presented at the Metropolitan

By PITTS SANBORN.

There was enough of excellence in last night's Tannhaeuser to make it an eloquent plea for the perpetuation of Metropolitan opera. Lauritz Melchior in the name part may not have been perfection in the opening scene, but his performance rose in a crescendo of vocal accomplishment and dramatic power till with the narrative of the tragic pilgrimage to Rome it seemed unsurpassable.

Pitts Sanborn

Wolfram is absolutely Herbert Janssen's role. Last evening he had voice, feeling, style, everything you could wish, for the delivery of its lyric measures. Emanuel List, too, has rarely sung the Landgraf Hermann with such tonal richness.

Venus is seldom impersonated so successfully as she was by Kerstin Thorborg. Here and there the music runs above her easy range, but to some of it she gave a sensuous appeal that usually has been lacking. And in appearance and acting she was uncommonly successful in suggesting the goddess.

All of which is prefatory to praise for Helen Traubel. In her brief operatic career Mme. Traubel had not attempted Elisabeth previously. To judge from her achievement last night she will do so often. To the eye she was an imposing figure as the sainted lady of the Wartburg and frequently she was as imposing to the ear.

In the Dich theure Halle she was evidently somewhat nervous, though singing with care and determination, and in the prayer, which is taxing in various ways, neither her remarkable voice nor her technical accomplishment was victorious as will doubtless be the case in time. Yet much of her singing was quite of the first class.

Unfortunately the eminent qualities of the chief singing-actors were not reflected in certain other departments. Occasionally the choral singing was, to say the least, peculiar, and Erich Leinsdorf's addiction to rapid tempi did not always make for righteousness. Admirable as was the conductor's will to energy, it would be hard to justify his treating the prelude to the third act as if it were the prelude to act III of Siegfried.

What was really funny was the Bacchanale—not only the pace at which it was taken, but a show that looked like Valpurgis Night in the Venusberg. It differed from the last previous choreography and insofar at any rate was an improvement.

his work numerous measures of captivating melody, strains that curl themselves around you and bewitch you with the sensuousness of their appeal. They were rarely forthcoming in such guise.

Mr. Barbirolli was—it seemed—at his wits' ends to keep us. That he did was a miracle of responsiveness not only on his side but also on that of all the musicians, who scraped, and tootled and pounded, according to their duties, with the vim and energy that could take care of a season's concerts.

Purcell, the 17th century English composer, was represented in the opening spot by a selection of eight dances from his Fairy Queen, arranged by Mr. Barbirolli. These were delivered adequately, their simple charm and grace hinting nothing at what was to come. And for the second number the conductor had decided on the fourth symphony of Beethoven, which had its moments of indecision as well as those of flowing speech.

The applause was cordial for these, but the rafters rang and rang after Mr. Horowitz's sensational accomplishment. Very likely, they are still ringing.

R. C. B.

* * *

Hannikainen Makes Local Debut.

A young Finnish conductor, Tauno Hannikainen, made his orchestral debut in the New York area at the Brooklyn Academy of Music last night. Mr. Hannikainen's podium bow may be put down as a sensation. Brooklyn—in its restrained way—went wild over him.

In yielding the stick to his Finnish colleague, ~~Serge Kousse~~vitzky also allowed revision of the program, and naturally Sibelius claimed the lion's share of Mr. Hannikainen's attention. And the Finn had many vital things to say on that score.

If conductors are born, not made, Mr. Hannikainen is both a born conductor and a born Sibelius conductor. He conducted En Saga and the first symphony as if he had listed the Kalevala from birth and imbibed Sibelius with his first draught.

There was personal fervor to his directing and gripping drama. The readings were intense and fiery, tender and probing. Maybe the fact that Mr. Hannikainen was billed as a Finn was responsible, but he led as if he knew every lake in Finland, every crag, every fjord, and had gone to school in Tavastehus.

Mr. Koussevitzky himself could not have unfurled the drama of En Saga more compellingly. One saw the wordless epic unfold as on a mediaeval tapestry. Mr. Hannikainen's pulse and the music beat as one. In the symphony he made every note count. Every phrase became a vital organ in a breathing entity.

Besides the Sibelius numbers Mr. Hannikainen led Handel's D minor concerto grosso and Beethoven's third Leonore overture. Both went smoothly, beautifully. But Sibelius was Mr. Hannikainen's element last night. There he was chez lui.

L. B.

THIS CLIPPING FROM
SPARTANSBURG, S. C.
HERALD

FEB 15 1940

News of Sibellius

Tauna Hannikainen, Finnish conductor, recently in Boston to give a series of concerts with the Boston ~~Symphony Orchestra~~, said that Jean Sibellius, Finland's great composer, is well and is being protected "like a national treasure."

Immediately after the first bombing of Helsinki by the Russians it was rumored that Sibellius had been killed. Music lovers the world over were disturbed until the rumor was denied. Hannikainen said he saw Sibellius at an orchestra rehearsal at the outbreak of the war, but since then "the government has hidden him well in a secret place as a precautionary step to preserve Finland's great genius." The more one learns of Finland the more one admires its [illegible] cul- tur [illegible]

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 16 1940

Hannikainen Is Received With Enthusiasm Here

Young Finn Conducts Boston Symphony Orchestra

Tauno Hannikainen, young Finnish conductor, who made his American debut as guest conductor of the Boston Symphony Orchestra in Boston [illegible] ago, made his first New York appearance with the Bostonian musicians last night in their third concert of the season at the Brooklyn Academy of Music. His program included Handel's concerto grosso in D minor, Op. 6, No. 10; Beethoven's third "Leonore" overture and two works by the conductor's eminent compatriot, Jean Sibelius, the tone poem "En Saga" and the First Symphony. He was introduced to the audience by James G. McDonald, president of the Brooklyn Institute of Arts and Sciences.

Musicians attending the concert spoke of Mr. Hannikainen's work with enthusiasm, and he was warmly received by a large audience. He will share the Boston Symphony's Carnegie Hall program with Serge Koussevitzky next Saturday afternoon, and his interpretation of the Sibelius symphony on that occasion will be reviewed in next Sunday's Herald Tribune.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 16 1940

~~Boston~~ Symphony Orchestra Welcomed ~~by Large~~ Audience

A capacity audience last evening heard the Boston Symphonk Orchestra's third concert of the borough season at the Brooklyn Academy of Music. Tauno Hannikrainen, Finnish conductor, was received warmly as guest conductor. A complete review of the concert will be found in today's "Brooklyn Citizen."

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

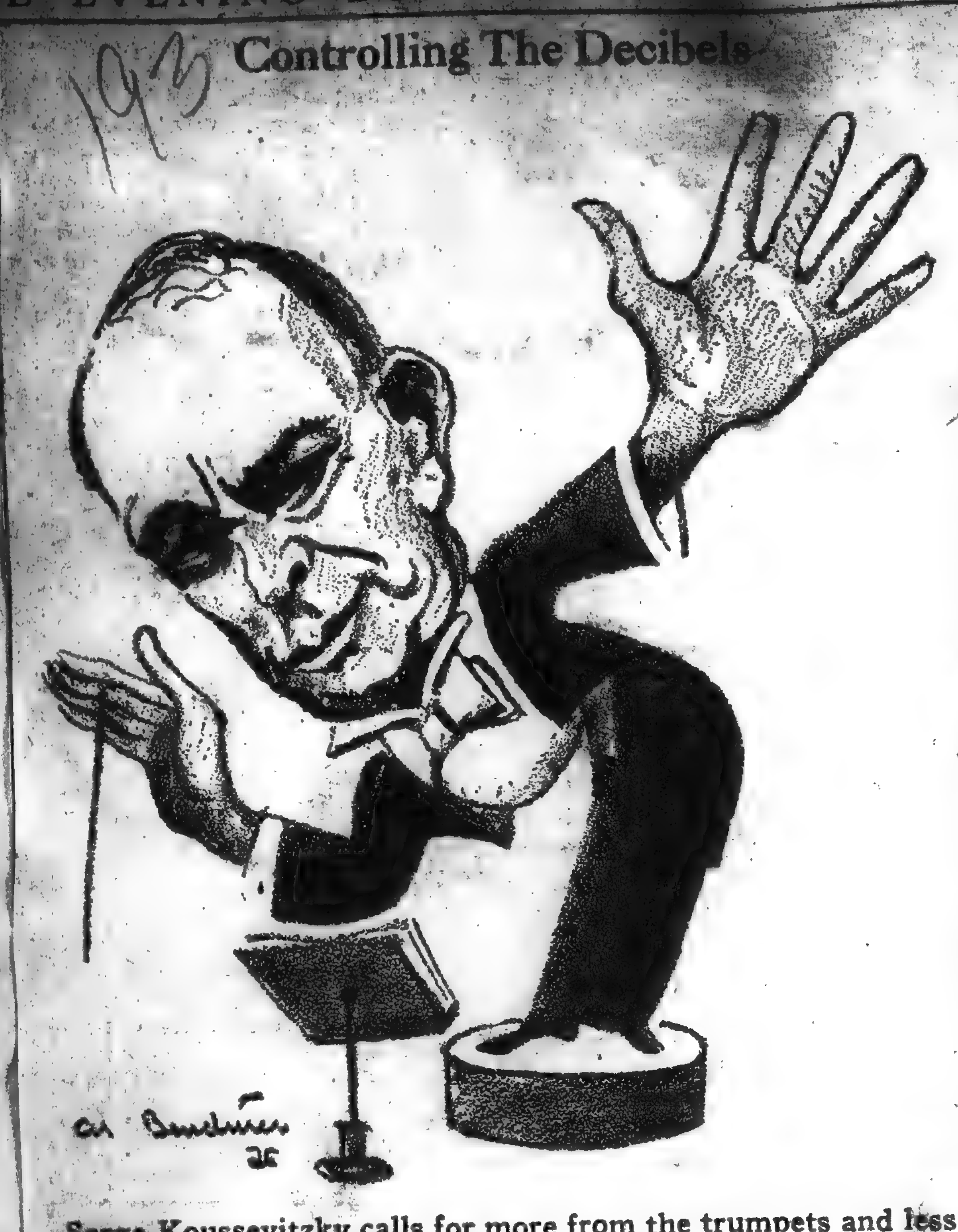
FEB 16 1940

Koussevitzky Feted

A reception in honor of [illegible]. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was held ~~yesterday by the b~~oard of directors of the American Association of Assistance to French Artists, Inc., at the home of Mrs. Donald W. Brown, 135 East Sixty-sixth Street. About seventy-five persons attended. The organization, with headquarters at 535 Park Avenue, was founded on Feb. 1 to provide relief for "the artists of France and their families who are suffering extreme privation due to war conditions." Mrs. Mabel Randall-MacIver is chairman.

THE EVENING BULLETIN—PHILADELPHIA, THURSDAY, FEBRUARY 15, 1940

Controlling The Decibels



Serge Koussevitzky calls for more from the trumpets and less from the strings in the Boston Symphony Orchestra Concert at the Academy of Music

MUSIC IN REVIEW

The Boston Symphony Orchestra Plays Beethoven, Brahms and Prokofieff

BY HENRY PLEASANTS

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra blew into the Academy of Music with the blizzard, last night, and a surprisingly large audience blew in from Broad and Locust sts. It was hardly an evening for visiting, but the Bostonians were doubtless animated by a determination that the show must go on, while the Philadelphians presumably felt that a little inconvenience was small enough price to pay for hearing the Boston orchestra.

The concert was of a type calculated to make the listener forget about barometer readings, broken power lines and the momentary agonies of transportation. The orchestra is a unique and magnificent instrument and its conductor one of the dynamic and forceful personalities of the contemporary musical scene. And on this occasion Mr. Koussevitzky and his ensemble were engaged in an uncommonly well chosen program.

The splendor of the Boston strings and the precision of their playing were effectively demonstrated in the Symphony No. 1 of Beethoven with which the evening's music making began. This was a marvellously balanced and ideally paced performance in which there was as much to enjoy in the sheer beauty of the orchestral performance as in the vigor and humor and sentiment of Beethoven's Opus 21.

The symphony also served to establish a mood receptive to the drolleries of Prokofieff's "Peter and the Wolf" which followed. The orchestra was assisted in this music by the veteran actor and singer, Richard Hale, who acted as narrator and to a considerable extent as interpreter of Prokofieff's skilfull and ingenious whimsy. The Russian composer may not tower above his contemporaries as an influence on the music of his time, but neither this nor any other age has produced another musical humorist as deft or as resourceful. The innocent fable which received its first local performance last night was immensely enjoyed by everyone including, it seemed, Mr. Hale, Mr. Koussevitzky and the orchestra.

The serious business of the evening was the second symphony of Brahms which occupied the second half of the program. Mr. Koussevitzky is an admired interpreter of all the Brahms symphonies, and he brought to this performance of the No. 2 the large scale, the extensive dynamic range and the vigorous dramatic utterance which are characteristic of his Brahms readings in general. If some passages, particularly in the first movement, seemed rather over-dramatized the point should be mentioned strictly as a matter of opinion. There no doubting either the forcefulness or the definitive quality of this performance. The concert was under the auspices of The Forum to whom the city is indebted for the annual visits of the Boston Orchestra.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

FEB 16 1940

CONCERT TONIGHT FOR FINNISH AID

Season's First Program by Williams Glee Club

While the recordings arranged by the North Adams Festival club are arranged primarily to offer an opportunity for patrons of the Berkshire Symphonic festival to become familiar with the programs that are to be presented next season by the Boston Symphonic orchestra, all who care to hear the recordings are invited to attend the club's meetings, officials of the club stated today.

The club's second meeting will be held this evening at 8 o'clock in the historical room at the North Adams Public library. At this evening's meeting recordings of Beethoven's Third (Eroica) Symphony and of Debussy's La Mer (The Sea) will be played and James Morley Chambers, supervisor of music in the public schools, will offer comments. The library has received the reproducing machine, loaned to the club by the Berkshire Symphonic festival.

Memberships in the club are still available.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 16 1940

Melchior in Title Role of Tannhaeuser

Whole Cast Excellent in Opera Presented at the Metropolitan

By PITTS SANBORN.

There was enough of excellence in last night's Tannhaeuser to make it an eloquent plea for the perpetuation of Metropolitan opera. Lauritz Melchior in the name part may not have been perfection in the opening scene, but his performance rose in a crescendo of vocal accomplishment and dramatic power till with the narrative of the tragic pilgrimage to Rome it seemed unsurpassable.

Pitts Sanborn

Wolfram is absolutely Herbert Janssen's role. Last evening he had voice, feeling, style, everything you could wish, for the delivery of its lyric measures. Emanuel List, too, has rarely sung the Landgraf Hermann with such tonal richness.

Venus is seldom impersonated so successfully as she was by Kerstin Thorborg. Here and there the music runs above her easy range, but to some of it she gave a sensuous appeal that usually has been lacking. And in appearance and acting she was uncommonly successful in suggesting the goddess.

All of which is prefatory to praise for Helen Traubel.

Large Crowd Braves Storm To Hear Boston Symphony

By LINTON MARTIN

Serge Koussevitzky and his superb Boston Symphony Orchestra didn't let a little thing like the wild if far from warm welcome of the weather deter them from giving their annual concert for the Philadelphia Forum in the Academy last night as scheduled.

Perhaps it simply seemed a typical old home week New England greeting for the musical lads from "'way down East." At any rate, they gave without stint of the best they had for a surprisingly large audience that braved the raging blizzard. And that best aroused real regret that the Boston band under the magnificent generalship of Koussevitzky is heard here but once a year, and for that we have to thank the enterprise of William K. Huff as executive manager of the Forum.

AMUSING NOVELTY

Between two rock-ribbed symphonies of the classic repertoire, played with a beauty of tone and masculine strength of interpretation that made their performance an exhilarating delight, Mr. Koussevitzky placed one brightly amusing and musically witty novelty. This was Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," on a program that opened with a sparkling presentation of the Mozartean First Symphony of Beethoven, and ended with the Brahms Second Symphony.

The Prokofieff work, heard here for the first time on this occasion, was even more inventive and clever than his "Lieutenant Kije" suite, which has now been played on both Boston Symphony and Philadelphia Orchestra programs in this city. Richard Hale filled the role of narrator for "Peter and the Wolf."

MOCK-GRUESOME TALE

This quite captivating composition for small orchestra was first presented in Moscow three years ago at a Children's Concert of the Moscow Philharmonic, and was introduced by Mr. Koussexitzky to his Boston Symphony subscribers the following season. It is a mock-gruesome animal tale, in which the different instruments represent the various animals as well as Peter and Grandfather.

Thus, the bird is a flute, the duck is an oboe, the cat a clarinet, Grandfather a bassoon, Peter is the string quartet, the wolf is represented by three ominous horns, and drums and percussion represent the shooting and the hunters.

The music ranges from broad humor to sly satire, and the music is strongly colored by Russian folk themes. Its mirthful melodrama was hugely relished by the audience and evoked enthusiastic response.

SUPERB PRESENTATION

In their totally different ways, the Beethoven First Symphony and the Brahms Second were presented with that zestful energy, dynamic intensity, and bright buoyancy which are characteristic of the Koussevitzky conducting. Familiar as both enduring works are, they took on a quality of individuality that was wholly refreshing, and the forthrightness of the presentation of the Beethoven work afforded excellent contrast to the shining detail disclosed in every movement of the Brahms symphony.

It was a superb program, superbly presented. We could do with more symphonic performances of the sort.

THE PHILADELPHIA INQUIRER
February 15, 1940

THIS CLIPPING FROM
SPARTANSBURG, S. C.
HERALD

FEB 15 1940

News of Sibellius

Tauna Hannikainen, Finnish conductor, recently in Boston to give a series of concerts with the Boston Symphony Orchestra, said that Jean Sibellius, Finland's great composer, is well and is being protected "like a national treasure."

Immediately after the first bombing of Helsinki by the Russians it was rumored that Sibellius had been killed. Music lovers the world over were disturbed until the rumor was denied. Hannikainen said he saw Sibellius at an orchestra rehearsal at the outbreak of the war, but since then "the government has hidden him well in a secret place as a precautionary step to preserve Finland's great genius." The more one learns of Finland the more one admires its people, their government and their culture.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 16 1940

Boston Symphony Orchestra Welcomed by Large Audience

A capacity audience last evening heard the Boston Symphonk Orchestra's third concert of the borough season at the Brooklyn Academy of Music. Tauno Hannikrainen, Finnish conductor, was received warmly as guest conductor. A complete review of the concert will be found in today's "Brooklyn Citizen."

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 16 1940

Koussevitzky Feted

A reception in honor of . Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was held yesterday by the board of directors of the American Association of Assistance to French Artists, Inc., at the home of Mrs. Donald W. Brown, 135 East Sixty-sixth Street. About seventy-five persons attended. The organization, with headquarters at 535 Park Avenue, was founded on Feb. 1 to provide relief for "the artists of France and their families who are suffering extreme privation due to war conditions." Mrs. Mabel Randall-MacIver is chairman.

Symphony Orchestra

Tauno Hannikainen, young Finnish conductor, who made his American debut as guest conductor of the Boston Symphony Orchestra in Boston [redacted] ago, made his first New York appearance with the Bostonian musicians last night in their third concert of the season at the Brooklyn Academy of Music. His program included Handel's concerto grosso in D minor, Op. 6, No. 10; Beethoven's third "Leonore" overture and two works by the conductor's eminent compatriot, Jean Sibelius, the tone poem "En Saga" and the First Symphony. He was introduced to the audience by James G. McDonald, president of the Brooklyn Institute of Arts and Sciences.

Musicians attending the concert spoke of Mr. Hannikainen's work with enthusiasm, and he was warmly received by a large audience. He will share the Boston Symphony's Carnegie Hall program with Serge Koussevitzky next Saturday afternoon, and his interpretation of the Sibelius symphony on that occasion will be reviewed in next Sunday's Herald Tribune.

---

* * *

Horowitz Scores at the Piano.

A large audience in Carnegie Hall last night heard an amazing pianistic performance by Vladimir Horowitz and it left the auditorium in a daze from the spectacular display of power and headlong racing. Mr. Horowitz, who has but recently returned to this country, played the solo part in the Rachmaninoff Concerto in D minor, No. 3, op. 30. The assisting orchestra, of course, was the Philharmonic-Symphony conducted by John Barbirolli.

The artist's conception of the concerto, which was the third and last number in the program, is one of overwhelming scope. Whole worlds are the stones that make up a cosmic avalanche. And such was the tension and the super quiviveness of the pianist all through that those moments of lyricism which abound in the work might well have been pauses between cataclysms.

As an exhibition of extraordinary technic, Mr. Horowitz's reading was in the incomparable class. And if all that Rachmaninoff had to say could be said only with unrestrainable bursts of speed and force then the soloist achieved all the ends. But the composer had seen fit to put into his work numerous measures of captivating melody, strains that curl themselves around you and bewitch you with the sensuousness of their appeal. They were rarely forthcoming in such guise.

Mr. Barbirolli was—it seemed—at his wits' ends to keep us. That he did was a miracle of responsiveness not only on his side but also on that of all the musicians, who scraped, and tootled and pounded, according to their duties, with the vim and energy that could take care of a season's concerts.

Purcell, the 17th century English composer, was represented in the opening spot by a selection of eight dances from his Fairy Queen, arranged by Mr. Barbirolli. These were delivered adequately, their simple charm and grace hinting nothing at what was to come. And for the second number the conductor had decided on the fourth symphony of Beethoven, which had its moments of indecision as well as those of flowing speech.

The applause was cordial for these, but the rafters rang and rang after Mr. Horowitz's sensational accomplishment. Very likely, they are still ringing.

R. C. B.

* * *

Hannikainen Makes Local Debut.

A young Finnish conductor, Tauno Hannikainen, made his orchestral debut in the New York area at the Brooklyn Academy of Music last night. Mr. Hannikainen's podium bow may be put down as a sensation. Brooklyn—in its restrained way—went wild over him.

In yielding the stick to his Finnish colleague, Serge Koussevitzky also allowed revision of the program, and naturally Sibelius claimed the lion's share of Mr. Hannikainen's attention. And the Finn had many vital things to say on that score.

If conductors are born, not made, Mr. Hannikainen is both a born conductor and a born Sibelius conductor. He conducted En Saga and the first symphony as if he had listed the Kalevala from birth and imbibed Sibelius with his first draught.

There was personal fervor to his directing and gripping drama. The readings were intense and fiery, tender and probing. Maybe the fact that Mr. Hannikainen was billed as a Finn was responsible, but he led as if he knew every lake in Finland, every crag, every fjord, and had gone to school in Tavastehus.

Mr. Koussevitzky himself could not have unfurled the drama of En Saga more compellingly. One saw the wordless epic unfold as on a mediaeval tapestry. Mr. Hannikainen's pulse and the music beat as one. In the symphony he made every note count. Every phrase became a vital organ in a breathing entity.

Besides the Sibelius numbers Mr. Hannikainen led Handel's D minor concerto grosso and Beethoven's third Leonore overture. Both went smoothly, beautifully. But Sibelius was Mr. Hannikainen's element last night. There he was chez lui.

L. B.

194

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

FEB 16 1940

Hannikainen Directs Boston Symphony in Debut Here

Brilliant Finnish Conductor Hailed At the Academy

Brooklyn was signally honored last night when Tauno Hannikainen, noted Finnish conductor, made his debut in the metropolitan area by leading the world-famous Boston Symphony Orchestra in the Academy of Music.

Dr. Serge Koussevitsky, conductor of the orchestra, had cancelled a program scheduled to be directed by himself and had substituted Mr. Hannikainen after the Finnish conductor had made a decidedly favorable impression on a Boston audience Feb. 2. The last two selections on the program were by Jan Sibelius, a countryman of Mr. Hannikainen.

It was the first time in 35 years that a guest conductor had led the Boston orchestra in a New York concert. The new leader was introduced to a capacity audience by James G. McDonald, president of the Brooklyn Institute of Arts and Sciences.

Review by Miles Kastendieck on Page 9.

"We are thankful to Dr. Koussevitsky for the opportunity to present this brilliant young Finnish conductor for the first time in the metropolitan area," Mr. McDonald said.

"He should know that citizens of the United States today, regardless of creed or political affiliation, have experienced a great rush of feeling and sympathy for the Finnish people. This feeling is being expressed in a real effort to be of assistance, not only throughout the country, but especially so here in Brooklyn."

GIVEN OVATION

The audience rose to greet Mr. Hannikainen when he appeared on the stage and called him back to the platform repeatedly after each selection. The program consisted of the Concerto Grosso of Strings by Handel, the Overture to Leonore No. 3 by Beethoven and the tone poem En Saga and the Symphony No. 1 of Sibelius.

Mr. Hannikainen, conductor of Finland's Turko Orchestra, is in this country on leave from the Finnish Home Guard. He will conduct the second half of the Boston orchestra's program in Carnegie Hall, Manhattan, tonight.

For his debut in the Metropolitan Area, Tauno Hannikainen, Finnish conductor, led the Boston Symphony Orchestra at Academy of Music last night. The musician received the congratulations of James G. McDonald, president of the Brooklyn Institute of Arts and Sciences, above. Surrogate and Mrs. George A. Wingate, right, were among the guests.

It was a big musical event for Brooklyn and it drew many of the borough's notables, among them Mr. and Mrs. Edward C. Blum, above. The Finnish conductor, on leave from his country's Home Guard, was invited to appear by Serge Koussevitsky, regular conductor of the orchestra. His second concert here will will be given at Carnegie Hall. (Eagle Staff photos.)

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

FEB 16 1940

—MUSIC OF THE DAY—

Finnish Conductor Acclaimed at Debut

Hannikainen Warmly Received as Guest Leader of Boston Symphony at Academy

By MILES KASTENDIECK

As Dr. Koussevitzky predicted when he sent the Finnish conductor, Tauno Hannikainen, to conduct the Boston Symphony Orchestra at the Academy of Music last night, Brooklyn was favored with his debut. While there was nothing sensational about his first metropolitan appearance, the audience was quick to recognize in Mr. Hannikainen a conductor of exceptional attainments and an artist of parts. When he came to interpret the music of his own country, the voice of Finland spoke through the music of Sibelius with an exultation and a poignancy singularly moving. It touched the innermost feelings of the listener, making him realize that this 44-year-old conductor had that communicative power which brought an audience nearer to the heart of the music interpreted.

Because of the incisiveness of his beat, the playing of the orchestra took on a transparency which revealed hidden beauties in almost everything on the program. The performances came alive with the pulsation of his rhythmic sense, and glowed with a richness of sonorities which assumed an unusual texture in their overtones: The tone was covered even at its most brilliant points while the pianissimo was a revelation of softness. Only an artist could have so molded orchestral tone to his wishes. Mr. Hannikainen was favored in having the Boston Symphony to conduct. Its response to him was a tribute to its own achievements.

The program began with Handel's Concerto Grosso for String Orchestra in D Minor. At first the performance unfolded cautiously—a procedure noticeable more than once during the concert. But in the Allegros the music sprang to life. It became apparent almost at once that Mr. Hannikainen's concept of a slow movement was studied and his pacing deliberate. Thus the Air was almost stiff in its broad tempo. The Allegros which followed fairly sparkled with contrapuntal interest.

Beethoven's Leonore Overture No. 3 was in some ways an acid test. The introduction moved with too measured a tread though the pacing revealed beauties otherwise sacrificed. It gained in intensity with the Allegro portion though it never reached the dramatic climax inherent in the music.

The performances of the evening were those of Sibelius' tone poem "En Saga," the composer's first purely orchestral work, and his Symphony No. 1 in E Minor. While the symphony was nobly done, the high point of the evening for this listener was the extraordinary revelation of the Finnish temperament expressed through Mr. Hannikainen's utmost penetration of the earlier score. Here the sombre quality of the music (attained through a series of fascinating pedal-points) told of wide expanses of land and the grim strength of a people, of their joy and their despair. It was a beautiful performance of music strangely compelling, and the most interesting because it represented the beginning of a great career.

All the vitality and thrust of the symphony was present in this performance though one was conscious that it was controlled by a master hand. Again, the Andante marked ma non troppo lento, was paced too slowly, but again the Allegro scherzo crackled with rhythmic life. The finale was an impressive conclusion to an impressive performance.

Throughout the evening Mr. Hannikainen obviously knew his music thoroughly. He conducted without scores, appeared to give innumerable cues often indicating the playing with keen attention to detail. While perhaps fastidious in this, he manages to co-ordinate the music so that it is the whole of which one thinks, not its parts. Because of his artistry, Mr. Hannikainen is no doubt a conductor who would wear particularly well.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

FEB 16 1940

N. Y. SYMPHONY DEBUT

NEW YORK, Feb. 15 (AP)—Tauno Hannikainen, young Finnish conductor, will make his New York debut tonight, conducting the Boston Symphony orchestra in a concert at the Brooklyn Academy of Music.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

FEB 16 1940

Boston Symphony Concert

Third in Season's Series Presented Last Evening

Music lovers gathered last night to attend the third concert of the Boston Symphony Orchestra's season in Brooklyn at the Academy of Music. Many of the subscribers to the series entertained guests. With Rear Admiral and Mrs. Clark H. Woodward in the Navy box were Capt. and Mrs. C. G. Mayon and their daughter, Mrs. Amanda Boyden; Capt. and Mrs. C. W. O. Bunker and Commander and Mrs. W. H. Smith.

Mrs. Benjamin Prince's guests in her box were Mr. and Mrs. Eric Hall Haight and their guests, Mr. and Mrs. Karp Mikhalenkoff and Mr. and Mrs. Charles B. Gulick Jr.

Mrs. Frederic B. Pratt entertained Mr. and Mrs. Sidney W. Davidson.

The Woman's Club box was occupied by Mrs. Oliver G. Carter, Mrs. Robert Franklin Ives, Mrs. Thomas Henry McClintock, Mrs. Jason Davis, Mrs. Wilson Briggs Zimmer, Mrs. Frederick W. Burbank, Mrs. Theodore F. Vosseler and Mrs. DeHart Bergen.

In the Adelphi Alumnae box were Miss Emma Jessie Ogg, Mr. and Mrs. William Slater and their guest, Rochia Martin; Mrs. William B. Parker, Mrs. John F. Moult and John F. Moult Jr.

An account of the program appears elsewhere in today's paper.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 16 1940

Tauno Hannikainen, Finnish Conductor, Makes Debut Here

Gets Ovation at Boston Symphony Orchestra Concert at Academy

By PAUL J. BROWN

The Boston Symphony Orchestra, which has almost invariably played here under the baton of Dr. Serge Koussevitzky, gave a concert last night with Tauno Hannikainen, Finnish protege of Dr. Koussevitzky, on the podium. It was a most successful concert and a most commendable metropolitan debut for Mr. Hannikainen.

The Finnish conductor, blond, well set-up, graceful and younger appearing than his forty-four years, directed opera and symphony orchestras in Helsinski and Abo before he came to this country, where he conducted the Boston Orchestra as a guest for the first time in 1938. His parents were both music teachers and his three brothers are musicians. Tauno was, like John Barbirolli, a cellist before he became a conductor.

The major part of the concert last night consisted of the works of the Finnish composer, Sibelius. There were the tone poem, "En Saga," notable for its abundance of melodic beauty, the work which established Sibelius as a great composer, and the First Symphony in E Minor. The latter, a musical composition so rich in well developed themes that it may defy the usual symphonic structure, is one of unusual inventiveness that tings, harmonious and songful. It was in conducting the Sibelius music that Mr. Hannikainen was at his best, every moment master of the orchestra, audience and situation.

The program opened with Handel's Concerto Gross, No. 10 for String Orchestra, which seemed to suffer for what we may call the new conductor's stage-fright. He was greatly improved in presenting Beethoven's "Leonore" Overtime, No. 3, possibly the most masterful of compressed recountings of musical drama. It was not until the Sibelius "En Saga" that Mr. Hannikainen was fully in command and at ease. It was fully understandable why Dr. Koussevitzky added an extra Sibelius work to the program when he decided to give the program over to his protege. A capacity audience applauded the conductor, and the concert vigorously.

The Boston Symphony's next, the fourth of its scheduled five concerts, will be given on Friday evening, March 15.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
FEB 17 1940

BOSTON SYMPHONY PLAYS D'INDY WORK

B Flat Composition Is Part of an All-French Program at Carnegie Hall

DEBUSSY PIECE IS GIVEN

'L'Apres-midi d'un Faun' Is Presented in Second Half With Ravel and Faure

By OLIN DOWNES

Boston Symphony Orchestra, under the baton of Serge Koussevitzky, gave superlative performances last night in Carnegie Hall, in a program which consisted entirely of French music.

This music dated roughly from the turn of the century in France. Its earliest item was Debussy's "L'Apres-midi d'un Faun," of 1894, and its latest the suite from Ravel's "Daphnis et Chloe" of 1912. It was a perspective of a singularly rich and important period in French composition, and the aroma of that period was in all the performances.

From that period the d'Indy B flat symphony emerges as the most forward-looking, if not the most original creation. And it is incredible to look back and remember how utterly incomprehensible this music was when the symphony was first heard in America in 1904 and 1905. It seemed impossibly ugly, cerebral in an irritating degree, a product of elbow grease and the midnight lamp, and nothing more. Last night's performance would have made the score crystal clear, and of engrossing interest and brilliancy, if these things had not been previously demonstrated. Not only is the music constructed with remarkable logic and cogency of thought, but it is often sensuous in a way reminiscent not only of Cesar Franck but of other and less spiritual Frenchmen. It is also symphonic in a degree Franck did not succeed in being, and the finale is a movement that would loom tremendous in any context.

d'Indy's Works Compared

But another thing is now evident which was not apparent a quarter of a century ago. This is the symphony's direct reliance upon the worth in similar form of Franck. Although the much bolder dissonance and the far more prominent and astringent counterpoint of d'Indy more than once serve to disguise the derivations, one has only to compare d'Indy's opening with Franck's—the motive for the low strings, the answer of the wind choir, d'Indy's form in his slow movement, which, like Franck's, combines the elements of the slow movement and the scherzo; and d'Indy's elaboration of the cyclic form but a hundred details of d'Indy's development which echo pet devices of Franck; and finally the Franck idiom itself, which peeps out constantly from under the hem of the symphonic garment. Oh yes! There are many masterly complexities that Franck never would have dreamed of; and a much more recondite scheme of modulation; and a degree of structural intricacy that Franck would not even have attempted. That is all in all in the intellectual show window. Franck's symphony is the true origin of d'Indy's, and d'Indy, noble in purpose as in deed, and a great musician, nevertheless can never compass the simple creative achievement of the master whom he worshiped. But his is a superb symphony, and it was given an unforgettable performance.

Shorter Works Played

The second half of the program offered three shorter works for the interpretation of which the Boston Symphony is everywhere famous, and they rejoiced the audience. These were the Fauré suite from that composer's music for Maeterlinck's drama of "Pelleas et Melisande"; Debussy's "L'Après-midi" and the second "Daphnis and Chloe" suite of Ravel.

The day may come when white-whiskered old gentlemen will say, "Believe it or not, there were orchestras—at least there was an orchestra—which could play like that"; as the time is very likely to come when some leader of an antiquarian frame of mind "revives" the music of "Daphne and Chloe," and the program quotes the rapturous comment of music reviewers of this period—over the score as well as the interpretation—and youngsters will raise eyebrows and say to each other with a grin, "Can you imagine it? That stuff! The old man still goes crazy over it!" If some one lives and stands by who heard such a performance as last night's he will say, "It's probably no use my telling you. But it wasn't the music itself so much as the way they played it. If you had heard a leading orchestra of the period break into Ravel's finale like a pack in full cry—in a certain case I have in mind, a veritable pack of orchestral virtuosi—musicians of the most brilliant technical equipment and sensitive taste, under a leader whose élan and control would have carried a lesser group to sheer victory—then, my boy, you'd know what Ravel's music from 'Daphnis et Chloe' can mean and how it can sound. For you never will."

Things may develop in that direction. Certainly Ravel's gorgeous orchestral fabrication will not last forever. Now there is little to surpass it for brilliancy and a palette of tone-colors as rich and rare as any one of the French impressionists or post-impressionists ever dreamed. But it depends for its life upon performance. The music is thin; its craftsmanship has such glitter and precision that it amounts in itself to creation. True, the score has one other claim to attention: it is fundamentally of the formal and decorative quality of French art of past centuries. Look under its coruscating surface—the piquant, biting rhythms and colors and splendid manners—and you have a court ballet of the sort that diverted Roi Soleil in his palaces, and the kind of art which emanated from those lordly days.

In this the music is truly French. So is Faure's "Pelleas" suite, played with exquisite sentiment, utterly French, and in a more genuinely emotional and fanciful manner. And how beautifully was it played! But the music of the evening which will last as long as any work of the modern era, and remain through many generations the timeless reverie and the secret flowering of centuries of an antique Latin culture—Debussy's "L'Apres-midi"—that indeed, in the retrospect of the evening, most captivates the memory and most poignantly speaks of the spirit of a paganism, older perhaps than the written record of man. When all is said, if any single performance showed above the other in sheer beauty and capture of the most evanescent thoughts, it was Debussy's music, which became the chef-d'oeuvre of the evening.

Finnish Conductor Leads Boston Symphony Today

Tauno Hannikainen

Tenhovaara

Tauno Hannikainen, 44-year-old Finnish conductor, who will lead the Boston Symphony Orchestra in Sibelius's First Symphony at its concert this afternoon in Carnegie Hall, is the first guest conductor to appear with that organization during the thirty-five years it has visited this city. Until the war suspended musical activities in his country Mr. Hannikainen was the regular director of the orchestra at Turku [Abo].

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
FEB 17 1940

—MUSIC OF THE DAY—

Koussevitzky Directs All-French Program

Features d'Indy Second Symphony With Bostonians in Carnegie Hall

By MILES KASTENDIECK

Koussevitzky conducted the Boston Symphony Orchestra last night but Mr. Hannikainen, who made so vivid an impression at the Academy of Music on Thursday night, will share the podium with him in Carnegie Hall this afternoon. This third evening concert of the Bostonians was given over entirely to French music. If audience applause may be taken as a criterion, French music makes only a mild stir. The orchestra, however, played according to its customary excellence, thereby creating its usual effect.

The program began with a beautifully fashioned performance of d'Indy's Symphony No. 2 in B Flat. As absolute music, it will appeal most to the student who can follow its ingenious design of musical materials, for above all else, d'Indy was a true believer in musical structure. Thus it is that commentators speak so highly of the Second Symphony as "one of the noblest works of its century." But the average listener still wants more to hold his attention in spite of the tonal loveliness of much of the orchestration. With the passing of time, though, this music will gain more favor with the general public, especially when it is presented under the best auspices as it was on this occasion.

The post-intermission numbers included Faure's "Pelleas et Melisande" Suite which was heard in Brooklyn earlier in the season; Debussy's "Afternoon of a Faun" and Ravel's "Daphnis et Chloe" second suite, which are familiar exhibits in the Koussevitzky repertoire.

* * *

ANOTHER 'BARBER'

Change of casting for Rossini's "Il Barbiere di Siviglia" brought back John Charles Thomas for his first appearance [redacted] season, Armand Tokatyan as Almaviva after a considerable lapse of time, and Hilde Reggiani for her first Rosina. Thomas gave his familiar interpretation of Figaro and in many ways the best performance of the evening. Tokatyan made a very creditable Count, entering fully into the buffoonery of the performance. Mme. Reggiani proved to be little more than a serviceable Rosina. Her singing of Benedict's "Il Carnevale di Venezia" variations in the Lesson Scene was successfully gymnastic if somewhat tonnally edgy.

The usual clowning ventured into raucous and rowdy fun-making which apparently delighted the audience beyond any discriminating sense of proportion. Louis D'Angelo as Dr. Bartolo and Virgilio Lazzari as Don Basilio frolicked in merry fashion. Mr. Papi conducted in his usual way. The upshot of the whole thing was that the performance ran away with itself and sadly needed to be pointed up.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
FEB 17 1940

FRENCH MUSIC BY BOSTON SYMPHONY

Koussevitzky Leads Work by D'Indy.

What began in Carnegie Hall last night as a scholarly jaunt through some unfamiliar French countryside, under the guidance of Serge Koussevitzky, became, before its end, a typical triumphant tour of the Boston Symphony Orchestra. There was interest, edification and frequent satisfaction in the second symphony of D'Indy and Faure's "Pelleas and Melisande" suite, but it was not until the homely (in these days) patterns of Debussy's "Afternoon of a Faun" and the second of Ravel's "Daphis and Chloe" suites were reached that Mr. Koussevitzky achieved the kind of music making that can be heard in Carnegie Hall only twice weekly, five times a season.

D'Indy's score has a monotony, induced by a series of melodic patterns to which the composer reverted in order to give the work unity, but the first movement is an uncommonly logical, closely knit creation and the scherzo has a good deal of originality. There was little continuity of line to cling to in the slow movement, and the finale worked itself to an obviously planned peroration on the Franckian model, but certainly there was ample justification for playing the work. The three excerpts from Faure's stage music were simple, tender and melodic, though with no stronger profile than that imparted to them by Mr. Koussevitzky's graphic treatment of the score.

To this taste the concert attained its climax in the infinitely subtle and skillful treatment of the Debussy prelude. Performances of "L'Apres-midi" are as plentiful as falling leaves in autumn, but how often does one hear so just a blend of sensuality and asceticism, so restrained and calculated an evocation of the quintessential Debussy? To Mr. Koussevitzky, for recognizing how the pastels of Debussy's palette could best be combined to color his outline, and to the orchestra for its ability to fulfill that recognition, the audience owed a vote of thanks—which it was not hesitant to extend. In the Ravel score, leader and men repeated the familiar miracle of re-creation, which is close

most remarkable one can
ven in this day of orchestral
sity.

I. K.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
FEB 17 1940

Koussevitzky Conducts Program of French Music

Serge Koussevitzky brought the Boston Symphony Orchestra to Carnegie Hall last night for their third visit of the season, offering a well-chosen program of French music. Vincent D'Indy's Symphony No. 2, in B-flat major, occupied the opening half of the program. The remainder contained a suite of three incidental pieces written by Faure for Maeterlinck's "Pelleas et Melisande," Debussy's "Prelude to the Afternoon of a Faun," and the Second Suite from Ravel's "Daphnis et Chloe."

The concert boasted a conspicuous S. R. O. sign, but by the nature of the applause it seemed that it was the familiar Debussy and Ravel scores that had filled the house. These were played as Dr. Koussevitzky and the orchestra have played them many times before, with the orchestra displaying inimitable virtuosity and tonal brilliance in the Ravel suite.

The neglected D'Indy symphony deserved an infinitely warmer reception than it received, both for itself and for the fine manner in which it was performed. D'Indy has been accused of being unduly scholarly and eclectic, but last night the symphony seemed a noble work, concerned only with the loftiest sentiments. The composer's technical refinement and care in scoring the symphony, especially his masterly writing for the brass instruments, was particularly evident in the performance.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 17 1940

French Music Conducted by Koussevitsky

Boston Symphony Plays D'Indy and Faure on Carnegie Hall Program

By Jerome D. Bohm

Modern French music occupied the attentions of the Boston Symphony Orchestra under Serge Koussevitsky's direction in Carnegie Hall last night. First on the program was the Second Symphony in B flat, Op. 57, of D'Indy, which had not been heard here since November, 1934, when it was performed by the Philharmonic-Symphony Orchestra. It is a long work which hardly rewards the listener for the considerable effort entailed in concentrating on its four movements. The thematic material, not unnaturally, often calls to mind D'Indy's adored master, Franck; and there are even suggestions of Tchaikovsky in the opening movement. But it is an intellectualized romanticism which D'Indy gives us, or rather a classicism which strives unsuccessfully to break the bonds of dry formalism to convey a personal message. Even the instrumentation, despite the great demands it frequently makes on the musicians, is almost totally wanting in sensuousness.

Although this symphony was penned after the creation of some of Debussy's most idiomatic products, there is scarcely a trace therein of harmonies which stem for any source later than Wagner. D'Indy was a cerebral artist and for all the mastery of architectonics disclosed fails to arouse anything in the listener but ennui. Mr. Koussevitzky directed it with obvious affection and unfailing zeal and the orchestra, as always, played magnificently.

The ensuing contribution, the Suite from Faure's Music to Maeterlinck's "Pelleas et Melisande," is an undistinguished effort on this composer's part even if one does not make the inevitable comparison with Debussy's masterpiece. This music is without true physiognomy and might serve as incidental music for any French play from Racine to Rostand, although one can think of no dramatic work which would profit by having these excerpts as a musical background. Here again it was only the exquisite playing of the orchestra which was absorbing.

An interpretation of Debussy's "Apres midi d'un Faune" which made the amorous quadruped sound more than customarily languid preceded Mr. Koussevitzky's justly famous conveyance of the "Lever du jour," "Pantomine" and "Danse Generale" from Ravel's "Daphnis et Chloe," which brought the evening to a brilliant close.

At the same time in the Chamber Music Hall of the same building, Olga Paul, mezzo-contralto, was heard in Italian airs by Boretti and Grossi, Handel's 'Dank sei Dir, Herr," German lieder by Schubert, Erich Wolff, Hugo Wolf and Sibelius, in folk songs of various lands and in songs in English, by Manning, Rogers, Janowitz and Woodman. Otto Janowitz was the accompanist.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 17 1940

Music Notes

Serge Koussevitzky will conduct the first part of the Boston Symphony Orchestra's rev[redacted] for this afternoon at Carnegie Hall, including Respighi's arrangement of Bach's Passacaglia and Fugue in C minor and Serge Prokofieff's second violin concerto, with Jascha Heifetz as the soloist. After the intermission Sibelius's first symphony will be directed by Tauno Hannikainen, Finnish conductor, who made his first appearance here in the Boston Symphony's concert last Thursday night in Brooklyn.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 17 1940

French Program Of Music Magic At Carnegie Hall

Boston Symphony And Koussevitzky Win Acclaim

The all-French program offered by Serge Koussevitzky and the Boston Symphony Orchestra in Carnegie Hall last night was a journey into a world of magic, Greek myth and never-never witchery.

Each of the composers—d'Indy, Faure, Debussy, Ravel—practiced the white and black magic of orchestral sorcery. Each knew his way about in the fascinating world of tone. Each knew the secret of recapturing a myth, a legend, a mood, in a fabric of tone, and probing its every nuance and suggestion. And each was a musician of ideas and ideals.

Take the d'Indy symphony in B-flat major, opening the program—the terrific surge of its power, its unrelenting rhythmic drive, but, most of all, the fascination of instrumental colors changing almost imperceptibly and becoming a wonder world of Walt Disney fantasy.

Odyssey in Music.

Mr. Koussevitzky and his orchestra were just the musicians for it. Apthorp called this titanic work the life and adventures of a melodic couple. It is a veritable Odyssey in a realm of gold. All sorts of things happen along the way—conflict, drama, shimmering vistas, dream-wrapped horizons. Mr. Koussevitsky brought all this into vivid view.

The last two movements, in sheer cumulative power and hurtling propulsion, surpass anything else in French symphonic literature. Of course, there is a touch of Berlioz and a dash of Franck. But what symphonic master of modern France doesn't have some Franck and some Berlioz in his blood? The more the better!

Second on the program was Gabriel Faure's incidental music to Maeterlinck's Pelleas et Melissande, which many suppose Debussy had cornered on the operatic exchange. True, Debussy's music gets closer to that quality which is Maeterlinck and Bergson and mysticism—that life is all flux, continuous, an elan vital streaming through consciousness in one long gush. The quality that made one critic call Debussy's opera a jelly-fish.

Faure's Music Naive.

But Faure's music is something else again. There is obvious form, but within it a legendary otherworldiness all its own—a naive, childlike vision of life, as if Melisande had caught the whole image of life gazing into the cylinder of a well. One feels the human being in Fauer's Melisande, the sylph in Debussy's.

After that Debussy's Afternoon of a Faun came like a pagan flashback from the medieval mists. The orchestra became one suggestion. Rather, the suggestion of a suggestion. If Mallarme's poem "makes only allusions," Debussy's music makes allusions to allusions—one more step away from brute fact, one more veil.

The Bostonians caught every inflection of the "prelude," and the flute player chanted the sense-tinged, reverie-like theme of the Faun like an inspired Theocritan goatherd. Orchestra and leader went completely Greek. It was definitely the faun's night.

Ravel's second Daphne et Chloe suite brought things to a brilliant close. Beside this magician of sheer tone, d'Indy, Faure, Debussy were mere sorcerer's apprentices. This is the orchestra gone inebriate, mounting to one huge spasm of whirling frenzy. Mr. Koussevitzky made one feel that it was the last word in tone and color. Nature could do no more. The concert began as French night, became Greek night and ended Walpurgis night. L. B.

VENING TRANSCRIPT, SATURDAY, FEBRUAR

Dorothy Maynor in Pension Fund Concert,

Above: Serge Koussevitzky's sensational discovery: the young Negro soprano, Dorothy Maynor, who will make her first public appearance in this city at the Pension Fund Concert of the Boston Symphony Orchestra on Sunday afternoon, Feb. 25. Invited to sing at a picnic of the Symphony last summer at Tanglewood, she made a brilliant impression which was confirmed last fall by her debut in New York. To the right: Jan Kiepura, Polish tenor, who sings in Symphony Hall Sunday evening, Feb. 25, for the benefit of his destitute countrymen. This is one of a series of American charity concerts which are to replace the benefits Mr. Kiepura was accustomed to give each year in Warsaw.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

196

FEB 18 1940

Koussevitzky Honored At Beethoven Dinner

Cited for Distinguished Service to American Music

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was cited for "his distinguished service to the cause of American music and American composers" at a dinner given last night in his honor by the Beethoven Association at the Hotel Brevoort, Fifth Avenue and Eighth Street. Dorothy Maynor, Negro soprano, a protegee of Dr. Koussevitzky; Caspar Reardon, harpist, and Jesus Sanroma and Abram Chasins, pianists, offered a program of American music.

Georges Barreres, president of the association, said that Dr. Koussevitzky "always has a new trick up his sleeve" and made the suggestion that the conductor, who formerly ran a Volga River music boat in Russia, might eventually turn to managing and conducting a Hudson River music boat with stops at Kingston and Poughkeepsie.

Deems Taylor, the toastmaster, said Dr. Koussevitzky didn't conduct American music with any condescension or sense of surprise, because the music wasn't so bad, after all. He has given American composers self-respect, Mr. Taylor said.

Among the American composers whose works were played or sung last night were George Gershwin, W. C. Handy, Carl Engel, Paul Nordoff and Mr. Chasins.

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

FEB 18 1940

Westminster Graduate

Dorothy Maynor, the Negro soprano who has come to the forefront during this season after having been introduced to the musical world by Serge Koussevitzky last summer, is a graduate student of Westminster Choir school, Princeton, N. J. This school was founded in Dayton by Dr. John Finley Williamson more than a decade ago.

Miss Maynor appeared recently as soloist with a Westminster Motet choir which presented a concert in a southern city.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL AMERICAN

FEB 17 1940

Boston Symphony Plays Modern Music

By GRENA BENNETT.

Modern music, in the best French manner, monopolized last evening's program of the Boston Symphony in Carnegie Hall. Although it was an entirely Gallic combination there was sufficient variety in the matter presented by one of the finest orchestras in existence. The large and fashionable audience was in a receptive and responsive mood and the event was as enjoyable as it was entertaining.

The concert opened with D'Indy's second symphony. Most of the music has been described as austere but this is superimposed upon gracious melodic invention that pervades each of its four sections and affords the interpreters ample opportunity for displaying their prime musicianship.

An orchestral suite by Faure entitled "Pelleas et Melesande" inspired by the Maeterlinck play, and a part of the composer's stage music, was the second delectable offering which was followed by Debussy's iridescent "Afternoon of a Faun" and excerpts from Ravel's second suite "Daphnis et Chloe."

* * *

Last evening's performance of "The Barber of Seville" at the Metropolitan Opera House was notable for the season's debut of John Charles Thomas as Figaro and the first time here of Hilde Reggiani as Rosina. Mr. Thomas' version of the loquacious barber was even more voluble than either the librettist or the composer intended, for he interpolated words and music ad lib.

However, his admirable voice was heard to good advantage and his acting was properly unctuous. Miss Reggiani sang brilliantly and fluently her highly embellished arias, especially in the "Carnival of Venice" in the lesser scene.

Armand Topatyan, whose Metropolitan appearances are usually commendable, was miscast as Almaviva, for he was compelled to sing florid music that is absolutely unfitted to his vocal equipment. The humorous role of Bartolo and Basileo were delightfully portrayed by Louis D'Angelo and Virgilio Lazzari.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 17 1940

Music

Beethoven's "Pastoral" Included in Boston Symphony Program for Tuesday Night.—WPA Orchestra to Move from Hope High to Stuart After Tomorrow's Concert.

The latest communique from Symphony Hall announces the following revised program from the Boston Symphony's concert in Metropolitan Theatre on Tuesday night:

Mozart, Overture to "The Marriage of Figaro;" Beethoven, Symphony No. 6 in F-major ("Pastoral"); Brahms, Symphony No. 4, in E-minor.

Beethoven's "Pastoral" has not been played here by the Boston orchestra for 40 years—since January, 1900, when Gericke conducted it. Dr. Serge Koussevitzky will conduct on Tuesday.

* * *

The concert that was to have been given by the Rhode Island WPA Symphony Orchestra in Hope high school auditorium tomorrow night has been postponed until a week from tomorrow night. It will then be given in Gilbert Stuart Junior high school auditorium, according to Winfield A. Cunningham, director of the Rhode Island music project. The remaining concerts in the orchestra's Sunday series also will be given at Gilbert Stuart.

* * *

Sandor Vas, pianist, a member of the faculty of the Eastman School of Music, will give a concert in Alumnae Hall, Pembroke College, on Thursday night. He is presented by the Brown University Music Department. Mr. Vas is on a tour sponsored by the arts program of the Association of American Colleges.

Mr. Vas is a Hungarian, but has been in this country 15 years.

He will remain two and one-half days at Brown, visiting classes and conferring with faculty and students. His recital will be free to the public.

The program:

Fantasia in C-minor	Bach
"I Call to Thee" Organ Chorale Prelude	Bach-Busoni
"Jesu, joy of man's desiring" Chorale from the Cantata 147	Bach-Hess
Gigue in G-major from French Suite	Bach
Impromptu in F-minor op. 142, No. 1	Schubert
Sonata Pathetique op. 13 Grave-Allegro di molto Adagio Cantabile Rondo	Beethoven
Novellette No. 8	Schumann
La soiree dans Grenade Les collines d'Anacapri	Debussy
Burlesk (. . . a little tipsy)	Bartok
Two Hungarian peasant songs	Weiner
March Humoresk Ruralia Hungarica	Dohnanyi

Martha Baird Allen, pianist, and the Musical Art Quartet, which gave a series in the School of Design Museum early in the season, will be the artists for a Finland Benefit Concert in the auditorium of Pawtucket Senior high school a week from tomorrow afternoon at 3:30 o'clock.

* * *

Edith Gyllenberg Waxberg, pianist, will play for the Women's Club of Danielson Wednesday afternoon.

* * *

The Gilbert and Sullivan Group of the Brown-Pembroke Orchestra will give "The Pirates of Penzance" in Faunce House Theatre a week from next Thursday night, and will repeat it on the two nights following. William Dinneen, assistant in the Brown University music department, is production manager. Prof. Arlan R. Coolidge, head of the department, will conduct the performances.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 18 1940

Boris Koutzen's Poem In Association's List

Composer Is Also Represented in Boston Program

Boris Koutzen, Russian-American violinist and composer, will be represented by the first public performance of a symphonic poem, "Valley Forge," in Leon Barzin's program for the fourth concert of the National Orchestral Association's regular series at Carnegie Hall tomorrow night. Another work by Mr. Koutzen, a concerto for clarinet, cello, flute, bassoon and horn, which was first played by the association in March, 1935, will enter the Boston Symphony Orchestra's [illegible] in its home concerts of next Friday afternoon and Saturday night. The composer, now a member of the NBC Symphony, made his New York recital debut in October, 1934, playing his violin sonata and a nocturne.

Mr. Barzin's program also includes music by another New York composer, Anis Fuleihan's symphony, which was introduced by the Philharmonic - Symphony in 1936-'37. Karl Ulrich Schnabel will be the soloist in Mozart's piano concerto in 1 flat (K 449) and Chopin's Andante Spianato and Polonaise.

In Serge Koussevitzky's program for next Friday and Saturday the Koutzen concerto will be followed by symphony and Beethoven's Pastoral Symphony.

THIS CLIPPING FROM
WAUKESHA, WIS.
FREEMAN

FEB 17 1940

The latest work of the Russian modernist composer, Serge Prokofieff, will be introduced to this country on March 21 and 22 by the Boston Symphony under Dr. Serge Ko[illegible]

It is Prokofieff's 'cello concerto in E minor, Opus 58. The soloist will be Gregor Piatagorsky who is regarded by Koussevitzky as one of the greatest cellists of the day.

197

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 18 1940

MUSIC

By FRANCIS D. PERKINS

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor; Tauno Han[illegible]tor, yesterday afternoon in Carnegie Hall with Jascha Heifetz violinist, as soloist in the following program:

Bach-Respighi,
Passacaglia and Fugue in C minor
Prokofieff,
Violin Concerto No. 2, in G minor, Op. 63
Dr. Koussevitzky conducting
Sibelius,
Symphony No. 1, in E minor, Op. 39
Mr. Hannikainen conducting

Novelty in Two Senses

During the fifteen years which have elapsed since Serge Koussevitzky made his American debut and for two decades before that, the Boston Symphony Orchestra has always played under the leadership of its regular conductor in its concerts in Carnegie Hall. But Serge Koussevitzky did not cite the current ardent sympathy for Finland as the principal reason for turning over the podium to Tauno Hannikainen, conductor of the orchestra of Turku (Abo), in the latter half of yesterday afternoon's program. "You will see," he told the capacity audience, "that this heroic little country had not only great composers, but brilliant conductors."

Mr. Hannikainen, who will celebrate his forty-fifth birthday a week from tomorrow, is one of four brothers who hold important positions with Finnish musical organizations. Several years of activity as a cellist preceded his first major conductorial engagement with the State Opera in Helsinki from 1922 to 1927, when he was appointed to his present position. On the outbreak of the Russian war, he was assigned to civil guard duty, but was released by the Finnish authorities in order to fill his engagement with the Boston Symphony. Both in Boston on Feb. 2 and 3, and in Brooklyn Thursday evening, his programs included the first symphony of his great compatriot which was the vehicle for his Manhattan debut.

* * *

It takes, of course, more than a single work to give comprehensive evidence for an estimate of a conductor's interpretative powers, but the impression gathered from the performance of the symphony was one of notable talent and authority. His direction, often marked by vigorous and forceful gestures, suggested the mastery of the technical aspect of his art, clearly set forth expressive ideas and the ability to have them reproduced in the playing of his musicians. It seemed undeniably apparent that his acquaintance with Sibelius's symphony in E minor has been of long standing, that his understanding of the score is thorough from an emotional as well as a technical point of view. The wide and contrasted expressive resources of the music, its vivid and generous colors; its poignant outbursts and broad, ingratiating lyric measures were disclosed in a manner which won the conductor an ovation of unusual length at the close.

Sibelius's later symphonic style had not been fully integrated when he wrote this work before the turn of the century, but, in this rehearing, its individual characteristics and atmosphere made an impression far outweighing occasional and frequently noticed hints of the influence of the composer's seniors. The stamp of the composer's creative musical personality seemed unusually pronounced in a composition which is still vivid and eloquent after more than forty years.

* * *

Prokofieff's second violin concerto postdates his first work in this form by twenty-two years. It has been heard here in the recording made by Mr. Heifetz with this orchestra, who introduced it to Boston in December, 1937, and twice in recital with piano accompaniment. This concert, however, provided the first opportunity to hear it in a New York concert hall.

Mr. Prokofieff, in the music which has been performed here by himself and others, has revealed himself as a composer of various styles. His command of clashing, plangent harmonic and instrumental color had an especially convincing revelation in the early Scythian Suite; his suggestion of brooding horror in "Sept, ils sont sept" is still memorable after fifteen years or more. We have frequently heard him in a neo-classic vein in his Classical Symphony, or as an expert musical wit in his relatively recent "Peter and the Wolf."

None of these characteristics, however, is exhibited in the second violin concerto. This can be taken as bearing out a remark made by the composer in "The New York Times" ten years ago, when he expressed his hope that he had become simpler and more melodic. "Of course," he observed, "I have used dissonances in my time, but there has been too much dissonance."

Tauno Hannikainen

Guest conductor with the Boston Symphony Orchestra yesterday afternoon

Lyricism, indeed, characterizes most of the thematic material of the concerto. Another characteristic is its prevailingly meditative and unproclamative mood. The orchestration is notable both for its skill and its delicacy and subtlety of color, but the color is seldom pronounced; even in the relatively sprightly finale, there are few, if any, full-throated instrumental outbursts. The violin solo, as in several other recently wrought concertos, is often conceived as a part, while the principal part, of the orchestral fabric. Both the solo instrument and the ensemble fill and exchange the roles of proponent of the main musical idea and of commentator and embroiderer upon it. It is grateful to the soloist, while exacting; there are demands for swift-paced deftness as well as the disclosure of a long lyric line, but it offers no apparent cadenzas or primarily bravura passages.

* * *

Some of the long-breathed themes lack a pronounced and memorable profile, and a certain lack of thematic contrast can be noticed in the first two movements; interest is not always evenly sustained. But the work as a whole appeals as sincere music of considerable imaginativeness, and the slow movement has a persuasive poetic appeal. Mr. Heifetz, in his familiar and admirable interpretative form, and the orchestra under Dr. Koussevitzky gave the concerto a thoroughly integrated and expressively devoted performance which reflected their thorough understanding of the notes and atmosphere of the music, and was fervently applauded.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
FEB 18 1940

SYMPHONY PROGRAMME THE COMING WEEK

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will present music of Boris Koutzen, Paul Hindemith and Beethoven at the next pair of concerts to be given on Friday afternoon and Saturday evening next, at Symphony Hall, February 23 and 24. Dr. Koussevitzky will introduce to these concerts the music of Boris Koutzen, a composer of Russian birth who is a citizen of this country. The piece is a Concerto for Five Solo Instruments (Flute, Clarinet, Bassoon, Horn and 'Cello) with String orchestra. The Concerto takes the form of a Recitative, Passacaglia, and Finale. Hindemith's "Symphony"—Matnis der Maler, has been heard at these concerts, but not under the direction of Dr. Koussevitzky. The "Symphony," which consists of three excerpts from Hindemith's opera of the same name, takes its titles from the religious paintings of the early German composer, Matthias Grunewald: Angelic Concert, Entombment, and Temptation of Saint Anthony. The closing number will be the "Pastoral" Symphony of Beethoven, No. 6.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
FEB 18 1940

BOSTON SYMPHONY DIRECTED BY FINN

Hannikainen Gets Ovation for Interpretation of the Sibelius Work at Carnegie Hall

HEIFETZ VIOLIN SOLOIST

Plays Prokofieff 2d Concerto —Bach Organ Passacaglia Heard Under Koussevitzky

By OLIN DOWNES

An unprecedented feature of the concert given yesterday afternoon by the Boston Symphony Orchestra in Carnegie Hall was the appearance with that organization, in the second half of its program, of the young Finnish conductor, Tauno Hannikainen, as "guest" leader in the performance of the First symphony of his countryman, Jean Sibelius.

This was the first time that a guest conductor had appeared with the Boston Symphony at its New York concerts. Following the very brilliant performance under Dr. Sergei Koussevitzky of the Bach-Respighi arrangement of the organ Passacaglia and Fugue in C minor, and the New York première, with Jascha Heifetz as soloist, of Prokofieff's Second violin concerto, and the intermission, Dr. Koussevitzky addressed the audience. He remarked that while every one wished to aid Finland, his invitation to Mr. Hannikainen to direct the symphony was not based upon that consideration alone, but was due to the fact that in Finland they had not only great composers but very gifted conductors. Dr. Koussevitzky then presented Mr. Hannikainen.

Cherished Every Note

That young man stepped forward with a becoming modesty but also with an air of conviction which augured well for the immediate future. With the first bleak notes of the clarinet with which the symphony opens, this impression was confirmed. One sensed the end of the work, in fact, in this beginning—an immediate token of the conductor's imagination and power of synthesis. It was evident that Mr. Hanniainen cherished every note of the score. He neglected no detail, whether it was one of instrumental color or of wildly dramatic expression. But always there was spaciousness, breadth, sweep of line, greatness.

The sensation of primeval forces at play at once seized the listener—this, and the heroic and tragical spirit which inhabits the music. No one who thus hears the symphony easily forgets its many significant characteristics: the rhythmical shock of the theme that leaps from the orchestra, battle-drunk, at the beginning of the allegro; the skirlings and wailings of the instruments which, from solitary places, prophesy war; the savage dances and the fantastical broodings and glintings of the middle part of the scherzo; the mournful majesty of the lamentation heard, as if through the storm, in the finale. Nothing was missed; everything was said as it can only be communicated by music.

The performance had its final necessary ingredients complete poise and control; the balancing of all elements; power held long in reserve for shattering climaxes, and reigning over all, a sovereign nobility.

To Return to Finland Soon

If anything had been needed to prove the quality of the music, Mr. Hannikainen would have provided it. Richly did he deserve the homage of the audience. He soon returns to Finland, where heroics are not confined to music, and musicians and even perfectly common men value principles and liberty and know how to die. It seemed, at the end, that the audience could not do him sufficient honor.

This episode was not the only impressive feature of the afternoon. Bach, plus Respighi, plus Koussevitzky, was certain to make a sensation, which it did. In the performance of the Prokofieff concerto, conductor and violinist—Koussevitzky and Heifetz—vied with each other in the composer's interest. Prokofieff can hardly hope at any time for a more favorable presentation of his concerto. It is ingeniously, even brilliantly, written for the solo instrument, although it may be said that Mr. Heifetz sacrificed many of the interests of the virtuoso that the audience might the better understand a new score. Dr. Koussevitzky's orchestral part was as remarkable a contribution. The concerto is undeniably a clever and dexterous piece of work, duly modern in texture and of a certain piquancy. Whether it is more than a smart piece of writing is to be seen, or proclaimed by those more confident than this commentator of the composition's intrinsic merit. Performer and concerto were well received.

N.Y. Herald Tribune 18

Koussevitzky Names Works In Berkshires

Tchaikovsky Centennial Will Be Celebrated in Second Week's Series

Serge Koussevitzky has announced the principal works to be performed by the Boston Symphony Orchestra under his direction in the seventh annual Berkshire Symphonic Festival during the first three weeks of August in the Music Shed on the Tanglewood estate, Lenox, Mass. The dates are Thursday nights, Aug. 1, 8, 15; Saturday nights, Aug. 3, 10, 17, and Sunday afternoons, Aug. 4, 11 and 18.

Works to be played in the three programs of the first week (Series A) include the first symphonies of Beethoven, Schumann and Sibelius; Schubert's symphony in C major, Brahms's second symphony, Roy Harris's third symphony, Respighi's orchestration of Bach's Passacaglia and Fugue in C minor; Faure's incidental music for "Pelleas et Melisande," Stravinsky's capriccio for piano and orchestra, with J. M. Sanroma as soloist, Prokofieff's Classical Symphony and Ravel's second suite from "Daphnis et Chloe."

As an observance of the hundredth anniversary of the composer's birth, the programs of the second week (Series B) will be devoted to music by Peter Ilyitch Tchaikovsky, including his violin concerto, with Albert Spalding as soloist; the first, second, fourth, fifth and sixth (Pathetic) symphonies, "Romeo and Juliet," Serenade for strings, second suite and other works. One of these three programs will be directed by Artur Rodzinski, conductor of the Cleveland Orchestra.

Bach's Mass in B minor, the first major choral work to be performed in this festival, will be heard in one of the concerts of the third week (Series C) with the assistance of the Festival Chorus of the Berkshire Music Center, which, with Dr. Koussevitzky as director, and G. Wallace Woodworth, chairman of Harvard University's music department, as assistant director, will open its first six weeks' session July 8. Dorothy Maynor, Negro soprano, whose vocal assets first became well known when she sang at a party given by Dr. Koussevitzky for the Boston Symphony's musicians last summer at Tanglewood, will sing arias. Instrumental works announced for this series include Beethoven's "Eroica" symphony, Brahms's first symphony, a Haydn symphony and Hindemith's "Mathis der Maler" symphony.

Further information about the festival may be obtained by writing to its office in Stockbridge, Mass., or its New York office in Steinway Hall. Inquiries about living accommodations in the Berkshires may be addressed to the Berkshire Hills Conference at the Court House in Pittsfield, Mass.

Dr. Rodzinski, who is the first guest conductor to appear in these concerts, has a farm near Stockbridge, and Mr. Spalding is a resident of Great Barrington.

The first two Berkshire festivals, in 1934 and 1935, were conducted by Henry Hadley. The association of the Boston Symphony with this series began in 1936. The site was moved to Tanglewood in 1937, and the Music Shed was first used in 1938.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
SUNDAY UNION
& Republican
FEB 18 1940

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
FEB 18 1940

THIS CLIPPING FROM
NEW BEDFORD, MASS.
STANDARD-TIMES
FEB 18 1940

HARTFORD, CONN.
COURANT
FEB 18 1940

Sadness Marks Finn Conductor's New York Concert

Tauno Hannikainen Leads Boston Symphony as Wife Weeps

New York, Feb. 17.—(AP.)—Finland today furnished the Boston Symphony its first guest conductor in the last 35 years of the famous orchestra's visits to New York, Tauno Hannikainen, blond, chunky and in his early forties.

But although his version of the first symphony of his compatriot Jean Sibelius was cheered, the occasion was not too happy for one of the audience, the conductor's wife who wept through most of the performance. The Hannikainens came last month to America from Finland so that his agreement to conduct for his friend Serge Koussevitzky could be kept, leaving their son behind in the army.

When today's news of Finnish retreats reached Mme. Hannikainen, even her husband's success could not stop her tears. They have had no word from the boy since they left home.

The conductor must return shortly to Finland where he also may be called for army duty. He was excused from military service by his government to keep his pledge to Boston.

The newcomer conducted the last half of the concert, and Dr. Koussevitzky the first, which included Respighi's transcription of Bach's C Minor Passacaglia and Fugue, and a performance of the Russian Prokofieff's Second Violin Concerto by the Russian violinist, Jascha Heifetz.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
FEB 18 1940

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN
FEB 18 1940

THIS CLIPPING FROM
DAVENPORT, IA.
DEMOCRAT-LEADER
FEB 18 1940

TAUNO HANNIKAINEN

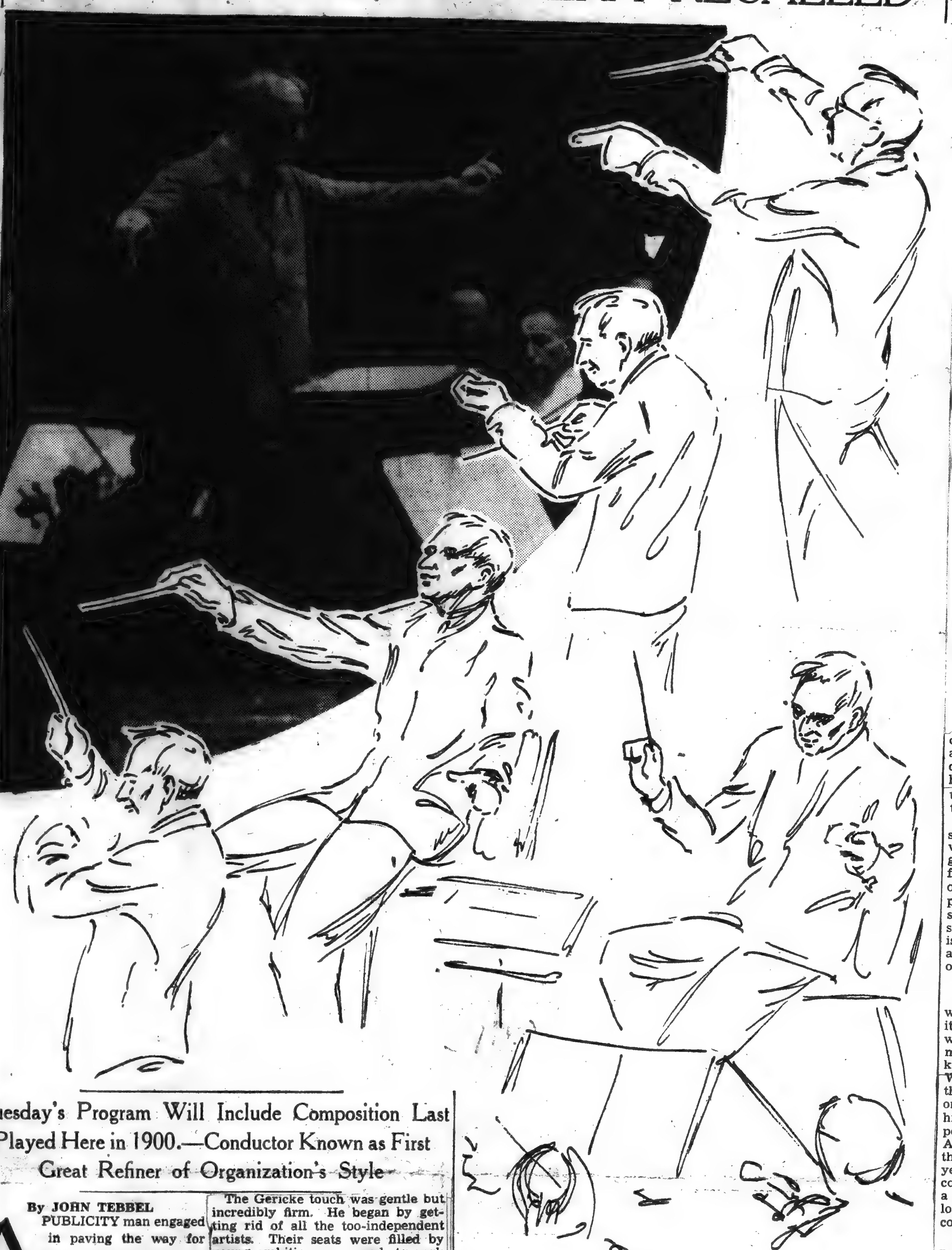
. . . of Turko, Finland, was the guest conductor with the Boston Symphony yesterday afternoon, directing the Sibelius First Symphone at the request of Serge Koussevitsky. Mr. Hannikainen was the regular conductor of the symphony at Turku until the war suspended all musical activities and he was drafted for civilian guard duty. He came to this country to conduct the Boston orchestra and has permission to remain in the United States for a few more guest appearances before he returns to Finland to resume military duty there.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 18 1940

198

GERICKE SYMPHONY ERA RECALLED



PANORAMA OF A MAN WHO KNOWS WHAT HE WANTS: Serge Koussevitzky at a rehearsal of the Boston Symphony Orchestra is a conductor who must have what he expects—else the orchestra doesn't play what it is rehearsing. Martha Burnham, young Boston artist, depicts the maestro in these hitherto unpublished pen-and-ink sketches, made during practice. Richard Tucker snapped the candid camera shot at another session.

Tuesday's Program Will Include Composition Last Played Here in 1900.—Conductor Known as First Great Refiner of Organization's Style

By JOHN TEBBEL

A PUBLICITY man engaged in paving the way for some phenomenon or other bestows all kinds of miscellaneous information on a newspaper, some of it helpful, some provocative and some purely apocryphal. Bob Humphrey, who turns up now and then on behalf of the Boston Symphony Orchestra, has left us an [illegible] which falls definitely in the provocative class.

When the Bostonians perform Beethoven's sixth symphony Tuesday night in Metropolitan Theatre, Mr. Humphrey declares, it will be the first time they have offered it in this city since 1900.

That announcement should make many an oldster sit back, feel what is left of his hair, and exclaim: "Why, it was only yesterday; wasn't it, that Wilhelm Gericke came down here?"

Yesterday it was, but a long yesterday. Nineteen Hundred—that was the third season of Gericke's second term as conductor (he had already led the orchestra from 1884 to 1889) and it was also a time when the organization was rounding itself out as a major orchestra.

First Great Refiner

Gericke was the first great refiner of the Boston Symphony's style, which was ready but rough when he first came to it. The ranks were full of musicians so excellent in their own right that they thought of themselves as virtuosi instead of members of an ensemble, and they were largely undisciplined.

The Gericke touch was gentle but incredibly firm. He began by getting rid of all the too-independent artists. Their seats were filled by young, ambitious men, ready to work hard as a group. They played with a tremendous enthusiasm which the painstaking Viennese found himself constantly forced to suppress.

It became a legend in the orchestra: the hands of Mr. Gericke were always in an attitude of shushing. Players who couldn't stand this refining process simply quit. The method succeeded admirably, however, and the orchestra found itself playing with a silken tone never before associated with it. Moreover the Gericke discipline made his men extremely responsive. In the end, the Boston Symphony had won a place for itself among the world's best.

Strauss Delighted

During this period in the orchestra's life, Richard Strauss visited Boston to conduct his own compositions. He was delighted with the outfit but the effect of Gericke's treatment became amusingly evident, even under Richard's baton.

"You play that finely; but a little too finely," Strauss told the orchestra at the end of a particular passage in rehearsal. "I want some roughness here."

Even as late as 1904, two years before Gericke retired for the last time, the musicians sometimes quit under his pressure. A New York newspaper carried an item telling of a tuba player from the Boston orchestra who "returned to New York last month, giving as a reason for his resignation that he would have perished of lung trouble if he had remained. Every time he took a full breath Mr. Gericke eyed him, and put forth that repressive left hand. The poor brass player had to swallow his own smoke, so to speak, and as consumption threatened him, he came to this city, where he blatteth as he listeth."

This story probably comes under the heading of apocrypha. At any rate, we should like to know someone with a prodigious memory who could recall exactly what kind of treatment Gericke gave to the Beethoven sixth when he played it here in 1900. Presumably the violent "pastoral" portions were carefully restrained until the symphony emerged as more pasture than pastoral. And yet it was undoubtedly a careful, finished reading, of a kind which might today come from the baton of Walter Damrosch, Sir Henry Wood or Thomas Beecham.

Program Changes Discussed

There is something of Gericke in Dr. Koussevitzky and we never realized it so clearly until the little matter of program changes came up. We have chided the Bostonians frequently of late for announcing one program, then turning up with something entirely different at the last minute. Providence has had this experience frequently. New York got a particularly severe dose of it last week.

Inquiring about this matter, we were told that several factors influence the changes. Perhaps a composition has been played by another orchestra too close to an announced concert, maybe some local preference calls for a switch. Yet these are things which might conceivably happen to any orchestra and no other major symphony announces so many changes as does Boston. The answer obviously lies elsewhere.

It lies, in fact, where you might expect it: in the personality of Dr. Koussevitzky himself. Like Gericke, he is constantly driving his men to better things and refuses to satisfy himself with something less when he asks more. Consequently, if the orchestra is rehearsing a program and the performance of some piece does not meet his exacting demands, he simply refuses to play it at all until it comes up to standard. Hence the changes.

That may be harsh treatment sometimes for concert-goers who whet their appetite for one thing and get another, but it certainly makes for polished concerts and the Boston orchestra is noted for its superlative performances. It may not be the best symphony orchestra in the world; still we would wager that its work is consistently, week after week, on a higher level than that of any other.

Complaint Heard

About Tuesday night's program we have heard some complaint that it is concerned only with standard war-horses and does not reflect much of Dr. Koussevitzky's well-known sympathy for new music. Well, they were saying the same thing of Wilhelm Gericke in 1885, only the complaint then centred on his natural love for German composers. There was a clamor for American music, in spite of the fact that Critic Louis Elson observed a year later: "If all the symphonic composers of America were to hold a mass-meeting, they could be lodged in one double room in any country hotel."

The situation is much improved now and the Boston Orchestra's library has one of the most formidable collections of American music extant. Ironically, credit for the beginnings of that collection must go largely to Mr. Gericke, who was more sympathetic than his public believed.

Personally, we look forward to Tuesday's program because experience has proven that nine out of ten performances of the "Pastoral" are pedestrian and the tenth is so unexpected that the listener believes he has never heard this familiar work before. Dr. Koussevitzky, by reason of his passion for perfection, may be expected to turn in such a reading.

Good Curtain Raiser

As for the Mozart overture, it's a good curtain raiser on any program. And the Brahms fourth, most neglected of his symphonies, is in our opinion an artistic as well as a chronological climax to the composer's work in that field, particularly the magnificent final movement, written in the form of a passacaglia.

If Wilhelm Gericke's ghost lingers around the brazen architecture of the Metropolitan on Tuesday night, he will be pleased with the program, we think, and more than pleased to find that the orchestra now possesses a conductor who not only has refined it even further but has given to it a special force of sheer virtuosity which makes it play like a single, superb instrument.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

FEB 19 1940

Berkshire People Attend Carnegie Hall Concert

A number of Berkshire residents were in the overflow audience at Carnegie Hall Saturday afternoon for the concert by the Boston Symphony Orchestra.

On the first half of the program conducted by Serge Koussevitzky, Jascha Heifitz appeared as soloist in Prokofieff's Violin Concerto No. 2 in G Minor, Op. 63. Tauno Hannikainen, 42-year-old Finnish conductor, wielded the baton for the second half of the program during which the orchestra played Symphony No. 1 by the Finnish composer, Sibelius.

In presenting Mr. Hannikainen, Dr. Koussevitzky, a Russian, told the audience: "You will see that this heroic little country has not only great composers but brilliant conductors."

It was the first time in the 15 years Dr. Koussevitzky has been conducting the orchestra that he had invited a guest conductor to perform at Carnegie Hall. At the conclusion of the concert, the audience thundered its approval with applause, stamping and whistling.

Later, in the privacy of his dressing room, both the Finnish conductor and his wife, appreciating the reception were nevertheless worried because they said: "Bolsheviks! Didn't you hear the whistling?" They were relieved wher told that whistling meant approva and was not synonymous with hissing as it is in some Europear countries.

The Hannikainens return to Fin land soon. The conductor who i in the reserves expects to be callec to fight the Russians. His son, in th army now is somewhere in Karelis They have not heard from hir since war began.

Mr. Hannikainen attended th Berkshire Symphonic Festival fo the dedication of the Tanglewoo shed in 1938. He said he hopes t return.

199

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 18 1940

MUSIC and MUSICIANS

BY JOHN TEBBEL

IF you want to hear the new-found voice of Dorothy Maynor, Negro soprano, in a thorough test of its capabilities, wander up to Boston's Symphony Hall next Sunday afternoon and listen to her as soloist with the Boston orchestra. She plans to sing "Oh, Sleep, Why Dost Thou Leave Me?" from Handel's "Semele;" Pamina's aria from Mozart's "Magic Flute;" "Elsa's Dream," from "Lohengrin;" and "Depuis le Jour" from "Louise." That, we submit, is a lineup which would make an ordinary soprano wake up in a cold sweat the night before performance.

The orchestra says it will contribute a Handel concerto grosso, the prelude to "Lohengrin," and Sibelius's second symphony—but don't count on it. It may be three other numbers.

◆ ◆ ◆

The Boston outfit was up to its old tricks of program changing in New York last week, where it played two programs, one in Brooklyn Friday night, the other in Carnegie Hall Saturday afternoon. Both the occasions, as first announced, contained no Sibelius and listed no other conductor and yet, by that strange alchemy of the Boston program makers, both had acquired Sibelius and a guest conductor only one day later. Because this column goes to press early, we were unable to report what else happened on the Bostonians' visit, but we are morally certain that Manhattan got its first hearing yesterday afternoon of the new Prokofieff violin concerto, performed by Jascha Heifetz.

◆ ◆ ◆

This writer has hoped audibly on several occasions that someone would do something different for American opera. Someone is, even now. Ernst Krenek, the disciple of atonality who has already written one good opera, is hard at work on another, with Emmett Lavery. It will be something new. Of customary length, it deals with the problem of man's adjustment to a changing world in terms of the people who are likely to hear the work. Its subtitle is "Portrait of an Age", the singers number six and the orchestra includes only five men, listing piano, percussion and "radio devices." All this, the composers hope, will herald a new form of opera designed to reach "a vast new audience."

◆ ◆ ◆

Try To Believe It Department, Boston Division: The Boston Flute Players Club, which held its 100th concert last Sunday, is not devoted to flutes, flute players or flute music. They concede only one thing to sanity: Georges Laurent, the club's musical director, plays first flute with the Boston Symphony.

DOROTHY MAYNOR
Sings in Boston next Sunday

◆ ◆ ◆

The New York Philharmonic played to packed houses everywhere on its recent tour but the final figures show little more than an even break. Transporting an orchestra is like feeding an elephant, the managers say.

◆ ◆ ◆

Women's Suffrage Note: Elsa Hilger, a female who plays in the 'cello section of the Philharmonic Orchestra, moves to first chair for the summer series in Robin Hood Dell. The Philadelphians have three other women: a violinist and two harpists. No woman has ever occupied a First chair in any major orchestra before, so far as we know.

Sun. Herald, Feb. 18/40
PAGE TWELVE A

Maynor to Sing

Dorothy Maynor, celebrated Negro soprano, who will be the guest soloist at the Pension Fund concert of the Boston Symphony Orchestra which takes place Feb. 25 at Symphony Hall. This marks Miss Maynor's first important concert appearance in this city.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

FEB 19 1940

Music and The Drama

NEW YORK HEARS FINN LEAD BOSTON SYMPHONY IN RENDITION OF SIBELIUS

A wholly exceptional feature of the memorable concert given by the Boston Symphony Orchestra, Dr. Sergei Koussevitzky conductor, Friday afternoon in Carnegie Hall was the appearance as guest leader for the first time in this city of Tauno Hannikainen, who directed in that capacity the performance of the First Symphony of his countryman, Jean Sibelius, reports Olin Downes of the New York Times.

Following performances by Dr. Koussevitzky of the Bach-Respighi organ Passacaglia and Fugue, and the New York premiere of Prokofieff's Second Violin Concerto, with Jascha Heifetz as soloist, the director appeared with Mr. Hannikainen on the stage. Dr. Koussevitzky remarked that while every one wished to aid Finland, his procedure was not based upon the fact that Finland had great conductors as well as composers. Then Dr. Koussevitzky presented Mr. Hannikainen to the audience.

With the opening measures—the molding of the clarinet solo to the acme of expressiveness—Mr. Hannikainen showed his quality as a musician and impressed his audience by his heroic spirit and poise and control of the situation.

Mr. Hannikainen knew every note of his score and put all his young heart and his good musician's brain into it. He was not there to prove his prowess as a virtuoso; only to drive home the music. No detail of it was neglected by him, whether it were one of instrumental color or wildly dramatic utterance. The consuming emotion of the composer when he created the music was also the conductor's. The sense of heroic tragedy and the vibrations of the natural world were fused in his wholly comprehending conception, which had the sweep of the tempest.

At the same time there was the quality which is that of a thorough musician and a thoughtful artist, and, also, apparently, of the Finnish nature: that of balance, reserve power, and synthesis. No climax was so intense that it was disproportionate, or that the orchestra ran away with the leader. There was complete and unspoken control. When a headlong development reached its peak it was after long ascent and the irresistible accumulation of energy.

Mr. Hannikainen soon returns to Finland, where heroics are not confined to music, and musicians and even perfectly common men value principles and liberties and know how to die. This could be felt in the symphony he interpreted, and the spirit of his presentation. He was applauded and cheered for long moments when he finished.

These were dramatic moments of the afternoon, but not the only impressive ones. For Dr. Koussevitzky opened the concert with a masterly and mightily climaxed reading of the Bach Passacaglia, and he and Mr. Heifetz, the two masters that they are, for the benefit of Prokofieff's concerto.

That composer could hardly have hoped for a better showing. The concerto is undeniably a clever and ingenious composition, very adroitly scored both for orchestra and solo instrument. Whether it is more than that is to be determined by later hearings or by those more confident than this commentator is of the composition's intrinsic merits. Performer and concerto were well received by the audience.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 19 1940

Music

Boston Symphony Orchestra to Play Beethoven's "Pastoral" in ~~Fourth Concer~~t of Season at Metropolitan Theatre Tomorrow Night; Trio Presents Program at Wheeler School.

One of the most famous examples of "program" music—Beethoven's sixth symphony, known as the "Pastoral"—comes to town tomorrow night for the first time in 40 years. At least, it will be the first time in that span that the Boston Symphony Orchestra has brought it here.

Dr. Serge Koussevitzky has selected the overture to Mozart's "The Marriage of Figaro" and the Brahms fourth symphony for the rest of the program. The concert, the fourth of the season's five, will be in Metropolitan Theatre.

The "Pastoral" has fallen into some disrepute in recent years, as being, perhaps, too obvious and too trivial, especially for the work of a master. However, this is by no means a general opinion, and there are still persons who brazenly assert that they like it better than a good many other things that assault the ears under the guise of mightier music. Beethoven put down his intentions in words as well as in notes on this occasion. The movements are labeled: "The awakening of serene feelings on arriving in the country," "By the brook," "A jolly gathering of country folk," (including a dandy thunderstorm), and "Gladsome and thankful feelings after the storm."

The melodious overture to "Figaro" ought to be one of the better things of the evening; it is a masterly employment of strings, and the orchestra has some of the best strings now employed anywhere.

Of Brahms's fourth and last symphony, in E minor, Philip Hale wrote: "The symphony has not the spic grandeur of the first, the geniality of the second, the wealth of varied beauty that distinguishes the third." Brahms himself was not certain whether he had done well or ill, but the fourth seems nowadays to have established itself firmly. Its movements are allegro non troppo, andante moderato, allegro giocoso, allegro energico e passionato. The last movement is especially interesting to students because it is in an unusual form. It is a passacaglia, an old dance form, of ground-bass-and-variations structure.

G. Y. L.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

FEB 19 1940

BARBIROLLI PLAYS SUITE BY POWELL

Bostonians Led by Finnish Guest—Heifetz, Soloist.

By OSCAR THOMPSON.

An American novelty was yesterday afternoon's chief contribution to a week end of orchestral events, in the course of which a new conductor had been introduced on Saturday. The unfamiliar composition, John Powell's suite, "A Set of Three," achieved its first complete performance at the hands of John Barbirolli and the New York Philharmonic-Symphony. The new conductor, Tauno Hannikainen, made his bow with the Boston Symphony, sharing the Saturday ~~afternoon~~ program with Serge Koussevitzky. On Saturday evening Bruno Walter made his second appearance with the NBC Symphony, presenting a program of Handel, Mozart and Brahms.

There was Handel also on Mr. Barbirolli's Sunday program. It took the form of an Arietta and Passacaglia from an unspecified work or works, as transcribed for orchestra by Sir Hamilton Harty, and this was a first performance by the Philharmonic. The Arietta was charming in effect and the Passacaglia also well worth the playing, though the performance was one driven to hardness and blatancy by an excess of energy.

Mr. Powell's suite is made up of three pieces, "Snowbird on the Ashbank," "Green Willow" and "Haste to the Wedding," each based on folk melodies extant in Virginia. Mr. Powell has drawn generously on his traditional material, using as many as three tunes in a section, with a result that there is a super-abundance of ideas, as there is something of excess in the scoring. But both the ideas and the scoring have charm, and "Green Willow" achieves a really stirring climax. The performance was Mr. Barbirolli's best achievement in an afternoon that included also Beethoven's Fourth Symphony and Ravel's "Bolero."

Mr. Hannikainen made an admirable impression with the first symphony of Sibelius, though possibly the orchestra played a little less well for him than it had played in performances of this same work by Dr. Koussevitzky. There was one obvious bobble in the horns. But rhythmic figurations were sharply emphasized, melodies sang with spirit and freshness, the structure was clear and every bar carried conviction. The Finnish conductor, who is soon to celebrate his forty-fifth birthday and whose regular post is at Turku (Abo), displayed technical skill to match his enthusiasm.

Mr. Koussevitzky's part of the program consisted of the Bach-Respighi Passacaglia in C minor, which achieved a brilliant performance; and Prokofieff's second violin concerto, with the solo part in the virtuoso keeping of Jascha Heifetz. The concerto had been played here previously, but not with orchestra. It is a work of much ingenuity but little heart. The performance was a superlative one.

Conducting from the piano, Mr. Walter made delightful music of Handel's Concerto Grosso for string orchestra, in G minor. Mozart's "Haffner" symphony was exquisitely fashioned thereafter. The Brahms second symphony completed an evening of beautiful playing.

200

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

FEB 19 1940

MORNING GOSSIP

NO NIGHTINGALE
(From Kaleidograph)

No nightingale must ever sing
In these New England pines
Where open ledges are aflame
With scarlet columbines.

Our nature needs a calmer song
For evenings such as these,
When petal dew comes drifting down
From moonlit apple trees.

Our hermit thrush and whip-poor-will
Respect the way we live—
But who could hear a nightingale
And stay conservative?
—Catharine A. Burnham.

A wholly exceptional feature of the memorable concert given by the Boston Symph[redacted]chestra, Dr. Sergei Koussevitzky conductor, yesterday afternoon in Carnegie Hall, writes Olin Downes in the New York Times, was the appearance as guest leader for the first time in this city of Tauno Hannikainen, who directed in that capacity the performance of the First Symphony of his countryman, Jean Sibelius.

Following performanecs by Dr. Koussevitzky of the Bach-Respighi organ Passacaglia and Fugue, and the New York premiere of Prokofieff's Second Violin Concerto, with Jascha Heifetz as soloist, the director appeared with Mr. Hannikainen on the stage. Dr. Koussevitzky remarked that while every one wished to aid Finland, his procedure was not based upon that consideration alone but the fact that Finland had great conductors as well as composers. Then Dr. Koussevitzky presented Mr. Hannikainen to the audience.

With the opening measures—the molding of the clarinet solo to the acme of expressiveness—Mr. Hannikainen showed his quality as a musician and impressed his audience by his heroic spirit and poise and control of the situation.

Mr. Hannikainen knew every note of his score and put all his young heart and his good musician's brain into it. He was not there to prove his prowess as a virtuoso; only to drive home the music. No detail of it was neglected by him, whether it were one of instrumental color or wildly dramatic utterance. The consuming emotion of the composer when he created the music was also the conductor's. The sense of heroic tragedy and the vibrations of the natural world were fused in his wholly comprehending conception, which had the sweep of the tempest.

At the same time there was the quality which is that of a thorough musician and a thoughtful artist, and, also, apparently, of the Finnish nature: that of balance, reserve power, and synthesis. No climax was so intense that it was disproportionate, or that the orchestra ran away with the leader. There was complete and unspoken control. When a headlong development reached its peak it was after long ascent and the irresistible accumulation of energy.

Mr. Hannikainen soon returns to Finland, where heroics are not confined to music, and musicians and even perfectly common men value principles and liberties and know how to die. This could be felt in the symphony he interpreted, and the spirit of his presentation. He was applauded and cheered for long moments when he finished.

These were dramatic moments of the afternoon, but not the only impressive ones. For Dr. Koussevitzky opened the concert with a masterly and mightily climaxed reading of the Bach Passacaglia, and he and Mr. Heifetz, the two masters that they are, for the benefit of Prokofieff's concerto.

That composer could hardly have hoped for a better showing. The concerto is undeniably a clever and ingenious composition, very adroitly scored both for orchestra and solo instrument. Whether it is more than that is to be determined by later hearings or by those more confident than this commentator is of the composition's intrinsic merits. Performer and concerto were well received by the audience.

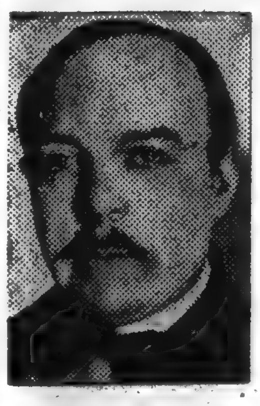
THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 19 1940

Orchestras Lead Week-End Music

By PITTS SANBORN.

Orchestras were much to the fore in the music of the week end. In Carnegie Hall on Saturday Rudolph Ganz conducted in the morning a concert in the Philharmonic-Symphony's Young People's Series; in the afternoon the Boston Symphony Orchestra was the officiating organizatio[redacted]terday afternoon the Philharmonic-Symphony appeared as usual. Of course, there was the regular Saturday night broadcast of the N. B. C. Symphony.


Pitts Sanborn.

The Town Hall was occupied on Saturday by Isaac Stern, violinist, in the afternoon and by Rose Book, soprano, in the evening. Yesterday the Primrose Quartet appeared there in the afternoon and the American Ballad Singers in the evening, framing between them the customary concert of the New Friends of Music.

The Metropolitan's Saturday operas were Die Walkuere for the matinee and Madama Butterfly at night.

Moniuszko's Halka was presented in the Mecca Temple last evening by the Polish-American Opera Company.

* * *

Boston Symphony Has Guest Conductor.

For the first time in the long history of the Boston Symphony's visits to Manhattan a guest conductor participated, being Tauno Hannikainen, the Finnish conductor who had directed the orchestra's concert at the Brooklyn Academy of Music on Thursday.

In the first half of the program Serge Koussevitzky presided, the numbers being Respighi's orchestral transcription of Bach's organ Passacaglia in C minor and the first local performance with orchestra of Prokofieff's second violin concerto.

Then Mr. Koussevitzky turned to the house and presented Mr. Hannikainen, saying that his invitation to the Finnish musician to conduct was due not only to the general desire to aid Finland but to the fact that gifted conductors as well as great [redacted]rs are to be found in that country. Mr. Hannikainen proved his quality in a telling account of the First Symphony of Sibelius.

Prokofieff's clever and ingenious concerto naturally gains in effect when played with orchestra. Also to its advantage was the excelling art of Jascha Heifetz in the solo part.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 21 1940

Music

Boston Symphony Orchestra Brings Beethoven's "Pastoral" to Metropolitan Theatre and Pleases Audience with Peaceful Interlude in Troubled Times and Stormy Weather.

By G. Y. Loveridge

In a world full of international problems, third term rumors and slush, it was a pleasure to creep away into the homey confines of Metropolitan Theatre last night and listen to Beethoven telling how he went walking in the woods and fields about Vienna more than a century ago. The cannon were bellowing in those days, too, but the ugly little man was thinking of other things, and what he was thinking is still beautiful today. And useful.

It was Dr. Serge Koussevitzky and the Boston Symphony Orchestra that brought us these tranquil moments for gloomy times. The recent oversupply of weather kept a number of seats empty, but there was a heartening turnout of the undaunted. Both the applause and the intermission cigarette smoke were produced in record quantities.

Dr. Koussevitzky opened the meeting with a spirited and wholly agreeable reading of the overture to Mozart's "The Marriage of Figaro." The splendid strings, seasoned with a bit of woodwind, brass and percussion, provided as tasty a musical hors d'oeuvre as could be desired. One regretted that there was hardly more than a bite of it.

On, then, to Beethoven's "Pastoral," his symphony No. 6, in F-major. Though this is regarded by many persons as one of the great man's lesser efforts, though its bird calls and its tempest in a tympanum are sneered at, there are those who still have an effection for it and who find it satisfying. Apparently there were few dissenters in last night's audience, for the applause was so sustained that Dr. Koussevitzky had to return a number of times, and finally to lift up the orchestra.

Brahm's Symphony

Peace and contentment were indeed the dominant moods of this work as unfolded by Dr. Koussevitzky. Possibly they were too dominant; the brook might have flowed a bit faster and no harm done, and more electricity in the thunderstorm would not have been amiss. But in all it was a vicarious excursion of the greatest charm and restfulness, no ants in the food, no sunburn, nothing but a lazy outing in the country, a summer day preserved in music against winter scarcity.

Brahms's Symphony No. 4, in E-minor, hewed from a rugged block of sound, was the rest of the program. Dr. Koussevitzky is always in there pitching, as the practitioners of a less elegant pursuit are wont to say; in this interpretation he focused all his physical and spiritual power. The sparse themes and severe outlines of the symphony took on compelling proportions and relationships, the orchestra, save for an attack or two that wasn't precisely joined, was superb, yielding tones of awesome mass and clarity; and the shading and moulding of the work were always significant.

We found ourself a trifle impervious to the last movement, but departed from the premises with a sense of having heard a masterful handling of a stubborn and lofty comp[illegible]ion.

Will Sing Sunday

De Bellis

Miss Dorothy Maynor

Negro soprano is to be guest soloist at the Boston Symphony Pension Fund Concert Sunday afternoon.

C.S.M. Feb 21 '40

How Negro Spirituals Are Sung

Negro spirituals have been so commercialized and misrepresented through unsympathetic interpretation that in many cases their real meaning has been lost, much to the distress of those who love these religious folk songs and think of them as spiritual messages, said Miss Dorothy Maynor, the young negro soprano "discovery" of Serge Koussevitzky, in an interview today.

Miss Maynor, who is in Boston to sing as guest soloist at the Boston Symphony Pension Fund concert at Symphony Hall on Sunday afternoon, spoke with feeling on the subject of the spirituals.

"Unfortunately," she explained, "they are not solos. They are really for groups of voices, unaccompanied. I had to smile when I was preparing to sing a spiritual the other day," she went on, "to think of people wanting to put spirituals with viols, horns, and trumpets. They are poor even with a piano."

The Discovery

It is not as a singer of negro spirituals, however, that Miss Maynor has risen from obscurity to one of the musical discoveries of the year. Only last summer she was an unknown vocal student visiting the Berkshire Festival in Stockbridge, and then suddenly it came—the opportunity that all young singers hope for. Mr. Koussevitzky, conductor of the Boston Symphony Orchestra, gave her an audition.

Since then things have happened so fast that Miss Maynor is still a little bewildered, hardly believing it all.

First, there was Mr. Koussevitzky's amazement and delight at the remarkable quality and range of this young soprano. A native Flagstad, he described her excitedly to his friends.

And the very next day, at his special invitation, she sang before one of the most critical musical audiences in the country. It was at the private picnic which Mr. and Mrs. Koussevitzky give each year to the members of the orchestra. And the famous conductor watching their faces knew that he was right. He had discovered a rare and beautiful voice.

Critics Enthusiastic

Word spread to the Berkshire Hills, and on to New York, so that by the time Miss Maynor made her concert debut in Town Hall in November, she was not a totally unknown singer. In fact, the house was sold out, and the enthusiasm of the New York critics was equal to, if not even more unrestrained than that of the little group which had first heard Miss Maynor at a private picnic in the Berkshires.

In grateful memory of this occasion, Miss Maynor's program at Symphony Hall on Sunday will include the same songs which she sang at that simple picnic in the green Berkshire Hills, the echoes of which have aroused the keen interest of the musical world.

It was a Boston woman, Miss Harriot Curtis, who first recognized the promise of this negro singer and made it possible for her to study voice for three years in New York under Wilfred Klamroth. Prior to that Miss Maynor was a pupil at the Westminster Choir School in Princeton, N. J., where she was studying to become a teacher of music.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 21 1940

MUSIC

Boston Symphony Provides Kind Interlude in Stormy Weather

By G. Y. Loveridge

In a world full of international problems, third term rumors and slush, it was a pleasure to creep away into the homey confines of Metropolitan Theatre last night and listen to Beethoven telling how he went walking in the woods and fields about Vienna more than a century ago. The cannon were bellowing in those days, too, but the ugly little man was thinking of other things, and what he was thinking is still beautiful today. And useful.

It was Dr. Serge Koussevitzky and the Boston Symph[redacted]Orchestra that brought us these tranquil moments for gloomy times. The recent oversupply of weather kept a number of seats empty, but there was a heartening turnout of the undaunted. Both the applause and the intermission cigarette smoke were produced in record quantities.

Dr. Koussevitzky opened the meeting with a spirited and wholly agreeable reading of the overture to Mozart's "The Marriage of Figaro." The splendid strings, seasoned with a bit of woodwind, brass and percussion, provided as tasty a musical hors d'oeuvre as could be desired. One regretted that there was hardly more than a bite of it.

On, then, to Beethoven's "Pastoral," his symphony No. 6, in F-major. Though this is regarded by many persons as one of the great man's lesser efforts, though its bird calls and its tempest in a tympanum are sneered at, there are those who still have an effection for it and who find it satisfying. Apparently there were few dissenters in last night's audience, for the applause was so sustained that Dr. Koussevitzky had to return a number of times, and finally to lift up the orchestra.

Brahm's Symphony

Peace and contentment were indeed the dominant moods of this work as unfolded by Dr. Koussevitzky. Possibly they were too dominant; the brook might have flowed a bit faster and no harm done, and more electricity in the thunderstorm would not have been amiss. But in all it was a vicarious excursion of the greatest charm and restfulness, no ants in the food, no sunburn, nothing but a lazy outing in the country, a summer day preserved in music against winter scarcity.

Brahms's Symphony No. 4, in E-minor, hewed from a rugged block of sound, was the rest of the program. Dr. Koussevitzky is always in there pitching, as the practitioners of a less elegant pursuit are wont to say; in this interpretation he focused all his physical and spiritual power. The sparse themes and severe outlines of the symphony took on compelling proportions and relationships, the orchestra, save for an attack or two that wasn't precisely joined, was superb, yielding tones of awesome mass and clarity; and the shading and moulding of the work were always significant.

We found ourself a trifle impervious to the last movement, but departed from the premises with a sense of having heard a masterful handling of a stubborn and lofty composition.

20

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

FEB 22 1940

GRACE NOTES

When the Finnish guest conductor, Tauno Hannikainen, led the Boston Symphony Orchestra, Feb. ~~2, 3 in the~~ Sibelius First Symphony, he gave, naturally, a more rugged reading than Dr. Koussevitzky, who is the acclaimed exponent of Sibelius in America. At those concerts, there was on exhibit, in the first balcony foyer, a bowl of translucent sea-green Finnish glass of oddly irregular shape—its thick cross-section along the top inscribed as having been presented to Serge Koussevitzky by the Helsinki University Chorus in 1938, the year they sang with the Boston Symphony Orchestra from their Kalevala myths set by Sibelius.

In a case nearby, were two letters in German written by the Finnish composer to Dr. Koussevitzky, paying tribute to the Boston conductor's interpretation of the Sibelius scores: "Alles war voll von Leben und Natur" (It was replete with life and nature), might be deciphered among other expressions of satisfaction and compliment.

Mr. Hannikainen gave a superb performance in the Beethoven Leonore No. 3 overture and revealed for the first time at these concerts "Lemminkainen's Homeward Journey" in the powerful imagry of the Kalevala and the on-driving music of Finland's epic symphonist. Hannikainen is only on leave to fill engagements entered into before the Russian invasion. Why can't Jesus Sanroma or some such daring spirit kidnap him for the duration of the war?

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 25 1940

DOROTHY MAYNOR WINS PRIZE

By unanimous vote, Dorothy Maynor, Negro soprano, was selected as the winner for 1940 of the Town Hall Endowment Series Award by the Town Hall music committee, Walter W. Naumburg, chairman. The award is made each season to the artist under 30 years of age whom the New York music critics and the committee consider to have given the outstanding performance of the year at Town Hall, the critics cooperating by suggesting candidates for the honor.

Miss Maynor, who is the third recipient of the annual award, will thereby be granted an appearance in recital on the Town Hall Endowment Series next season. It happens that she is participating in this year's series as well, having been chosen to replace Georges Enesco, this Wednesday night, in consequence of the fact that the Rumanian violinist was forced to cancel his American tour due to ill health.

* * *

Until she sang at a picnic given by Serge Koussevitzky for his men of the Boston Symphony Orchestra and their guests last August during the Berkshire Symphonic Festival, Miss Maynor was unknown to the public. Her singing on that occasion and at her debut recital in Town Hall in November definitely established her as one of the most gifted vocalists of the younger generation.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 23 1940

Finns Hope to Win, Says Wife of Maestro

Mrs. Hannikainen Expresses Gratitude for American Help. Tells of Women's Part in War.

By **DOROTHY C. WALKER.**

"Everyone in Finland has the feeling that we will win this war, but it is only a feeling. If we should lose we will die as a people."

So, in tones of disciplined anxiety, spoke Mrs. Tauno Hannikainen, wife of the noted Finnish conductor, who recently arrived with her husband to seek aid for her homeland.

She spoke with deep appreciation of America's aid. "Women the world over are sisters," she said, "and we women of Finland feel the sympathy of American women for us and are strengthened by it. We are very, very grateful for all you have done and are only sorry that at this time military help is more vital than moral aid."

Since every hand is needed in the besieged country now, Mrs. Hannikainen was reluctant to leave Finland. "I wanted to stay and help," she explained. "But my son—he is 21—said as he left to join the army: 'Mommy, you must go with father. You're his mascot, and you can best fight for us by going with him.'" With farewells spoken the Hannikainens began the trip to America.

"The most dangerous part of the journey," the conductor's wife said, "was getting out of Finland. Our home is in Turku, on the west coast—we don't know whether it's still standing, as the city has been bombed—and we had to travel at night over unfamiliar inlets and bays to get out. Going south, we crossed Germany and sailed from Italy for America. The crossing itself was safe."

* * *

Persuaded by Mrs. Hoover.

But even after she was in America and her husband's performance as guest conductor of the Boston Symphony Orchestra had been [illegible] praised, Mrs. Hannikainen still felt that her place was in Finland. It was Mrs. Herbert Hoover who persuaded her otherwise.

"Mrs. Hoover reminded me that music is an international language," she said, "and that through it we could reach many hundreds of thousands of people."

Of the countrywomen she left behind Mrs. Hannikainen said: "They were the country's greatest help when this war began so suddenly. Because we are a small nation the women have to take their place beside their men in the trenches. They first did that 20 years ago, when Finland was fighting for her independence. At that time the Lotte Svard was organized, taking its name from an old poem in which a wife accompanies her husband to battle."

* * *

Defend Their Homeland.

"When that war was over," the conductor's wife continued, "the Lotte Svard was maintained. Through a strong sports program it grew until it numbered 200,000 women—all trained to defend their homeland if the need should arise. Today you will find Lotte Svards in front-line forts, managing hospitals, directing evacuation. They do everything a man does except carry a gun."

This willingness to aid in men's work doesn't mean that Finnish women don't care for their homes.

"The divorce rate is very low in my country," Mrs. Hannikainen pointed out. "We are devoted to our families, but we are also prepared to help our husbands, no matter what happens. It is only because we are deeply religious that we can face this invasion with calmness."

Mrs. Hannikainen, who is a dark, vivacious woman of middle years, doesn't know how long she'll be in America. "We will probably remain some time," she says simply. "It depends on my husband's work."

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

FEB 24 1940

Serge Koussevitzky appeared for the Boston Symphony's evening concert in Carnegie Hall with neither a soloist nor a homemade arrangement. On this occasion, he devoted a rather long evening to French composers, beginning with the second symphony of Vincent d'Indy and calling it a night with the second suite of excerpts from Ravel's "Daphnis et Chloé," one of Mr. Koussevitzky's greatest interpretations. The d'Indy symphony, which ran nearly an hour (including an intermission for seating late-comers but nothing so inartistic as applause between movements) was solid and scholarly, and won more of an ovation than rarely heard solid and scholarly symphonies generally draw. The credit probably belongs largely to Mr. Koussevitzky and the tone of his orchestra.

The approach of the Metropolitan revival of Debussy's "Pelléas et Mélisande" lent timeliness to three passages from Gabriel Fauré's music for a stage production of the same drama that Debussy later set as an opera. The selections were well written, but nobody seemed to think Debussy's reputation as a "Pelléas" composer was in any danger.

The Symphony Concert

CSM
Feb 24

The Arts in Boston

A novelty, a modern work renewed, and a repertory item make up the program of the Boston Symphony Orchestra's sixteenth pair of concerts, the first of which was given in Symphony Hall yesterday afternoon. The works listed are a Concerto for five solo instruments and string orchestra by Boris Koutzen; Hindemith's so-called symphony, "Mathis der Maler," and Beethoven's Sixth Symphony.

Mr. Kutzen is a Russian-American who is a member of the NBC Orchestra. His concerto, already analyzed in these columns, proved to be a pleasing work, well put together, superimposing an impressionistic harmonic scheme upon competent contrapuntal writing. The thematic material is agreeable and malleable, and there is an emotional intensity underlying the score. The work is wanting, however, in variety. The mood becomes a little monotonous. A livelier section is needed for contrast.

The Hindemith "symphony" was conducted yesterday by Dr. Koussevitzky for the first time. Its two previous hearings were under the baton of Richard Burgin, assistant conductor. Dr. Koussevitzky threw a new light upon the work, clarifying its structure. He also imbued it with a powerful dramatic quality which it had lacked before, for this hearer. It now turns out that there is a tremendous force in this score, especially in the first and the last movements, which we had not suspected.

This is not the first time we have been made to see the beauties of symphonic scores by listening to Dr. Koussevitzky's reading of them. That ability of his to clarify them and at the same time to imbue them with a profound emotional quality distinguishes him among conductors. In a day of uncertainty, in the arts as well as in politics, we are fortunate in having him to illuminate and to ignite for us the masterpieces of music.

L. A. S.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

FEB 24 1940

Negro Singer to Pay Back Favor

Boston, Feb. 24 (AP)—Turn about is fair play, so Dorothy Maynor, the negro soprano "discovered" by Boston Symphony conductor Serge Koussevitzky, will donate her services when the orchestra gives its annual pension fund concert on Sunday.

Miss Maynor, a public school music supervisor who won critical raves after her debut last winter, will sing several arias at the concert in appreciation for the interest the Boston musicians showed in her when she sang in an audition for Dr. Koussevitzky at the Berkshire symphonic festival last summer.

At that ime, she was hailed as "another Kirsten Flagstad." A native of Norfolk, Va., Miss Maynor discovered that unlike other singers who have awakened to find themselves famous, she never got to sleep at all after her debut.

"I was so nervous," she said, "that I couldn't go to bed until I had read the reviews."

THIS CLIPPING FROM
ROANOKE, VA.
WORLD-NEWS

FEB 24 1940

THIS CLIPPING FROM
RUTLAND, VT.
HERALD

FEB 24 1940

SOLOIST WINS RARE OVATION

Dorothy Maynor at Pension Fund Concert

BY WARREN STOREY SMITH

Enthusiasm such as is rarely heard at Symphony Hall marked the Boston debut there yesterday afternoon of Dorothy Maynor, soprano, the vocal find of the season, as soloist at a Boston Symphony pension fund concert. Ever since Dr. Koussevitzky first proclaimed the unusual excellence of Miss Maynor's voice, after a private audition at the Berkshires last August, we of Boston have heard and read frequent references to it. Happily we were not disappointed yesterday.

As disclosed in Handel's "Oh, Sleep, Why Dost Thou Leave Me?" from "Semele," Pamina's aria from "The Magic Flute," Elsa's Dream from "Lohengrin," and "Depuis le jour," from "Louise," Miss Maynor's voice is one of extraordinary purity and beauty and—within certain limits—of expressiveness as well. It cannot be denied that there was a lack of individuality, or rather of individualizing, in Miss Maynor's presentation of the music of Handel, Mozart, Wagner and Charpentier. The real impersonation, the dramatic coloring was carried out in Dr. Koussevitzky's orchestra which, as it seemed, had never before sounded so ravishingly. However, the combination of Miss Maynor, Dr. Koussevitzky and the band was irresistible and the ensuing ovation has already been mentioned.

Of itself, the orchestra was heard in Handel's B minor Concerto Grosso, Opus 6, No. 12, the Prelude to "Lohengrin" and the Second Symphony of Sibelius. Beyond most Wagner the "Lohengrin" Prelude is Dr. Koussevitzky's dish. Yesterday he was less conductor than conjuror, drawing from the orchestra a series of sounds each more radiant and effulgent than the last. A stirring performance of Sibelius' rather overworked Symphony was climax, or anti-climax, according to how each listener heard it.

Forthcoming Musical Events

TODAY—The annual pension fund concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be given in Symphony Hall at 3:30 P. M. Dorothy Maynor, Negro soprano, will make her first public appearance in Boston at this concert. She will sing with the orchestra the following arias: O sleep why dost thou leave me? from Handel's "Semele"; Ach ich fuehl's from Mozart's "The Magic Flute"; Elsa's Dream from Wagners' "Lohengrin"; Depuis le jour from Charpentier's " Louise." The orchestra will play Handel's Concerto Grosso in B minor for strings, the Prelude to "Lohengrin" and, for the last half of the program Sibelius' 2d Symphony in D major.

Jan Kiepura, tenor of the Metropolitan Opera, will give a concert for the benefit of Polish relief in Symphony Hall at 8:30 P. M. No program has been received in time for this column.

At the Gardner Museum, Fenway Court, at 2 P. M., Gladys Gleason, pianist, and Frances Brockman, violinist, will share a program.

At the Public Library lecture hall Marion Fisher Robertson, mezzo-soprano, will give a recital at 3:30 P. M.

NEW CONCERTO VERY PLEASING

Symphony Plays Koutzen's Composition

Feb 24, N Y Post

BY WARREN STOREY SMITH

A first announced, the programme of yesterday afternoon's Symphony Concert listed a Concerto, new to Boston, for five solo instruments with string orchestra, by Boris Koutzen; Hindemith's so-called Symphony, "Mathis der Maler," hitherto conducted here only by Richard Burgin; and the Symphony of Taneiev, which Dr. Koussevitzky brought to its first Boston hearing a few seasons ago. Then out came Taneiev's Symphony and into its place went the "Pastoral" of Beethoven.

When the concert was heard the change proved to be a wise one. Unquestionably Beethoven's Symphony contrasted better with what had gone before, and it gave the audience at least one familiar number and one that has stood the test of time, even though some parts of it wear better than others. Whether "Mathis der Maler," speaking of the Symphony, not the opera from which it is taken, is a masterpiece, is not for us of today to say. We stand to close to it. As for Mr. Koutzen's Concerto, though pleasant and soothing, it is plainly of no great import.

A member of the N. B. C. orchestra, Mr. Koutzen came to this country from Russia in 1922 and joined the Philadelphia Symphony as violinist. As one who has had orchestral experience, he handles his instruments understandingly. He has also heard and remembered considerable music by others. At least the combination of solo flute, clarinet, bassoon, horn and 'cello with string orchestra is original. Brought to the stage by Dr. Koussevitzky after the performance, Mr. Koutzen was cordially received by the audience.

A devoted exponent of modern music, Dr. Koussevitzky is still not always its ideal interpreter. Sometimes, to the music's advantage, as with Stravinsky's "Symphony of Psalms," and sometimes to its disadvantage, as with 'Mathis der Maler" yesterday, he is prone to conduct such music warmly, romantically—or as warmly and romantically as he may—rather than with the cool detachment, aloofness and impersonality that are supposedly its characteristic voice. It is easy to find an affinity between the music of Hindemith and the tryptich of Matthias Gruenewald that inspired it. In yesterday's performance there was more suggestion of the Italian painters who were the German's contemporaries.

The "Pastoral" was another story. All that can be done to reanimate the more tedious portions of this Symphony Dr. Koussevitzky does. He discreetly speeds up the music of the Brook, that like Tennyson's goes on forever, and he makes the sound of the orchestra gladden our ears, as in the last movement, when the music itself offers little of interest. And as played yesterday, the Storm seemed more than ever a remarkable orchestral achievement for the year 1808.

20

[illegible] CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

FEB 22 1940

GRACE NOTES

When the Finnish guest conductor, Tauno Hannikainen, led the Boston Symphony Orchestra, Feb. [illegible] in the Sibelius First Symphony, he gave, naturally, a more rugged reading than Dr. Koussevitzky, who is the acclaimed exponent of Sibelius in America. At those concerts there was on exhibit, in the first balcony foyer, a bowl of translucent sea-green Finnish glass of oddly irregular shape—its thick cross-section along the top inscribed as having been presented to Serge Koussevitzky by the Helsinki University Chorus in 1938, the year they sang with the Boston Symphony Orchestra from their Kalevala myths set by Sibelius.

In a case nearby, were two letters in German written by the Finnish composer to Dr. Koussevitzky, paying tribute to the Boston conductor's interpretation of the Sibelius scores: "Alles war voll von Leben und Natur" (It was replete with life and nature), might be deciphered among other expressions of satisfaction and compliment.

Mr. Hannikainen gave a superb performance in the Beethoven Leonore No. 3 overture and revealed for the first time at these concerts "Lemminkainen's Homeward Journey" in the powerful imagry of the Kalevala and the on-driving music of Finland's epic symphonist. Hannikainen is only on leave to fill engagements entered into before the Russian invasion. Why can't Jesus Sanroma or some such daring spirit kidnap him for the duration of the war?

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 25 1940

DOROTHY MAYNOR WINS PRIZE

By unanimous vote, Dorothy Maynor, Negro soprano, was selected as the winner for 1940 of the Town Hall Endowment Series Award by the Town Hall music committee, Walter W. Naumburg, chairman. The award is made each season to the artist under 30 years of age whom the New York music critics and the committee consider to have given the outstanding performance of the year at Town Hall, the critics cooperating by suggesting candidates for the honor.

Miss Maynor, who is the third winner of the annual award, will be granted an appearance [illegible] on the Town Hall Endowment Series next season. It happens that she is participating in this year's series as well, having been chosen to replace Georges Enesco this Wednesday night, in consequence of the fact that the Rumanian violinist was forced to cancel his American tour due to ill health.

* * *

Until she sang at a picnic given by Serge Koussevitzky for his men of the Boston Symphony Orchestra and their guests last August during the Berkshire Symphonic Festival, Miss Maynor was unknown [illegible]. Her singing on that [illegible] and at her debut recital [illegible] Hall in November definitely established her as one of the most gifted vocalists of the younger generation.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 23 1940

Finns Hope to Win, Says Wife of Maestro

Mrs. Hannikainen Expresses Gratitude for American Help. Tells of Women's Part in War.

By DOROTHY C. WALKER.

"Everyone in Finland has the feeling that we will win this war, but it is only a feeling. If we should lose we will die as a people."

So, in tones of disciplined anxiety, spoke Mrs. Tauno Hannikainen, wife of the noted Finnish conductor, who recently arrived with her husband to seek aid for her homeland.

She spoke with deep appreciation of America's aid. "Women the world over are sisters," she said, "and we women of Finland feel the sympathy of American women for us and are strengthened by it. We are very, very grateful for all you have done and are only sorry that at this time military help is more vital than moral aid."

Since every hand is needed in the besieged country now, Mrs. Hannikainen was reluctant to leave Finland. "I wanted to stay and help," she explained. "But my son—he is 21—said as he left to join the army: 'Mommy, you must go with father. You're his mascot, and you can best fight for us by going with him.'" With farewells spoken the Hannikainens began the trip to America.

"The most dangerous part of the journey," the conductor's wife said, "was getting out of Finland. Our home is in Turku, on the west coast—we don't know whether it's still standing, as the city has been bombed—and we had to travel at night over unfamiliar inlets and bays to get out. Going south, we crossed Germany and sailed from Italy for America. The crossing itself was safe."

* * *

Persuaded by Mrs. Hoover.

But even after she was in America and her husband's performance as guest conductor of the Boston Symphony Orchestra had been [illegible] praised, Mrs. Hannikainen still felt that her place was in Finland. It was Mrs. Herbert Hoover who persuaded her otherwise.

"Mrs. Hoover reminded me that music is an international language," she said, "and that through it we could reach many hundreds of thousands of people."

Of the countrywomen she left behind Mrs. Hannikainen said: "They were the country's greatest help when this war began so suddenly. Because we are a small nation the women have to take their place beside their men in the trenches. They first did that 20 years ago, when Finland was fighting for her independence. At that time the Lotte Svard was organized, taking its name from an old poem in which a wife accompanies her husband to battle."

* * *

Defend Their Homeland.

"When that war was over," the conductor's wife continued, "the Lotte Svard was maintained. Through a strong sports program it grew until it numbered 200,000 women—all trained to defend their homeland if the need should arise. Today you will find Lotte Svards in front-line forts, managing hospitals, directing evacuation. They do everything a man does except carry a gun."

This willingness to aid in men's work doesn't mean that Finnish women don't care for their homes.

"The divorce rate is very low in my country," Mrs. Hannikainen pointed out. "We are devoted to our families, but we are also prepared to help our husbands, no matter what happens. It is only because we are deeply religious that we can face this invasion with calmness."

Mrs. Hannikainen, who is a dark, vivacious woman of middle years, doesn't know how long she'll be in America. "We will probably remain some time," she says simply. "It depends on my husband's work."

THIS CLIPPING FROM
NEW YORKER
NEW YORK, N. Y.

FEB 24 1940

SERGE KOUSSEVITZKY appeared for the Boston Symphony's evening concert in Carnegie Hall with neither a soloist nor a homemade arrangement. On this occasion, he devoted a rather long evening to French composers, beginning with the second symphony of Vincent d'Indy and calling it a night with the second suite of excerpts from Ravel's "Daphnis et Chloé," one of Mr. Koussevitzky's greatest interpretations. The d'Indy symphony, which ran nearly an hour (including an intermission for seating late-comers but nothing so inartistic as applause between movements) was solid and scholarly, and won more of an ovation than rarely heard solid and scholarly symphonies generally draw. The credit probably belongs largely to Mr. Koussevitzky and the tone of his orchestra.

The approach of the Metropolitan revival of Debussy's "Pelléas et Mélisande" lent timeliness to three passages from Gabriel Fauré's music for a stage production of the same drama that Debussy later set as an opera. The selections were well written, but nobody seemed to think Debussy's reputation as a "Pelléas" composer was in any danger.

Forthcoming Musical Events

TODAY—The annual pension fund concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be given in Symphony Hall at 3:30 P. M. Dorothy Maynor, Negro soprano, will make her first public appearance in Boston at this concert. She will sing with the orchestra the following arias: O sleep why dost thou leave me? from Handel's "Semele"; Ach ich fuehl's from Mozart's "The Magic Flute"; Elsa's Dream from Wagners' "Lohengrin"; Depuis le jour from Charpentier's "Louise." The orchestra will play Handel's Concerto Grosso in B minor for strings, the Prelude to "Lohengrin" and, for the last half of the program Sibelius' 2d Symphony in D major.

Jan Kiepura, tenor of the Metropolitan Opera, will give a concert for the benefit of Polish relief in Symphony Hall at 8:30 P. M. No program has been received in time for this column.

At the Gardner Museum, Fenway Court, at 2 P. M., Gladys Gleason, pianist, and Frances Brockman, violinist, will share a program.

At the Public Library lecture hall Marion Fisher Robertson, mezzo-soprano, will give a recital at 3:30 P. M.

CSM, Feb 24

The Symphony Concert

The Arts in Boston

A novelty, a modern work renewed, and a repertory item make up the program of the Boston Symphony Orchestra's sixteenth pair of concerts, the first of which was given in Symphony Hall yesterday afternoon. The works listed are a Concerto for five solo instruments and string orchestra by Boris Koutzen; Hindemith's so-called symphony, "Mathis der Maler," and Beethoven's Sixth Symphony.

Mr. Kutzen is a Russian-American who is a member of the NBC Orchestra. His concerto, already analyzed in these columns, proved to be a pleasing work, well put together, superimposing an impressionistic harmonic scheme upon competent contrapuntal writing. The thematic material is agreeable and malleable, and there is an emotional intensity underlying the score. The work is wanting, however, in variety. The mood becomes a little monotonous. A livelier section is needed for contrast.

The Hindemith "symphony" was conducted yesterday by Dr. Koussevitzky for the first time. Its two previous hearings were under the baton of Richard Burgin, assistant conductor. Dr. Koussevitzky threw a new light upon the work, clarifying its structure. He also imbued it with a powerful dramatic quality which it had lacked before, for this hearer. It now turns out that there is a tremendous force in this score, especially in the first and the last movements, which we had not suspected.

This is not the first time we have been made to see the beauties of symphonic scores by listening to Dr. Koussevitzky's reading of them. That ability of his to clarify them and at the same time to imbue them with a profound emotional quality distinguishes him among conductors. In a day of uncertainty, in the arts as well as in politics, we are fortunate in having him to illuminate and to ignite for us the masterpieces of music.

L. A. S.

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER

FEB 24 1940

Negro Singer to Pay Back Favor

Boston, Feb. 24 (AP)—Turn about is fair play, so Dorothy Maynor, the negro soprano "discovered" by Boston Symphony conductor Serge Koussevitzky, will donate her services when the orchestra gives its annual pension fund concert on Sunday.

Miss Maynor, a public school music supervisor who won critical raves after her debut last winter, will sing several arias at the concert in appreciation for the interest the Boston musicians showed in her when she sang in an audition for Dr. Koussevitzky at the Berkshire symphonic festival last summer.

At that ime, she was hailed as "another Kirsten Flagstad." A native of Norfolk, Va., Miss Maynor discovered that unlike other singers who have awakened to find themselves famous, she never got to sleep at all after her debut.

"I was so nervous," she said, "that I couldn't go to bed until I had read the reviews."

THIS CLIPPING FROM
ROANOKE, VA.
WORLD-NEWS

FEB 24 1940

THIS CLIPPING FROM
RUTLAND, VT.
HERALD

FEB 24 1940

SOLOIST WINS RARE OVATION

Dorothy Maynor at Pension Fund Concert

BY WARREN STOREY SMITH

Enthusiasm such as is rarely heard at Symphony Hall marked the Boston debut there yesterday afternoon of Dorothy Maynor, soprano, the vocal find of the season, as soloist at a Boston Symphony pension fund concert. Ever since Dr. Koussevitzky first proclaimed the unusual excellence of Miss Maynor's voice, after a private audition at the Berkshires last August, we of Boston have heard and read frequent references to it. Happily we were not disappointed yesterday.

As disclosed in Handel's "Oh, Sleep, Why Dost Thou Leave Me?" from "Semele," Pamina's aria from "The Magic Flute," Elsa's Dream from "Lohengrin," and "Depuis le jour," from "Louise," Miss Maynor's voice is one of extraordinary purity and beauty and—within certain limits—of expressiveness as well. It cannot be denied that there was a lack of individuality, or rather of individualizing, in Miss Maynor's presentation of the music of Handel, Mozart, Wagner and Charpentier. The real impersonation, the dramatic coloring was carried out in Dr. Koussevitzky's orchestra which, as it seemed, had never before sounded so ravishingly. However, the combination of Miss Maynor, Dr. Koussevitzky and the band was irresistible and the ensuing ovation has already been mentioned.

Of itself, the orchestra was heard in Handel's B minor Concerto Grosso, Opus 6, No. 12, the Prelude to "Lohengrin" and the Second Symphony of Sibelius. Beyond most Wagner the "Lohengrin" Prelude is Dr. Koussevitzky's dish. Yesterday he was less conductor than conjuror, drawing from the orchestra a series of sounds each more radiant and effulgent than the last. A stirring performance of Sibelius' rather overworked Symphony was climax, or anti-climax, according to how each listener heard it.

NEW CONCERTO VERY PLEASING

Symphony Plays Koutzen's Composition

Feb 24. N Y Post

BY WARREN STOREY SMITH

A first announced, the programme of yesterday afternoon's Symphony Concert listed a Concerto, new to Boston, for five solo instruments with string orchestra, by Boris Koutzen; Hindemith's so-called Symphony, "Mathis der Maler," hitherto conducted here only by Richard Burgin; and the Symphony of Taneiev, which Dr. Koussevitzky brought to its first Boston hearing a few seasons ago. Then out came Taneiev's Symphony and into its place went the "Pastoral" of Beethoven.

When the concert was heard the change proved to be a wise one. Unquestionably Beethoven's Symphony contrasted better with what had gone before, and it gave the audience at least one familiar number and one that has stood the test of time, even though some parts of it wear better than others. Whether "Mathis der Maler," speaking of the Symphony, not the opera from which it is taken, is a masterpiece, is not for us of today to say. We stand to close to it. As for Mr. Koutzen's Concerto, though pleasant and soothing, it is plainly of no great import.

A member of the N. B. C. orchestra, Mr. Koutzen came to this country from Russia in 1922 and joined the Philadelphia Symphony as violinist. As one who has had orchestral experience, he handles his instruments understandingly. He has also heard and remembered considerable music by others. At least the combination of solo flute, clarinet, bassoon, horn and 'cello with string orchestra is original. Brought to the stage by Dr. Koussevitzky after the performance, Mr. Koutzen was cordially received by the audience.

A devoted exponent of modern music, Dr. Koussevitzky is still not always its ideal interpreter. Sometimes, to the music's advantage, as with Stravinsky's "Symphony of Psalms," and sometimes to [illegible] "Mathis der Maler," [illegible] duct such music warmly, romantically—or as warmly and romantically as he may—rather than with the cool detachment, aloofness and impersonality that are supposedly its characteristic voice. It is easy to find an affinity between the music of Hindemith and the tryptich of Matthias Gruenewald that inspired it. In yesterday's performance there was more suggestion of the Italian painters who were the German's contemporaries.

The "Pastoral" was another story. All that can be done to reanimate the more tedious portions of this Symphony Dr. Koussevitzky does. He discreetly speeds up the music of the Brook, that like Tennyson's goes on forever, and he makes the sound of the orchestra gladden our ears, as in the last movement, when the music itself offers little of interest. And as played yesterday, the [illegible] seemed more than ever a [illegible] orchestral achievement for [illegible]

202

TO AID PENSION FUND

Feb 25 Post

Miss Dorothy Maynor, young soprano, who has won national acclaim since she was discovered last summer by Serge Koussevitzky. She is to sing today at Symphony Hall for the benefit of the Symphony Orchestra pension fund.

SYMPHONY CONCERT

Koussevitzky Directs Performance Of Hindemith's 'Mathis der Maler'

A stirring performance of Hindemith's symphony, "Mathis der Maler," from his powerful opera of the same name, was the climax of the Boston Symphony Orchestra concert yesterday afternoon in Symphony Hall. This was the first time that Dr. Koussevitzky had directed this Hindemith work here, though it was first performed by the Boston Symphony several years ago under the direction of our versatile concertmaster, Mr. Burgin. The second half of yesterday's program was taken up with Beethoven's "Pastoral" Symphony, and it opened with the first performance in Boston of a Concerto for Five Solo Instruments and String Orchestra by Boris Kouzen.

Mr. Kouzen, though born in Russia, is now an American citizen and a member of the NBC Symphony Orchestra in New York. His works have been played by major orchestral organizations of this country, the concerto heard yesterday having been first performed by the National Orchestral Association of New York in March, 1935.

The solo instruments are flute, clarinet, bassoon, horn and cello. But with the exception of the cello, they do not stand out saliently above the orchestra and when they play the general effect is simply that of an orchestra with limited wind contingent. When they do not play one is reminded again, if that were necessary, of the magnificent quality of the Boston Symphony strings, the clarity and glow of their tone.

As handicraft, Mr. Kouzen's Concerto is an excellent piece of work, smooth and effective. As music this reporter did not find it overly exciting, though in the finale at least a definite mood was established. Perhaps this work would have seemed more significant, had it not made its appearance on the program beside a work of such colossal invention, depth of emotion and technical bravoura as the Hindemith Symphony. At any rate Mr. Kouzen was on hand to acknowledge the applause of the audience.

A Contemporary of Duerer

Little is known of the life of Matthias Gruenewald, one of the greatest of all German painters, who has left us a mere handful of pictures, but he has been a frequent source of inspiration to musicians and writers. He seems to have excited both facets of Hindemith's personality, for Hindemith is the author of the libretto as well as the music of "Mathis der Maler." Hindemith commands, by the way, a pregnant, forceful literary style, and his libretto is of high artistic worth.

As in Gruenewald's works today, so probably in Gruenewald's own life his gigantic Isenheim Altar played a dominent role. In Hindemith's opera, it acquires even a symbolic significance, the Temptation of St. Anthony representing in reality the temptation of Mathis to desert his art for other, illusory fields of activity. The three movements of the Symphony correspond to three of the finest panels of the Isenheim Altar: "Angelic Concert," "Entombment," and "Temptation of St. Anthony." The three symphonic episodes are all extracted from the score of the opera.

The Hindemith of "Mathis der Maler" (1934) is not the musical enfant terrible of yore. He had sowed his artistic wild oats in an earlier period of near-atonalism and sensational radicalism. What remained was a quickened sense of harmonic values, and an intensely emotional basis for his music. Or so it seemed yesterday, for "Mathis" is of exalted feeling both in contemplation and in action. There is, no question of the composer's ability to express clearly and forcefully whatever his mind and emotions prompt, and thus with this symphony one has the feeling of listening to a classic work.

The "Angelic Concert" has much of the austere grace and fantasy that shows in the corresponding panel of the Isenheim Altar. The "Entombment" has a noble mysticism, but the "Temptation of St. Anthony" is music of violent emotion, struggle, and confusion—all leading to the final triumphant of clarity. Among it vivid moments are the boldly sculptured line of the opening bars, the fierce clash of opposing forces, a fugato and the final exultant brass chorale. Hindemith used old church melodies and technical devices we need not discuss here. At least one listener yesterday felt himself in the presence of an authentic masterpiece.

After this adventurous music, Beethoven's "Pastoral" Symphony seemed comfortably familiar. It was played with superb sympathy and understanding by Dr. Koussevitzky and his men.

The next concert to this series which takes place on Friday afternoon, March 1, lists Mahler's Fifth Symphony and Szymanowski's Symphonie Concertante for Piano and Orchestra, with Jan Smeterlin as soloist, E. D.

MUSIC

By ALEXANDER WILLIAMS

The 16th regular concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Koutzen
Concerto for five solo instruments and string orchestra
Hindemith. Symphony, "Mathis der Maler"
Beethoven
Symphony No. 6 in F major Op 68, "Pastorale"

The most interesting feature of this concert was the magnificent interpretation of Hindemith's Symphony. After Mr. Koussevitzky's clear and vital reading of it, there ought not to exist any doubt in the minds of a critical listener of the music's merits and quality. If asked to cast a vote, we should unhesitatingly say that the "Mathis der Maler" symphony is a masterpiece. It may not be your kind of masterpiece, but it would be specious reasoning to try to suggest that the mind that conceived it and the hand that wrote it down were not those of a master of his craft.

The sharpest complaints about Hindemith's music by those who don't like it are usually couched in such phrases as "a sewing machine of dissonant counterpoint," "mechanical skullduggery," "little that strayed from the cerebral and the adroit." "Cerebral" is a favorite club with many critics, and it is based on the fallacy that you can exercise your imagination without thinking.

Certainly this symphony is the work of a highly ingenious and learned brain. But it is decidedly unfair to argue that the music was manufactured without a spark of inspiration. How anyone can listen to the marvelous interplay of themes in the first movement, the starkness and simplicity of the "Entombment" and the contrast of ferocity and tranquility in the finale without being emotionally stirred is beyond us. The matter itself is striking as well as the skill with which it was got down on paper. This is not merely what the Germans call "Augenmusik."

The odd thing about the "Mathis der Maler" symphony is that one does not readily understand how it fits into or comes out of an opera. It is such a complete work of art as a symphony. The question, perhaps, should not concern us too deeply, since, under present operatic conditions in this country, it is highly unlikely that we shall ever see it mounted on the stage. We may be satisfied that we can listen to it as one of the most remarkable modern scores for orchestra.

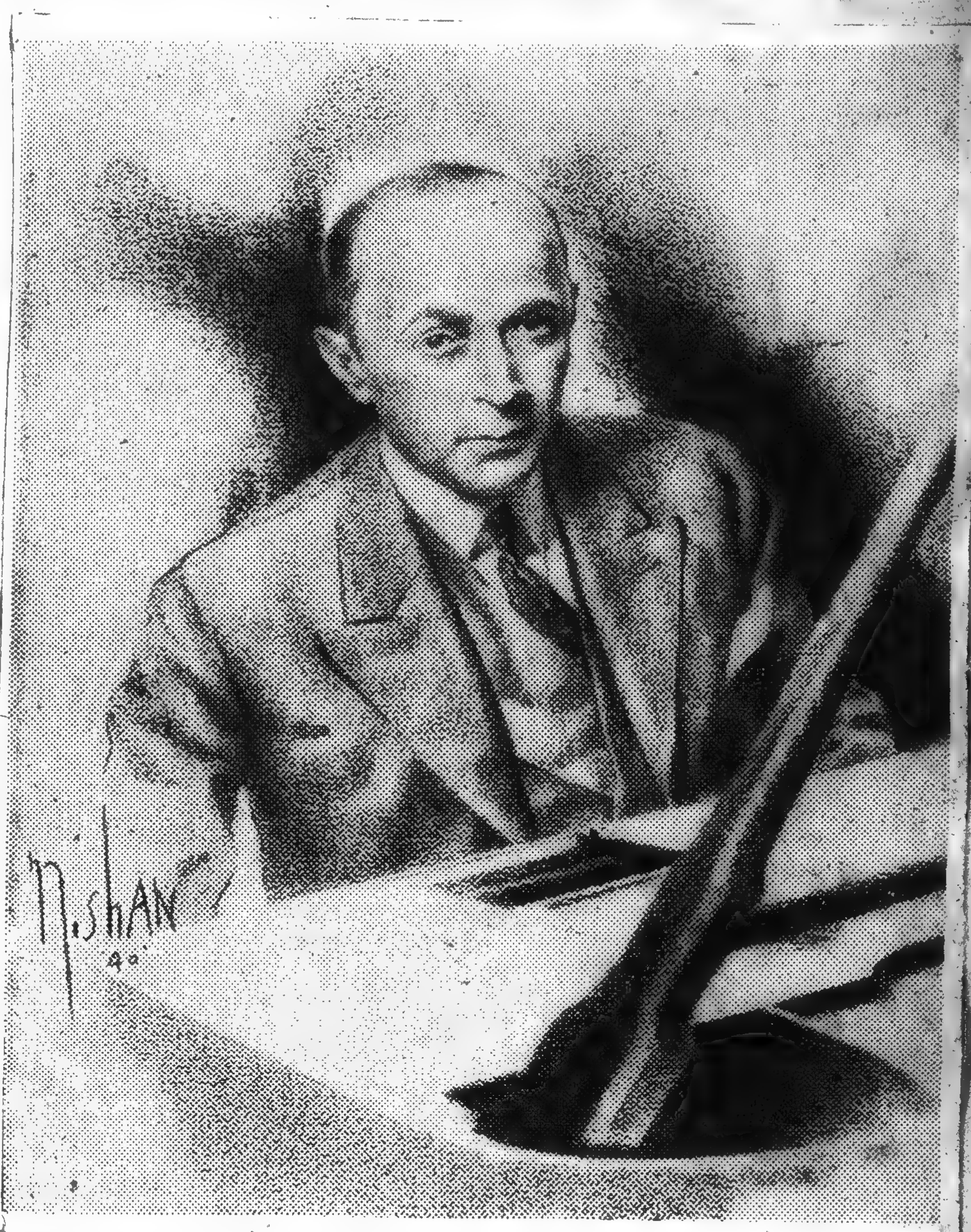
As we have said, the performance was extraordinary. It was not without one or two entrance troubles, but these did not in the least mar the effect of the whole. It was a great triumph for Mr. Koussevitzky's interpretative skill.

Unhappily, by comparison Mr. Boris Koutzen's concerto for five solo instruments and string orchestra seems rather dim. Why he called it a concerto is certainly confusing. It is not modeled on the 18th century concerto grosso nor on the virtuoso's concerto nor on the "symphonie concertante." It really should be called only by its subtitle "Recitativo, Passacaglia and Finale." The cello, to be sure, has some prominence, but the other instruments are just voices in the ensemble, whereas a concerto implies some idea of contrast.

As a straight orchestral piece Mr. Koutzen's music has much to recommend it, particularly in the fine writing for strings. The main difficulty, not to put too fine a point upon it, is that the music is dull. It can be admired, but without the warming thought that one would like to hear it again. Mr. Koutzen came forward to acknowledge the applause.

At first glance it might be conjectured that Beethoven's Pastoral symphony was not an ideal choice to follow the Hindemith, but actually its soothing melodies and unsophisticated charm were just the thing at this point. The performance was smooth as silk, and the audience visibly relaxed in this congenial atmosphere.

The concert will be repeated tonight. Next week Jan Smeterlin will be soloist in Szymanowski's Symphonie concertante for piano and orchestra, and Mr. Koussevitzky will lead Mahler's 5th Symphony.



Jan Smeterlin, famous Polish pianist, who will be the soloist this week at the regular Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra at Symphony Hall. He will play in Szymanowski's "Symphonic Concertante."

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The music of Boris Koutzen, 38, a naturalized Russian now living in New York, was for the first time represented on a program by the Boston Symphony Orchestra yesterday afternoon. Mr. Koutzen's piece is a concerto for five solo instruments—cello, bassoon, horn, clarinet and flute—and strings. It was followed by the "symphony" of three orchestral excerpts from Hindemith's opera "Mathis der Maler" ("Matthias the Painter"), and the "Pastoral" Symphony of Beethoven. Serge Koussevitzky conducted.

So unobtrusive is Mr. Koutzen's Concerto that it invites quick judgment as pleasant but inconsequential. Unlike much modern music, which generally makes a strong impression, favorable or otherwise, the first time you hear it, the Concerto is reticent to the point of being rather baffling. The three sections, recitativo, passacaglia and finale, are not only bound together, but they are all of a piece melodically, rhythmically, in harmony and dynamic emphasis. They run along on an unvaried level of expression until at the end one is aware only of having listened to an agreeable but monotonous tissue of sound.

It is hardly necessary to add that the harmonic style is conservative for these times. The recitativo, to be sure, starts off promisingly with its lyrical cello solo, but that promise is not fulfilled, and the passacaglia, potentially one of the most distinctive forms, is hardly recognizable as such. The composer bowed from the stage after the performance.

Mr. Koussevitzky had never conducted "Mathis der Maler" before (Richard Burgin introduced it here in 1934 and repeated it two seasons later). With the memory of this vigorous, imaginative score and of Mr. Burgin's forthright interpretation in mind, one had looked forward to an interesting comparison of readings.

As usual with Mr. Koussevitzky, one was not disappointed. He treats "Mathis der Maler" in his own way, giving it much contrast of tempo, emphasizing color and as much emotional feeling as can be extracted. Where Mr. Burgin's reading was powerful but plain, Mr. Koussevitzky inclines to sophistication, producing a sense of complexity. There is, of course, a good deal to be said on both sides. Considering the temper of the music, and the inspiration behind the score (Matthias Gruenewald's three 16th century religious paintings in the museum at Colmar, Alsace) one favors Mr. Burgin's treatment.

Apart from two or three loose ends during "Mathis der Maler," the orchestra was, with Hindemith as well as with the "Pastoral" Symphony that followed, a fabulous instrument of magnificent technic and gorgeous tone.

Mr. Koussevitzky's conducting of the Symphony was long since familiar to Bostonians. The performance yesterday was no departure from his personal, dramatizing interpretation, one of many nuances, let well within the scope of the right style for Beethoven.

The program will be repeated tonight at 8:15. Next week Mr. Koussevitzky will present Mahler's Fifth Symphony and, for the first times in Boston, the Symphonie Concertante by Karol Szymanowski with Jan Smeterlin as piano soloist.

C. W. D.

THIS CLIPPING FROM
MILWAUKEE, WIS.
JOURNAL

FEB 25 1940

Boston Men Will Play New Prokoffieff Work

The latest work of the Russian modernist composer, Serge Prokofieff, will be introduced to this country on Mar. 21 and 23 by the Boston symphony under Dr. Serge Koussevitzky.

It is Prokofieff's cello concerto in E minor, Opus 58. The soloist will be Gregor Piatagorsky, who is regarded by Koussevitzky as one of the greatest cellists of the day.

New York heard its first performance of the Prokofieff second violin concerto on Feb. 16, when the Boston symphony made its third visit of the season to Carnegie hall. The soloist was Jascha Heifetz.

The second violin concerto was given its first performance in this country by the Boston symphony and Heifetz two seasons ago.

Prokofieff's "Peter and the Wolf" was first heard in Milwaukee Feb. 19 being played by the Chicago orchestra.

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

FEB 25 1940

Prokofieff Work To Be Introduced

The latest work of the Russian modernist composer, Serge Prokofieff, will be introduced to this country, March 21 and 23, by the Boston Symphony under Dr. Serge Koussevitzky.

It is Prokofieff's 'cello concerto in E minor, Opus 58. The soloist will be Gregor Piatagorsky, who is regarded by Koussevitzky as one of the greatest 'cellists of the day.

203

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, FEBRUARY 26, 1940

Dorothy Maynor With Symphony Orchestra-

Rising Singer Is Heard At Pension Fund Concert

By L. A. Sloper

Dorothy Maynor, the new-found soprano, conquered a large audience in Symphony Hall yesterday afternoon. As soloist at a Pension Fund concert of the Boston Symphony Orchestra, she won in fact an ovation. At the close of her part of the program, she was recalled many times and the handclapping was reinforced with cheers and stamping of feet.

This, her first public appearance in Boston, had been heralded by exceptionally favorable reports Dr. Koussevitzky himself had "discovered" her voice and had enlisted the aid of patrons of music for its development. Under his auspices, in effect, the singer appeared yesterday, and the two artists shared the honors of the occasion.

The program was well arranged to display the range of her abilities. Handel's Concerto Grosso in B minor for string orchestra, which opened the proceedings, prepared the way for the aria, "Oh Sleep, why dost thou leave me?" from the same composer's "Semele," which was followed by the aria, "Ach, ich fühl's," from Mozart's "Magic Flute." Then the Prelude to "Lohengrin" introduced "Elsa's Dream." The air, "Depuis le jour," from Charpentier's "Louise," was the singer's final number. For orchestral finale, the program listed the Second Symphony of Sibelius.

* * *

Miss Maynor, though evidently not completely at ease, gave a performance that undoubtedly encouraged the hopes of her sponsors for her. So far as the audience was concerned, her very lack of assurance won sympathy, probably because it appeared to manifest modesty and humility in face of all this acclaim. She seemed to be saying, with Synge's Playboy, "Is it me?"

As to the voice, Dr. Koussevitzky's ear did not deceive him. It is of exceptional purity, clarity, and sweetness. Intonation was accurate, although high notes were not always hit square in the center. By the testimony of yesterday's performance, it is not a big voice. It does not soar easily above the full orchestra. Judging from the selections, it may be that Miss Maynor's friends expect her eventually to go on the lyric stage. Her voice would hardly fill an opera house, with the volume it achieved yesterday.

It is possible that the singer was holding herself in a little, concentrating upon the technical problems confronting her. There were moments in the aria from "Louise" when her high notes came out with greater volume than before. But in those moments the voice also took on a slight edge. It is possible that with the greater assurance that should come of further study she may achieve not only greater power but a bigger and more rounded tone.

Miss Maynor was at her best in Louise's air. No doubt her warm reception had helped her to greater composure. No doubt, also, the romantic lyricism of Charpentier proved easier for her than the musical exactions of Handel and Mozart or the dramatic requirements of Wagner.

* * *

It seems unlikely that Miss Maynor will become a Wagnerian soprano. As for the classical style, she has not yet penetrated to its musical secrets; that may come. But she has a natural lyric voice of great beauty which is capable now of giving much pleasure. As she grows, she will no doubt attain to a smoother phrasing, a more certain feeling for rhythm, and above all a more profound musical perception. She will perhaps, too, discover in herself and be able to release a greater depth of emotion. As an interpreter, she has much to learn.

The orchestra did some superb playing, especially in the Handel number. Since Dr. Koussevitzky was at the top of his form, the symphony, which I did not hear, presumably made its customary success.

THE CHRISTIAN SCIENCE MONITOR

Sanromá-Burgin-Bedetti Trio

They will play Tuesday evening in Jordan Hall in the final concert of Aaron Richmond's Chamber Music Series. Richard Burgin, Jean Bedetti, and Jesús María Sanromá are shown, in the usual order.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

FEB 25 1940

Paul Hindemith has been engaged as visiting lecturer by Buffalo University, Cornell University and Wells College for their second terms. As already announced, he will head the advanced composition department at the Berkshire Academy during July and August. His new violin concerto will receive its première by the Boston Symphony Orchestra, under ~~Dr.~~ Serge Koussevitzky, with Richard Burgin, the orchestra's concertmaster as soloist.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

FEB 25 1940

SYMPHONY PROGRAMME

The Fifth Symphony of Mahler, in C minor, and the "Symphonie Concertante" of Szymanowski, with Jan Smeterlin as soloist, will comprise the next programme for the Friday afternoon and Saturday evening concerts of the Boston Symphony orchestra to be given in Symphony hall on March 1 and 2. The "Symphonie Concertante" is the only work for Piano and Orchestra which was left by the Polish composer on his death in 1937. Although the composer appeared as soloist in this work in European cities, Mr. Smeterlin, his compatriot and a close friend, also appeared in performances of it in Europe. The piece will have its first Boston hearing at the concerts of next week. Mahler's Fifth Symphony, sometimes called the "giant" symphony, was revived by Serge Koussevitzky and repeated in the season of 1937-38.

Transcript Feb 26th

MUSIC

Pension Fund Concert

Dorothy Maynor, Negro Soprano, Discloses One of the Greatest Voices of the Day

By EDWARD DOWNES

At last Dorothy Maynor has made her Boston debut. As guest artist at the Pension Fund Concert of the Boston Symphony Orchestra yesterday afternoon she loosed such a storm of friendly emotions and such wild enthusiasm as staid Symphony Hall is seldom privileged to hear. There were many factors contributing to the demonstration.

Boston had waited long for her debut. She had begun widely to be talked about after her singing at a picnic of the Boston Symphony at Tanglewood last summer. There followed, some months ago her appearance at a meeting of the Friends of the Boston Symphony, a public debut in New York's Town Hall, at which she was acclaimed as one of the great voices of the day, an appearance as soloist with the New York Philharmonic-Symphony Society. Finally, yesterday afternoon, under the baton of Serge Koussevitzky, who had done so much to launch her career, she made her first public appearance in Boston.

Her disarmingly friendly manner, her patent sincerity, her naive joy in the music and in being able to sing it so affectingly and a modesty of demeanor as great as it is rare, are among the qualities which at once won her audience's heart.

That she is a musician of astonishingly secure instinct as well as high intellectual achievement, was evident in every phrase she sang. Just as important, her singing has a direct emotional appeal and warmth that are given to few. Add to this one of the most sensitively brilliant voices before the public today, and you have a staggering total. No wonder Dr. Koussevitzky, is enthusiastic and proiud of his protege.

Four Classics

She sang four exacting tests of the singer'sa rt, each one of a different school and style. They were "Oh Sleep, why dost thou leave me?" from Handel's "Semele," Pamina's air, "Ach, ich fuehl's" from the "Magic Flute" by Mozart, Elsa's Dream from Wagner's "Lohengrin" and "Depuis le jour" from Charpentier's "Louise."

Of these, "Depuis le jour" provided the most lavish display of those qualities which give Miss Maynor's voice its position among the greatest of the present day. The beginning was sung softly, delicately, with a pianissimo so exquisitely rounded that it had a peculiar brilliant glow. As reminiscences of Louise's "premier jour d'amour" succeeded one another, her voice took on a dreamy, sensuous color, a nostalgic languorousness and finally a naive exultation which at last sank back again into the "souvenir charmant" of the first day of her freedom. It was a masterpiece of psychological delineation as well as great singing. There was just one point where she forced her voice rather badly in an effort to ride the great orchestral outburst at the climax of the air. The rest was pure joy.

Her Standards

In fairness to Miss Maynor, however, it should be said her singing of the other three numbers, fine as it was, did not represent the greatest of which she is capable. In spite of the cordial attitude of the audience, she was palpably nervous. Perhaps the great respect she bears Dr. Kousevitzy's musicianship and the exacting reputation of Boston audiences had something to do with it. At any rate, her voice did not always flow with the sovereign ease of certain performances on her recordings.

Above all, the high tones in fortissimo are a very real danger to Miss Maynor. When she sings them with ease, they are full, strong, with a silvery sheen. When she forces them, as was often the case yesterday, those high tones take on a hard quality too reminiscent of dozens of other voices.

As interpretations the Handel and the Wagner were extraordinary. The beautifully sustained arch of Handel's melodic line and the subtle dramatic suggestiveness of Elsa's Dream, were realized with the mastery of a superlative musician.

One mentions the danger points in Miss Maynor's voice only in the fervent hope that she will allow no amount of public demand, which must already be tremendous, not managerial pressure from any side to dragoon her into extensive concert work, before she has her phenomenal voice completely under control. An unlimited number of concert engagements must already be hers for the taking and the modern tendency is all for quick exploitation of all present talent, at no matter what future cost. To the present possessor of such glorious gifts and to the potential possessor of the unlimited powers that lavish nature and great art combined can mean—to such a fortunate person one or two years more given over chiefly to study, can signify nothing but the soundest investment in all the world.

Sibelius Second Symphony

If we have spoken here chiefly of Dorothy Maynor's voice, it by no means implies any reflection on the powerfully moving performance of Sibelius Second Symphony under Koussevitzky's baton, which made up the second half of the program. Whether it was Finland's present fate, the desperate heroic stand she is making for civilization and for all of us, that so inspired Dr. Koussevitzky, we cannot tell. Obviously the audience as well as the symphony players themselves brought an extra weight of emotion to yesterday's performance. It was the greatest we had been privileged to hear of that symphony: a thing of dark premonitions, the slow movement a wailing lament for tragedies past and cruel deeds to come, an atmosphere of impending storm in the scherzo, and then in the finale, the mighty battle chant as it rises slowly, reluctantly at first from the depths of the orchestra, gathering power and momentum as it comes for the struggle that must end in victory or in total annihilation. In the symphony it ends with the exultant hymn of victory.

Repetition of "Mathis"

A second hearing of Hindemith's Symphony "Mathis der Maler" at the Saturday evening performance of the Boston Symphony, convinced one afresh of the significance, the mastership and of the greatness in this music. Dr. Koussevitzky and his men were in brilliant form. Boris Kouzen's Concerto, which opened the program seemed no more interesting than on Friday, but the performance of the Beethoven "Pastoral" Symphony more than made up for any boredom experienced earlier in the evening.

THE GROWTH OF ORCHESTRAS

A Book That Studies the Economic Problems of America's Symphonic Ensembles, Great and Small

Feb 25 Times

By OLIN DOWNES

A STUDY and factual analysis of the amazing growth of orchestral music in the United States, especially since the turn of the century, have long been needed. The results of such an investigation now appear in a volume, "America's Symphony Orchestras and How They Are Supported," by Margaret Grant and Herman S. Hettinger, published by W. W. Norton & Co. The investigation, made possible by a grant from the Carnegie Corporation of New York, was undertaken particularly as a study of the economic problems of the American orchestras, great and small, whose remarkable evolution, especially since the turn of the century, constitutes perhaps the outstanding musical phenomenon of this period.

* * *

THESE orchestras are unrivaled in quality and in number proportionate to the population of the cities anywhere in the world. Their numbers are increasing so rapidly that the report's estimate of some 250 to 300 symphony orchestras now functioning in places, great and small, in the country is probably over-conservative. The number is almost certainly between 300 and 350. Yet these orchestras do not and cannot, on the basis of earned income, pay their bills. Proof is yet forthcoming that they can ever hope to do so. To investigate this phase of the problem is the avowed purpose of the report, which, however, has a broader significance.

The fact that in 1900 America had six major orchestras and that it now has sixteen, with budgets aggregating $5,000,000 and an annual attendance of 2,750,000, is sufficiently imposing. But this is secondary to other findings—namely, that while at the turn of the century seven major and six secondary orchestras had been founded, twenty-nine orchestras, six major and twenty-three secondary, had been organized by 1920; that the following decade produced fifty-five more orchestras, of which two were of the major rank, and the decade since 1930 "has witnessed the formation of eighty-four orchestras, or nearly as many as were founded during the entire previous century."

The major orchestras are listed as the New York Philharmonic-Symphony (1842), the St. Louis Orchestra (1880), the Boston Symphony Orchestra (1881), the Chicago Symphony Orcnestra (1891), the Cincinnati Symphony Orchestra (1895), the Philadelphia Orchestra (1900), the Minneapolis Symphony Orchestra (1903), San Francisco Symphony Orchestra (1909), Cleveland Orchestra (1918), Detroit Symphony Orchestra (1919), Philharmonic Orchestra of Los Angeles (1919), Pittsburgh Orchestra (1926) — "this having been preceded by an orchestra founded in 1895 and discontinued in 1910, which was one of the important orchestras of its time"—Rochester Civic-Symphony Orchestra (1929), Indianapolis Symphony Orchestra (1930), National Symphony Orchestra, Washington, D. C. (1931), and Kansas City Philharmonic Orchestra (1933). In a separate category is put the NBC Symphony Orchestra, organized by David Sarnoff in 1937, and headed by Arturo Toscanini, an undertaking of the greatest importance for the symphonic audiences of the air.

* * *

NOT less impressive, but rather more so, is the number of symphony orchestras of professional and semi-professional status, 300,000 or more, which exist in all sorts of communities, and the 30,000 amateur orchestras in high schools, colleges and conservatories, as estimated by Dr. Joseph Maddy of the National Music Camp at Interlochen, which devote themselves to the practice of symphonic music. Furthermore, four-fifths of our symphony orchestras, taken as a body, have sprung up since 1919, and half of them since 1929, the year of the great panic and its catastrophic consequences. In that period orchestral subscriptions fell off less in ratio then the amounts spent for groceries and rentals.

* * *

LEADING orchestras of the country, the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Boston Symphony, have operated in recent years with an average deficit of 12 per cent, while many of the secondary orchestras grappled with deficits of 50 per cent and more. Yet the great majority of these orchestras have continued, and their numbers are increasing. They tend to grow in personnel and improve in quality. The results of the government's excursion into music, at first undertaken purely as a relief measure, are very important, though studied by themselves. In the aggregate the WPA orchestras not only set to work hundreds and thousands of musicians but give an enormous opportunity to American composers and general impetus to the whole development in this field. Some of these WPA orchestras, also, as in the present situation in Buffalo, are turning from government subsidized bodies into organizations developed by private enterprise. Then there is the picture of the endless variety of type and the various methods of maintenance adopted by the amateur or semi-professional orchestras which are becoming so striking a feature of the American scene, in small towns and farming communities as well as civic centers. It is an extraordinary democracy of effort, which enriches the experience of citizens in every walk of life.

The radio and the records, as often observed in these columns, have contributed very greatly to these developments. It was feared by the record manufacturers, circa 1920, that the radio would ruin their trade, at least so far as symphonic records were concerned. The same anxiety concerning the influence of radio was felt regarding the future of symphony orchestras. Symphonic audiences, as also, for instance, those of the Metropolitan Opera House, bear unmistakable witness to the manner in which the hearing of music over the air has increased their interest. As for the records, 3,500,000 "classical" recordings were sold last year, and a large proportion of these was symphonic.

The major costs of the symphony orchestras are those of the personnel. The salaries of players and conductors represent two-thirds to three-quarters of the running expenses. If fees to soloists are added, personnel expenses may amount to four-fifths of the major orchestra budgets.

* * *

WHAT of conductors' fees? They average approximately 10 per cent of the personnel cost—approximately $60,000 in the Boston, New York, Philadelphia groups; $30,000 in the groups of the secondary bodies. "But even if savings could be effected by reducing conductors' costs, the question would still remain as to whether such reductions might not also involve loss of public support and diminished ticket sales. The personality and ability of the conductor, for better or worse, carry much more weight with the average American concert-goer than does the quality of the orchestra or the nature of the program. . . .

"For this reason there is no way of measuring the suitability of conductors' salaries in terms of statistics. They are and must be determined by competition in the open market. This question, together with that of the use of guest artists and soloists, is an inseparable part of the larger problem of merchandizing symphony orchestras—adapting symphony concerts to the desires of the actual and potential market and promoting their wider acceptance."

The palm for economical management, "superb" merchandizing, the biggest annual wage but not the highest weekly wage for the players is awarded the Boston Symphony, which employs fewer soloists than any other major orchestra in the land. "But it should be noted that this accomplishment has been largely facilitated by the absence in Boston of the inflexibility imposed by the usual union agreement." And certainly this is a field in which musical unionism, in most of our cities, could afford to cooperate with orchestral managements as it has not consistently done.

* * *

METHODS of management and of propaganda for orchestral music are considered, and the chapters devoted to these subjects will arouse profitable discussion. If they could result in a coordinated and cooperative study of their problems by all of the major orchestral managements and in some scientific study of every allied problem, the report would have gone far toward achieving its purpose.

It points out some of the obvious deficiencies of method which still rule in too many places. It advocates a more democratic policy in the constitution of orchestral boards, a more extended survey than has yet been possible of symphonic audiences, the taking of the opprobrium of caste and "high-browism" out of orchestral music, methods of intelligent popularization of good music in the community, and the enlistment of all classes of citizens in the building up of orchestra publics.

These are directions in which the investigators would have gone much farther than they have if they had had the time and facilities to do so. As a matter of fact, their excellent report, rich and comprehensive as it is, only scratches the surface of a complex and extremely interesting situation. Their investigation should be extended and carried on through years to come.

THIS CLIPPING FROM
SYRACUSE, N. Y.
POST-STANDARD

FEB 29 1940

Boston Symphony Will Play Composition of Prof. Nabokoff

Prof. Nicolas Nabokoff

Word was received yesterday by Dr. Nicholas Gualillo, director of the Syracuse Symphony orchestra, that the Second Symphony of Prof. Nicolas Nabokoff, who will direct the Wells college chorus in its concert Thursday, March 7, with the local symphony, will be given its premier performance early next month by the Boston Symphony orchestra.

Prof. Nabokoff, who has been director of music at Wells college since 1936, is widely known as a composer and his first symphony was likewise given its premier by the Boston symphony.

Prof. Nabokoff is also the composer of the musical score for the Monte Carlo ballet's presentation of "Union Pacific," and others of his compositions have met with success in European cities.

A grandson of Dmitri Nabokoff, author of the legislation abolishing serfdom in Russia, Prof. Nabokoff was born in that country and received his musical education in Russia, Germany and France. He first came to the United States in 1933 to give a series of lectures on the great traditions of music and has remained in this country since that time.

For the March 7 concert of the Syracuse Symphony orchestra, he will direct the Wells college chorus and the orchestra in Debussy's "Blessed Damosel."

The chorus is comprised of 34 voi[illegible]. Soloists are Miss Mary B. Davenport and Miss Helen Clayton.

The March 7 concert will be the final one in the winter series of the Syracuse symphony. The orchestra will be heard during the summer, however, in a series of concerts at Syracuse university, while plans for its next winter season are now being made.

THIS CLIPPING FROM
STERLING, COLO.
ADVOCATE

✓

FEB 29 1940

IN THE STERLING PUBLIC LIBRARY

Philip Hale, one of the foremost musical authorities in the world, left a compilation of forty years he spent as Boston's music critic is "Great Concert Music," to survive him. This book contains 125 chosen works drawn from a wealth of his descriptive program notes of 1000 and upward, editorials and pertinent critical paragraphs from newspaper files on concerts by the Boston Symphonic orchestra. Hale discuss[illegible] the 3-B Composers: Bach, Beethoven, and Brahms; Debussy, Franch, Hayden, Liszt, Rachmaninoff, Rimsky-Korsakov, Sibelius, Stravinsky, Tschaikowsky, Wagner and others. No modification has been made by omissions of Hale's frank and satirical expressions of preferences among the composers, and his ridicule may be observed to be directed at the snobbish element in the public, rather than at the composers. This guide book, of historical value to students of music and to young critics, is an invaluable contribution to musical literature, and not intended for student and expert alone, but for all who love fine music.

204

THE GROWTH OF ORCHESTRAS

A Book That Studies the Economic Problems of America's Symphonic Ensembles, Great and Small

Feb 25 Times

By OLIN DOWNES

A STUDY and factual analysis of the amazing growth of orchestral music in the United States, especially since the turn of the century, have long been needed. The results of such an investigation now appear in a volume, "America's Symphony Orchestras and How They Are Supported," by Margaret Grant and Herman S. Hettinger, published by W. W. Norton & Co. The investigation, made possible by a grant from the Carnegie Corporation of New York, was undertaken particularly as a study of the economic problems of the American orchestras, great and small, whose remarkable evolution, especially since the turn of the century, constitutes perhaps the outstanding musical phenomenon of this period.

* * *

THESE orchestras are unrivaled in quality and in number proportionate to the population of the cities anywhere in the world. Their numbers are increasing so rapidly that the report's estimate of some 250 to 300 symphony orchestras now functioning in places, great and small, in the country is probably over-conservative. The number is almost certainly between 300 and 350. Yet these orchestras do not and cannot, on the basis of earned income, pay their bills. Proof is yet forthcoming that they can ever hope to do so. To investigate this phase of the problem is the avowed purpose of the report, which, however, has a broader significance.

The fact that in 1900 America had six major orchestras and that it now has sixteen, with budgets aggregating $5,000,000 and an annual attendance of 2,750,000, is sufficiently imposing. But this is secondary to other findings—namely, that while at the turn of the century seven major and six secondary orchestras had been founded, twenty-nine orchestras, six major and twenty-three secondary, had been organized by 1920; that the following decade produced fifty-five more orchestras, of which two were of the major rank, and the decade since 1930 "has witnessed the formation of eighty-four orchestras, or nearly as many as were founded during the entire previous century."

The major orchestras are listed as the New York Philharmonic-Symphony (1842), the St. Louis Orchestra (1880), the Boston Symphony Orchestra (1881), the Chicago Symphony Orchestra (1891), the Cincinnati Symphony Orchestra (1895), the Philadelphia Orchestra (1900), the Minneapolis Symphony Orchestra (1903), San Francisco Symphony Orchestra (1909), Cleveland Orchestra (1918), Detroit Symphony Orchestra (1919), Philharmonic Orchestra of Los Angeles (1919), Pittsburgh Orchestra (1926) — "this having been preceded by an orchestra founded in 1895 and discontinued in 1910, which was one of the important orchestras of its time"—Rochester Civic-Symphony Orchestra (1929), Indianapolis Symphony Orchestra (1930), National Symphony Orchestra, Washington, D. C. (1931), and Kansas City Philharmonic Orchestra (1933). In a separate category is put the NBC Symphony Orchestra, organized by David Sarnoff in 1937, and headed by Arturo Toscanini, an undertaking of the greatest importance for the symphonic audiences of the air.

* * *

NOT less impressive, but rather more so, is the number of symphony orchestras of professional and semi-professional status, 300,000 or more, which exist in all sorts of communities, and the 30,000 amateur orchestras in high schools, colleges and conservatories, as estimated by Dr. Joseph Maddy of the National Music Camp at Interlochen, which devote themselves to the practice of symphonic music. Furthermore, four-fifths of our symphony orchestras, taken as a body, have sprung up since 1919, and half of them since 1929, the year of the great panic and its catastrophic consequences. In that period orchestral subscriptions fell off less in ratio then the amounts spent for groceries and rentals.

* * *

LEADING orchestras of the country, the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Boston Symphony, have operated in recent years with an average deficit of 12 per cent, while many of the secondary orchestras grappled with deficits of 50 per cent and more. Yet the great majority of these orchestras have continued, and their numbers are increasing. They tend to grow in personnel and improve in quality. The results of the government's excursion into music, at first undertaken purely as a relief measure, are very important, though studied by themselves. In the aggregate the WPA orchestras not only set to work hundreds and thousands of musicians but give an enormous opportunity to American composers and general impetus to the whole development in this field. Some of these WPA orchestras, also, as in the present situation in Buffalo, are turning from government subsidized bodies into organizations developed by private enterprise. Then there is the picture of the endless variety of type and the various methods of maintenance adopted by the amateur or semi-professional orchestras which are becoming so striking a feature of the American scene, in small towns and farming communities as well as civic centers. It is an extraordinary democracy of effort, which enriches the experience of citizens in every walk of life.

The radio and the records, as often observed in these columns, have contributed very greatly to these developments. It was feared by the record manufacturers, circa 1920, that the radio would ruin their trade, at least so far as symphonic records were concerned. The same anxiety concerning the influence of radio was felt regarding the future of symphony orchestras. Symphonic audiences, as also, for instance, those of the Metropolitan Opera House, bear unmistakable witness to the manner in which the hearing of music over the air has increased their interest. As for the records, 3,500,000 "classical" recordings were sold last year, and a large proportion of these was symphonic.

The major costs of the symphony orchestras are those of the personnel. The salaries of players and conductors represent two-thirds to three-quarters of the running expenses. If fees to soloists are added, personnel expenses may amount to four-fifths of the major orchestra budgets.

* * *

WHAT of conductors' fees? They average approximately 10 per cent of the personnel cost—approximately $60,000 in the Boston, New York, Philadelphia groups; $30,000 in the groups of the secondary bodies. "But even if savings could be effected by reducing conductors' costs, the question would still remain as to whether such reductions might not also involve loss of public support and diminished ticket sales. The personality and ability of the conductor, for better or worse, carry much more weight with the average American concert-goer than does the quality of the orchestra or the nature of the program. . . .

"For this reason there is no way of measuring the suitability of conductors' salaries in terms of statistics. They are and must be determined by competition in the open market. This question, together with that of the use of guest artists and soloists, is an inseparable part of the larger problem of merchandizing symphony orchestras—adapting symphony concerts to the desires of the actual and potential market and promoting their wider acceptance."

The palm for economical management, "superb" merchandizing, the biggest annual wage but not the highest weekly wage for the players is awarded the Boston Symphony, which employs fewer soloists than any other major orchestra in the land. "But it should be noted that this accomplishment has been largely facilitated by the absence in Boston of the inflexibility imposed by the usual union agreement." And certainly this is a field in which musical unionism, in most of our cities, could afford to cooperate with orchestral managements as it has not consistently done.

* * *

METHODS of management and of propaganda for orchestral music are considered, and the chapters devoted to these subjects will arouse profitable discussion. If they could result in a coordinated and cooperative study of their problems by all of the major orchestral managements and in some scientific study of every allied problem, the report would have gone far toward achieving its purpose.

It points out some of the obvious deficiencies of method which still rule in too many places. It advocates a more democratic policy in the constitution of orchestral boards, a more extended survey than has yet been possible of symphonic audiences, the taking of the opprobrium of caste and "highbrowism" out of orchestral music, methods of intelligent popularization of good music in the community, and the enlistment of all classes of citizens in the building up of orchestra publics.

These are directions in which the investigators would have gone much farther than they have if they had had the time and facilities to do so. As a matter of fact, their excellent report, rich and comprehensive as it is, only scratches the surface of a complex and extremely interesting situation. Their investigation should be extended and carried on through years to come.

THIS CLIPPING FROM
STERLING, COLO.
ADVOCATE

FEB 29 1940

✓

IN THE STERLING PUBLIC LIBRARY

Philip Hale, one of the foremost musical authorities in the world, left a compilation of forty years he spent as Boston's music critic in "Great Concert Music," to survive him. This book contains 125 chosen works drawn from a wealth of his descriptive program notes of 1000 and upward, editorials and pertinent critical paragraphs from newspaper files on concerts by the Boston Symphonic orchestra. Hale discuss [illegible] the 3-B-Composers: Bach, Beethoven, and Brahms; Debussy, Franch, Hayden, Liszt, Rachmaninoff, Rimsky-Korsakov, Sibelius, Stravinsky, Tschaikowsky, Wagner and others. No modification has been made by omissions of Hale's frank and satirical expressions of preferences among the composers, and his ridicule may be observed to be directed at the snobbish element in the public, rather than at the composers. This guide book, of historical value to students of music and to young critics, is an invaluable contribution to musical literature, and not intended for student and expert alone, but for all who love fine music.

THIS CLIPPING FROM
SYRACUSE, N. Y.
POST-STANDARD

FEB 29 1940

Boston Symphony Will Play Composition of Prof. Nabokoff

Prof. Nicolas Nabokoff

Word was received yesterday by Dr. Nicholas Gualillo, director of the Syracuse Symphony orchestra, that the Second Symphony of Prof. Nicolas Nabokoff, who will direct the Wells college chorus in its concert Thursday, March 7, with the local symphony, will be given its premier performance early next month by the Boston Symphony orchestra.

Prof. Nabokoff, who has been director of music at Wells college since 1936, is widely known as a composer and his first symphony was likewise given its premier by the Boston symphony.

Prof. Nabokoff is also the composer of the musical score for the Monte Carlo ballet's presentation of "Union Pacific," and others of his compositions have met with success in European cities.

A grandson of Dmitri Nabokoff, author of the legislation abolishing serfdom in Russia, Prof. Nabokoff was born in that country and received his musical education in Russia, Germany and France. He first came to the United States in 1933 to give a series of lectures on the great traditions of music and has remained in this country since that time.

For the March 7 concert of the Syracuse Symphony orchestra, he will direct the Wells college chorus and the orchestra in Debussy's "Blessed Damosel."

The chorus is comprised of 34 voi [illegible] Soloists are Miss Mary B. Davenport and Miss Helen Clayton.

The March 7 concert will be the final one in the winter series of the Syracuse symphony. The orchestra will be heard during the summer, however, in a series of concerts at Syracuse university, while plans for its next winter season are now being made.

205

THIS CLIPPING FROM
LIFE
CHICAGO, ILL.
FEB 26 1940

KOUSSEVITZKY, EX-BULL FIDDLER, CONDUCTS BEST U. S. ORCHESTRA

A few years ago, the big three of U. S. orchestra conductors were Toscanini, Stokowski and Koussevitzky. Today Toscanini conducts comparatively few concerts with his NBC radio orchestra. Stokowski does part-time work with the Philadelphia Orchestra. This leaves Sergei Alexandrovitch Koussevitzky, conductor of the Boston Symphony, as No. 1 full-time conductor in the U. S. The orchestra he leads is considered by most musicians to be the finest in the world. Respected by composers for sponsoring new work, Koussevitzky was honored this month by the Beethoven Association in New York for his services to American music.

To the 110 men in his orchestra, Koussevitzky is a tyrant who can be appeased only by fine playing. To the adoring dowagers of Boston, he is an amiable and courtly *grand seigneur* who never has time for a social life. Childless, he lives in a solid suburban house in Brookline, outside Boston. He likes good clothes, good food and champagne. He gets $35,000 or $40,000 a year. To Boston he is well worth it.

When Koussevitzky came to Boston, the city was in the musical dumps. Its once-great orchestra had fallen on evil days. Quickly dominating the orchestra—no easy job for a new leader—he soon made it sing like a choir of symphonic angels. Permanent conductor since 1924, Koussevitzky now takes the orchestra to the Berkshires every August for one of America's most important summer music festivals.

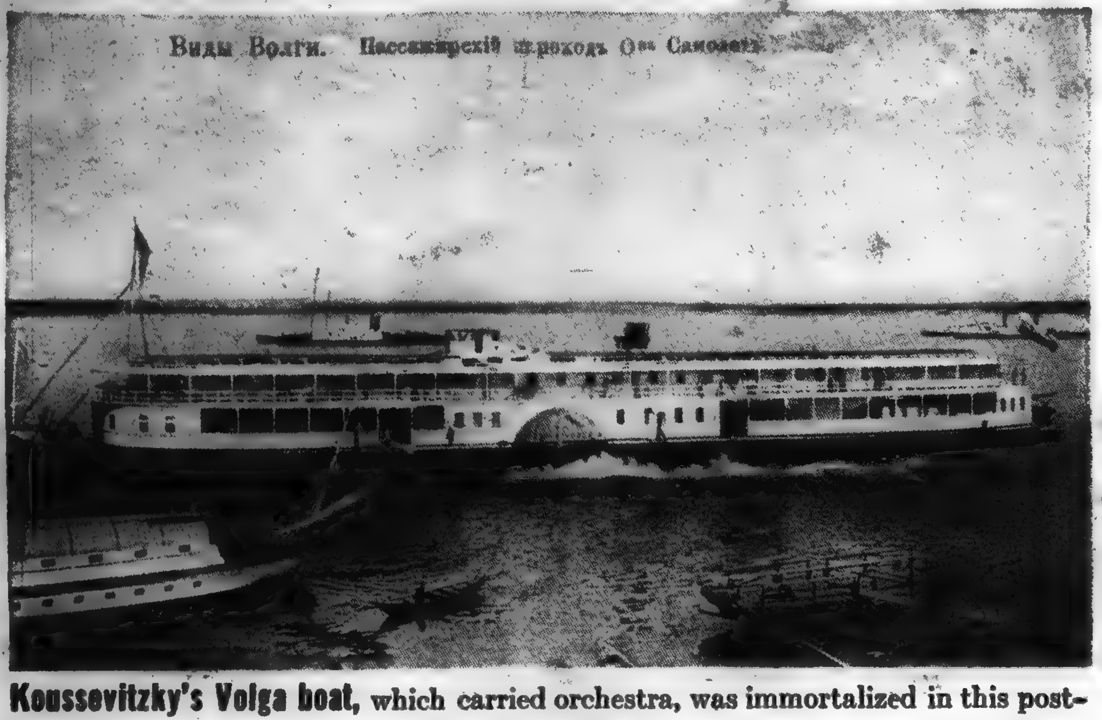
Sergei Koussevitzky was born in a Russian village in 1874. Son of a poor violin teacher, he went to Moscow for a musical scholarship. The only ones open were for trombone, horn and double bass. He chose the double bass and within a few years was the best bull-fiddle virtuoso in Europe. He became a conductor after his marriage, stayed in Russia until 1920 when, out of all sympathy with the Bolsheviks, he departed forever from his native land, leaving most of his and his wife's money behind.

TURNING, HE BECKONS QUIETLY FOR THE CELLOS TO PLAY UP

CONTINUED ON NEXT PAGE

9X

Koussevitzky (continued)



Koussevitzky's Volga boat, which carried orchestra, was immortalized in this postcard. Russian means: "Scenes of the Volga: Passenger Steamer of Samolet Line."

VOLGA BOAT TOUR BROUGHT HIM FAME

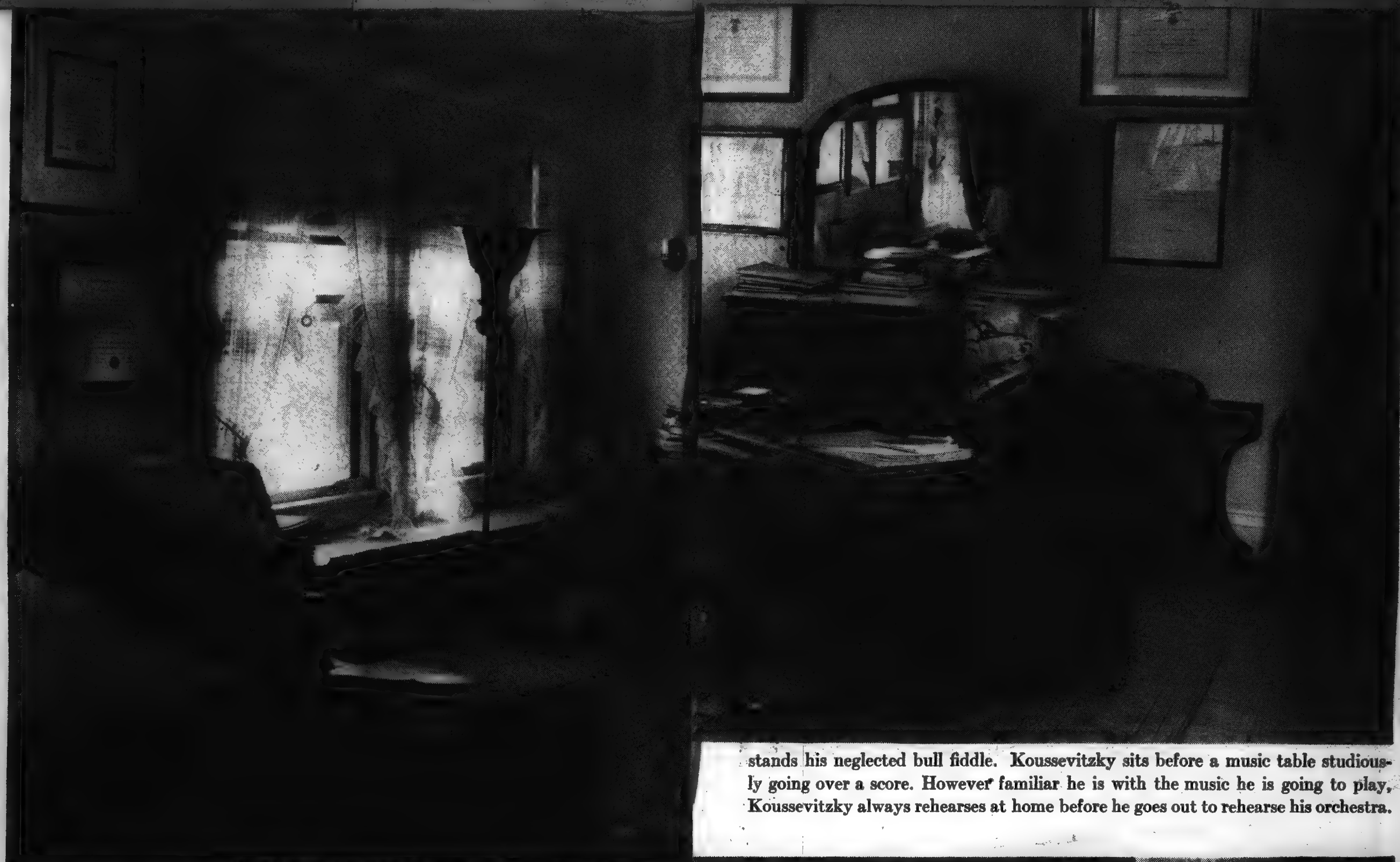
Koussevitzky first saw his wife when he was playing a double-bass solo in a concert and she, Natalya Konstantinovna, was in the audience. The young bull fiddler fell in love then and there. But it was two years before he met Natalya and two more years before he married her. She was the daughter of a rich man and wealthy in her own right.

Sergei Koussevitzky's great desire was to give up the double bass and become an orchestra conductor. In 1910, after he had been abroad studying and conducting orchestras, Natalya helped finance a symphony for Sergei. It gave concerts in Moscow and St. Petersburg. Then, in the spring, the Koussevitzkys hired a Volga River sidewheel steamboat. They put the 85-piece orchestra on board and sailed up and down the Volga from Tver to Astrakhan, playing at towns along the way. The concerts, repeated in 1912 and 1914, were a huge success. They brought fine music to Russia's hinterland and greater fame to Koussevitzky.

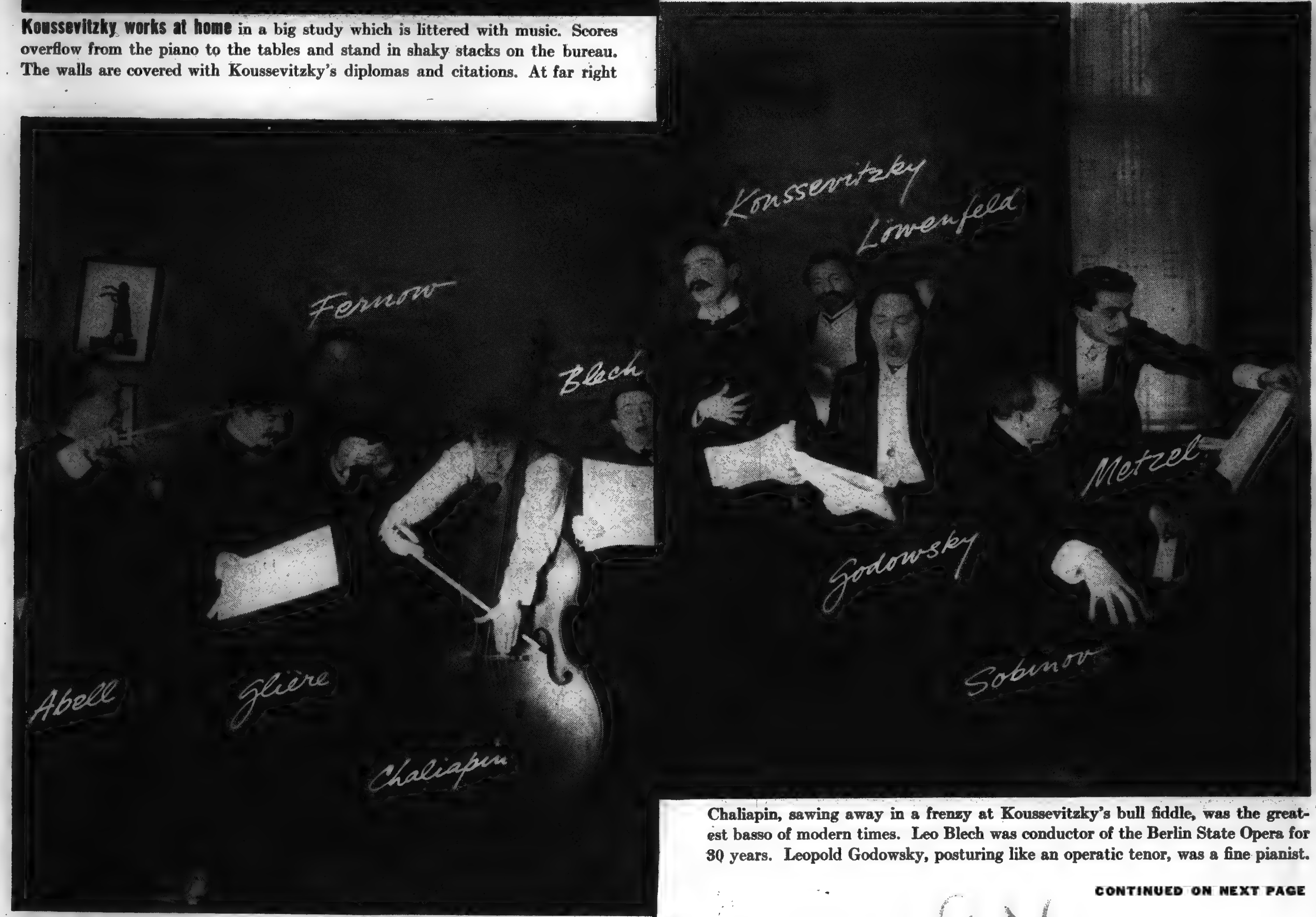
Aboard the Volga steamboat in cap and Bohemian tie, stands Koussevitzky with Arthur Abell (*left*) and Edouard Risler, who was the touring orchestra's piano soloist.

The conductor's wife also went along with a party of friends. Here Mrs. Koussevitzky sits on the boat deck at the end of the table, presiding over the samovar.

9X



Koussevitzky works at home in a big study which is littered with music. Scores overflow from the piano to the tables and stand in shaky stacks on the bureau. The walls are covered with Koussevitzky's diplomas and citations. At far right stands his neglected bull fiddle. Koussevitzky sits before a music table studiously going over a score. However familiar he is with the music he is going to play, Koussevitzky always rehearses at home before he goes out to rehearse his orchestra.



A group of famous musicians gathered at Koussevitzky's house in Berlin in 1907 and gave a mock concert. This is Koussevitzky's own picture of the event. Reinhold Glière, Russian composer, is best known for his ballet, *Red Poppy*. Feodor Chaliapin, sawing away in a frenzy at Koussevitzky's bull fiddle, was the greatest basso of modern times. Leo Blech was conductor of the Berlin State Opera for 30 years. Leopold Godowsky, posturing like an operatic tenor, was a fine pianist.

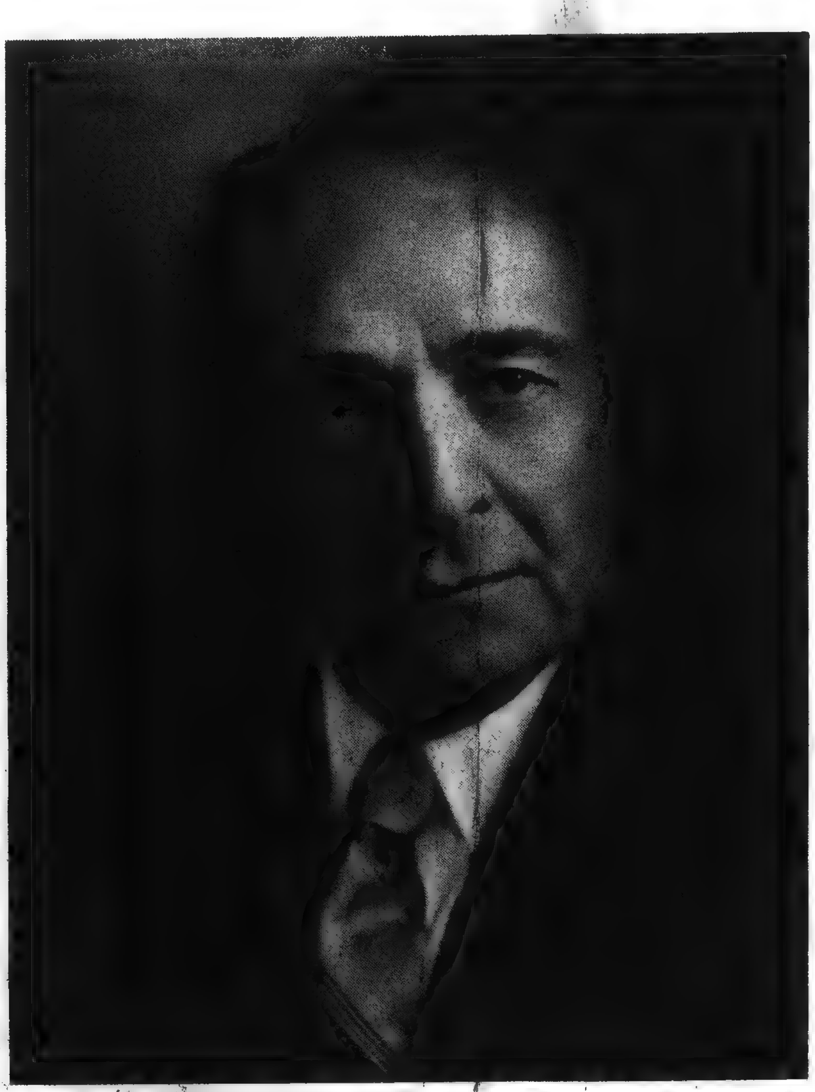
CONTINUED ON NEXT PAGE

9X

9X

PRESS CLIPPING BUREAU
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

PHILA. FORUM
MAGAZINE
PHILA., PA
FEB. 1940



Copyright Bachrach Studios

THE BOSTON SYMPHONY

FROM Oscar Levant's devastating criticism of the leading symphony conductors in his newly published *A Smattering of Ignorance,* only Serge Koussevitzky emerges comparatively unscathed. "Aside from his musical personality," says the irrepressible Oscar, "Koussevitzky is altogether more a legend to the outside world than an actuality. Though his is the only non-union orchestra in the country it is in effect a closed shop as far as the emanation of gossip is concerned. He is unparalleled in the performance of Russian music. . . . He is also an enthusiast for Mahler and K. P. E. Bach, which, for a conductor of Russian background, is almost as astonishing as his mastery of the double bass.

"Few reports leak out of the Kremlin-like secrecy which surrounds the preparation of his programs, but his players have an internal pride in their status as members of the orchestra—unquestionably the finest in the world.

"Over a similar period no conductor in America has produced so many valid new works, both domestic and foreign, and the value mounts steadily."

Of all of these new works none have been more valid than Prokofieff's "Peter and the Wolf," which Dr. Koussevitzky will give its first Philadelphia performance Wednesday evening February 14 when the Boston Symphony will be heard in its annual concert.

For fifteen years Dr. Koussevitzky has been at the helm in Boston and has increasingly proved Deems Taylor a discerning prophet, for of Koussevitzky's first concert in New York in November, 1924, Mr. Taylor wrote in the old *World:* "The Boston Symphony Orchestra is in the hands of a musician of profound insight and extraordinary technical command, one who may cause it to equal, perhaps surpass, its former legendary glories."

One of the last reviews written by the late W. J. Henderson, dean of the critics, confirmed what Mr. Taylor had foretold many years before, "One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed."

FEBRUARY EVENTS

PLEASE BE CAREFUL TO CONSULT THIS CALENDAR AND KEEP IT BEFORE YOU. NO OTHER NOTICE OF EVENTS THAN IS CONTAINED ON THIS PAGE WILL BE SENT TO MEMBERS, EXCEPT IN CASES OF ESPECIALLY ARRANGED TIMELY EVENTS. ALL EVENTS ARE IN THE ACADEMY OF MUSIC AT 8.30, UNLESS STATED OTHERWISE.

PLEASE READ THE MAGAZINE CAREFULLY EACH MONTH

Wednesday evening, February 7—"Conquering the Grand Canyon," illustrated with still and color motion pictures, **AMOS BURG**, explorer of dangerous rivers. *Only Philadelphia appearance.* Guest tickets One Dollar each.

* * *

Wednesday evening, February 14—**THE BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY conducting.** *Annual Philadelphia concert.* Guest tickets Two Dollars and a Half each.

* * *

Monday evening, February 19 and *Tuesday evening, February 20,* at 8.30, Locust Street Theatre — Lillian Hellman's "The Little Foxes," with **TALLULAH BANKHEAD** and a superb supporting cast. Special reserved seat checks for one of the performances, which must be presented for admission to the theatre, will be mailed to the members in the week of February 12. *The regular Forum membership ticket does not admit.* A limited number of guest tickets at regular theatre prices will be on sale at the Theatre Box-Office only on and after Monday, February 12.

* * *

Guest tickets for these events may be secured by members, upon presentation of the membership ticket only, from George T. Haly, Weymann's, 1613 Chestnut Street, a fortnight in advance of the date or at any time during the month in which the event is scheduled, and at the Academy of Music Box-Office the night of the event.

SEATS WILL BE HELD ONLY UNTIL 8.25. THE DOORS WILL CLOSE PROMPTLY AT 8.30 AND LATE COMERS WILL NOT BE ADMITTED.

THOSE HOLDING AMPHITHEATRE AND FAMILY CIRCLE SEATS WILL ENTER THE ACADEMY OF MUSIC FROM THE LOCUST STREET ENTRANCES, ALL OTHERS FROM BROAD STREET.

Ladies are requested to remove their hats so as not to obstruct the view of those behind them.

* * *

Thursday evening, February 29—"The New Books and Plays," **WILLIAM LYON PHELPS.** *Second of three and only talks in Philadelphia.* Guest tickets One Dollar each.

* * *

Monday evening, March 4—**ROBERT and GABY CASADESUS,** distinguished French pianists. *Only appearance of the season.* Guest tickets One Dollar and a Half each.

* * *

Thursday evening, March 7—**THE NINETEENTH PRESENTATION OF THE PHILADELPHIA AWARD.** Guest tickets One Dollar and a Half each.

* * *

Monday evening, March 11—Johann Strauss' "Die Fledermaus" (in English), **THE PHILADELPHIA OPERA COMPANY.** Guest tickets One Dollar and a Half each.

* * *

Wednesday evening, March 13—**ARGENTINITA AND HER SPANISH ENSEMBLE.** *Only Philadelphia appearance.* Guest tickets One Dollar and a Half each.

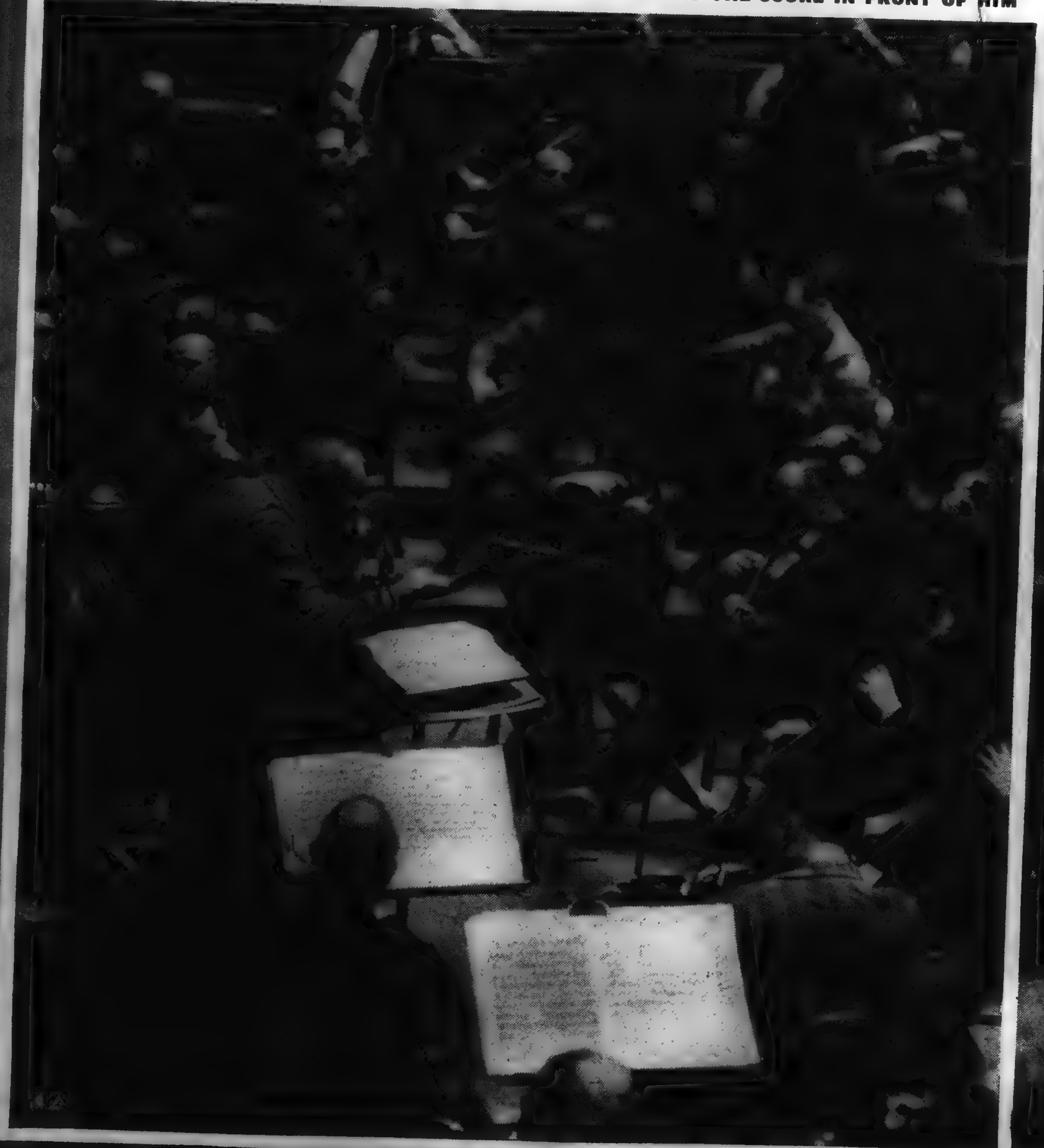
* * *

Wednesday evening, March 20—"The New Books and Plays," **WILLIAM LYON PHELPS.** *Last of three and only talks in Philadelphia.* Guest tickets One Dollar each.

* * *

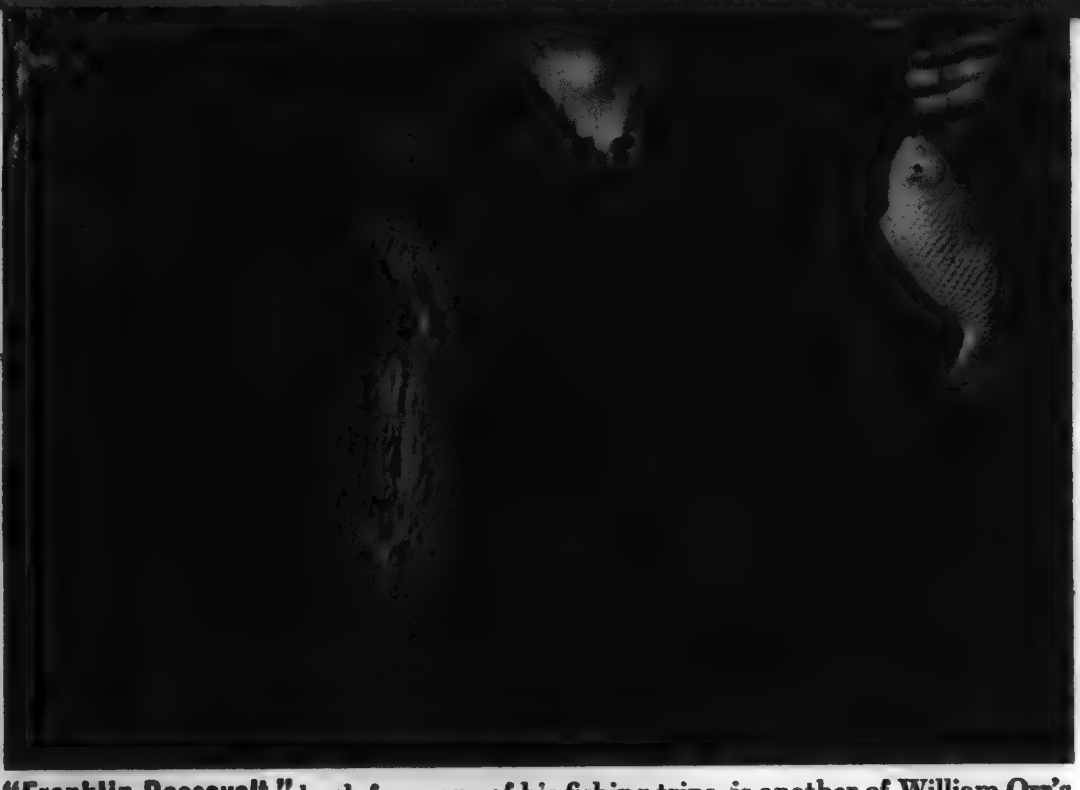
Koussevitzky's bull fiddle stands neglected in the conductor's study. With tears in his eyes he explains that he is so busy that he has scarcely touched the instrument for five years.

Koussevitzky's wife, whom he once serenaded with his bull fiddle, pats him fondly on the head. His first great patron, she has always been his greatest and most worshiping admirer.



SEATED ON PODIUM AT REHEARSAL, KOUSSEVITZKY PEERS AT THE SCORE IN FRONT OF HIM

"YOU MUST ZING," HE EXCLAIMS. "YOU MUST BLAY THE NUTS" (MEANING "THE NOTES")



"Franklin Roosevelt," back from one of his fishing trips, is another of William Orr's imitations. Says the President here, "I'm an angler, I've worked all the angles."

Bernice Parks dances a hot Guatemala rumba which brings down the house, as she sings a cordial invitation to the audience to meet her "down in Chichicastenango."

Try this idea...

In between the others...
SMOKE A KOOL

1. It gives your throat a welcome change.
2. The mild menthol is definitely refreshing.
3. You'll enjoy all your smoking more.

P. S. KOOLS are so much easier on your throat, lots of folks smoke 'em all the time.

TUNE IN — Paul Sullivan Reviews the News—CBS —every night except Sat.

UNION MADE

VALUABLE COUPON ON EACH PACK . . . FOUR EXTRA IN CARTONS
Good in the United States for dozens of luxury premiums like these

Playing Cards—Initial or fancy back. Best Quality. 60 coupons. 2 decks—100

FREE. Write for illustrated new edition B & W premium booklet, No. 17. Address the Brown & Williamson Tobacco Corporation, Box 599, Louisville, Kentucky.

Tilt-Top Table. Solid walnut. Marquetry inlay. 18" x 12½". 21¼" high. 375 coupons.

B & W COUPONS ALSO PACKED IN RALEIGH & VICEROY CIGARETTES & BIG BEN SMOKING TOBACCO

11

8X

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 25 1940

207

Sibelius Music Brings Tears in New York

BY JOHN TEBBEL

HONEST sentiment is so much a stranger to New York that it made headlines last week. While the young Finnish conductor, Tauno Hannikainen, led the Boston Symphony Orchestra, his wife sat in a Carnegie Hall box and wept—partly because the music of Sibelius reminded her of home, mostly because the remembrance of home brought with it the thought of her son in the Finnish Army. No word has come from him since he left for the front.

A few critics noted her tears with some amazement. All the writing men present, we thought, missed the boat in their reviews because they spoke only of the music and not of the large ocean of sentiment upon which the last half of the concert floated. It was one of the few occasions in Carnegie Hall, or anywhere else, that we have seen honest emotion expressed by listeners.

Every Seat Sold

There was plenty of the other kind, the arty variety. Every seat had been sold and standing room was occupied to the limit of the fire laws. We stood, too, in the distinguished company of Roy Harris, the American composer, and several lesser lights in the musical world. Jammed in with us was a covey of those intellectual snobs who infest New York. They had come, as one woman drawled, "to hear that clever new thing of Prokofieff's," which translated means his second concerto.

Jascha Heifetz played the new work in his customary masterful manner. Between movements, the intellectuals were hard at work with their tongues. They divided into two camps: the gushers, who breathed "I love that thing" and "It's an experience, really, isn't it, I mean"; and the superior souls who looked down their noses, smiled amusedly, and remarked: "It's rather entertaining but scarcely reason enough to come all the way down here."

At intermission, in the art gallery, we heard them again until the mannered, parrot-like babble drove us to the sanctity of the gentlemen's lounge.

When the concert resumed, we looked around and discovered that, true to form, the intellectuals had vanished. This was because the Sibelius first symphony occupied the second half of the program and Sibelius is no longer new music. They had come to hear something new by Prokofieff, not to hear music at all. Prokofieff would furnish enough material for a week's sterile chatter at cocktail parties. Sibelius had been pumped dry long ago.

Introduced by Koussevitzky

Dr. Koussevitzky introduced Mr Hannikainen. He began: "I am sure we all want to express our sympathy for the Finns." Applause, mingled with stray hisses. The hissers were noisily shushed. For nearly all the listeners, it was a musical and not a political occasion. One doubts if most of them were vitally concerned about the Finns, but at the same time they were going to hear Sibelius conducted by a Finn. They expected and wanted to be thrilled by it without interference from partisan ideologists.

Hannikainen strode on the stage, a big blond man who looked much younger than his 40-odd years. He began the performance and everyone was hypnotized almost from the first bar.

He is not graceful. His angular method of conducting would make Stokowski, for instance, shudder. But we have never seen so much concentrated emotion poured into an orchestra from the podium. Hannikainen leaned over at the orchestra and swept it along with his hands, he shook his fist at it, his body weaved with the rhythms, he explored every note in the score and made the most of each one.

Naturally, his emotion communicated itself instantly to the audience. The strange, wild beauty of the music itself induces sadness and to this was added the obvious sentiment engendered by the headlines in the newspapers outside and the convincing, almost overpowering, sentiment of the conductor.

Others Also Wept

Mrs. Hannikainen was not the the only one who wept. Women wiped their eyes frequently. A man next to us who had chewed gum unemotionally through Heifetz, choked up and swallowed it. In the air was that curious, electric tension of an audience united into one person by a common emotion. It was another demonstration of the way in which music can use nationalism, the essence of war, to ride triumphantly over it. If stupid people had not been able to ban Beethoven and Brahms in the first World War, we believe a good many listeners might have forgotten about the conflict—at least until it became a personal matter.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
FEB 23 1940

Unbiased Writer's Eloquent Tribute to Famous Orchestra

EXALTING one's own community or any of its assets generally brings incredulous smiles from residents of other places, but when fulsome praise comes from afar, it is given respectful attention. A case in point is the Boston Symphony orchestra, which has drawn the plaudits of discriminating reviewers in New York as well as in the numerous other large cities where it has played..

Those who know something of the history of the Boston orchestra from its founding by the late Major Henry L. Higginson back in 1881, are aware of the long line of eminent conductors that have directed its course. Among them were George Henschel, Wilhelm Gericke, Arthur Nikish, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteau and the present leader, Serge Koussevitzky. Critical opinion will differ on the relative merits of the various conductors, some maintaining that Gericke was supreme, others that Muck ranked highest and many more will insist that Kousevitzky has brouhgt the orchestra to a state of perfection hitherto unattained. But the consensus of opinion, not only in Boston, but elsewhere, is that the Boston Symphony has held its place firmly in the musical world during the 59 years of its existence. A slight internal brawl did interfere with its personnel some 20 years ago, but this was quickly remedied. Today the orchestra takes rank with the finest in the world, as attested to by one of the most observing and learned music reviewers this country has produced—the late Lawrence Gilman.

Following one of the orchestra's concerts in Carnegie hall in New York, Mr. Gilman wrote in the Herald-Tribune: "The audience that gathered in Carnegie hall for the first Boston Symphony concert of the season was a sight to cheerd the most despondent music-lover—if any such were in the neighborhood. The occasion wore an unmistakable air of festival. No palms or wreaths or smilax or potted plants adorned the stage or auditorium. They were not required. The audience itself provided the adornment and the festal note. It was a remarkable audience—so large that one had the odd impression that there were at least two persons occupying every seat. A sense of well-bred eagerness hummed through the hall—for this audience was nothing if not well-bred. It was an audience that diffused intelligence and well-being and responsiveness and gentle manners. It was both excited and restrained. It was electrically vibrant. It was determined to be musically pleased, and certain that it would be. It greeted Mr. Kousevitzky, when he appeared upon the stage, with an explosive outburst of applause; and one expected to see it rise to its feet, in emulation of the orchestra's action—undoubtedly it wanted to, but felt a bit shy. The words Success, Prestige, Achievement were not inscribed upon banners or in electric lights above the platform. They did not need to be, for one could read their meaning in every facet of the spectacle. The orchestra has climed, slowly, steadily, indomitably. Today, 20 years after the disaster that it suffered, it has come through, magnificently and completely. It is now one of the two of three excelling orchestras of the world, a superb instrument of beauty and eloquence; and the organization that directs it is a model of dignity, efficiency, and artistic self-respect. If all this is not a triumph of will and spirit and integrity over adversity and mischance, a triumph that cannot be too loudly cheered, one does not know what else to call it. Mr. Koussevitzky is a deft and canny program-builder, with a lively sense of public psychology. He had devised for his first evening concert in Carnegie hall a perfectly constructed list of pieces, fit for the occasion, the place, the mood, the time. First the 'Tombeau de Couperin' of Ravel, with its exquisite artificiality and grace, its delicate touch of harmonic asperity, its craft and guile and charm. Then the great Fifth Symphony of Sibelius, with its nobly heroic passion and inspiration. And, as closing piece, another Fifth Symphony, which, as Sir James Barrie's Policeman would certainly have recognized, is infalliable. The whole program, in fact, was infalliable. Its hearers followed it with absorbed intentness, and rewarded each performance with that peculiar kind of fervor that one notes at a Boston Symphony concert."

Mr. Gilman, who died last September at the age of 61, was program annotator of the New York Philharmonic-Symphony orchestra for many years, but this did not blind him to the virtues of organizations from other climes. His tribute to the Boston orchestra is eloquent testimony of a rare objective viewpoint.

—A. L. M.

THIS CLIPPING FROM
NEW REPUBLIC
NEW YORK, N. Y.

FEB 26 1940

Miniature Suite, by John Christopher Smith; *The Power of Music*, by William Boyce. Arthur Fiedler's Sinfonietta (Victor, two 10-inch records; $2.50 with album). Now that Harl MacDonald admits that he—not Smith, who used to copy music for Handel—wrote all but four bars of this suite, it is time to say that in spite of the hoax the music does sound eighteenth-century, and that it is brisk and competent. The Sinfonietta, unless it has been reorganized recently, is made up of first and second-chair men from the Boston Symphony. Although weighted a little too heavily in favor of the winds, its performance is clean-cut and lively. There is considerable to recommend this little set—the quiet passages for muted strings in the slow movement of the Suite, the sure, clean playing of the oboe, an unusually beautiful flute tone (it must be Laurent), and the brisk little fugue of the Boyce overture which was, in fact, written by Boyce. The surface of these records is a little rough. Otherwise the recording itself is good.

Symphony No. 9 in D Minor (Unfinished), by Anton Bruckner. Siegmund von Hausegger and the Munich Philharmonic Orchestra (Victor, 14 sides; $14). After having been misrepresented to the world for decades in an unfortunate transcription by one of the composer's disciples, Bruckner's last symphony now appears for the first time on records in its original form. Even with the last movement unwritten, the work is very long. Ideas unroll slowly with lengthy themes, piling up like clouds over a wide plain. Once arrived, they are reluctant to go. Long sustained chords give a horizontal effect at times, and the mood of the whole is autumnal. There are dull stretches (particularly in the Adagio movement), and there are pieces of Beethoven and Wagner sticking out here and there. But in general it is a scholarly work, finely recorded and superbly performed.

Either the Munich acoustics or the recording equipment used were unusually good, for in places the sound of the strings comes close to what you would hear in a hall. The brass is broad and powerful, as brass should be. Prolonged, smooth tympani rolls on the basic note build a solid foundation for Bruckner's plays on the chord of D minor, and deserve special mention. Reputedly in the very good graces of its prominent (you know who) neighbor up in Berchtesgaden, the Munich orchestra faces certain hurdles in the American market. Its performance of this work, nevertheless, is first-class.

Symphony Number Two in D, by Beethoven. Serge Koussevitsky and the Boston Symphony Orchestra (Victor, 7 sides; $7). By speeding up the standard tempos, Koussevitsky has been able to cut the usual eighth side, and to lop $1 from the price of this set. The orchestra plays with a drive and brilliance which are striking at times, but which add nothing to the substance of the work, and are only obtained at the expense of the warmth and charm which are usually associated with this symphony. Structural weaknesses, mercifully slurred over by most conductors, are brought forth with a hard glitter. This performance does not measure up to the Boston Symphony's usual high standard, or to the recording of the same work made for Columbia by Weingartner and the London Symphony (8 sides; $6) last year.

THIS CLIPPING FROM
EAST LIVERPOOL, O.
REVIEW

MAR 1 - 1940

The World Of Music

NEW YORK—The latest work of the Russian modernist composer, Serge Prokofieff, will be introduced to this country on March 21 and 23 by the Boston Symphony under Dr. Serge Koussevitzky.

It is Prokofieff's 'cello concerto in E minor, Opus 58. The soloist will be Gregor Piatagorsky, who is regarded by Koussevitzky as one of the greatest 'cellists of the day.

New York will hear its first performance of the Prokofieff second violin concerto on Feb. 16, when the Boston Symphony will make its third visit of the season to Carnegie hall. The soloist will be Jascha Heifetz.

The second violin concerto was given its first performance in this country by the Boston Symphony and Heifetz two seasons ago.

(United Press Correspondence)

MUSIC

Herald March 2

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 17th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jan Smeterlin, pianist, was the soloist. The program was as follows:

Symphony No. 5 in C sharp minor..Mahler
Symphonie Concertante for piano and orchestra, Op. 60..........Szymanowski

Yesterday's was a remarkably contrasted program: the brilliance and conciseness of the Szymanowski Concerto after the massiveness of Mahler. For us the former was incomparably the more interesting work, and for that reason preference shall be given it here.

It is, first of all, a most admirably contrived work. The balance between the piano and the orchestra is beautifully juggled, as it were. In any ordinary concerto the solo instrument is naturally favored; but in this type of composition, the "symphonie concertante," the problem is rather different. Here the piano, with the exception of a short cadenza in the first movement, is an integral part of the orchestra. It does not stand apart in sharply contrasted isolation.

Secondly, the melodic writing is exceedingly graceful, for example the entrance of the piano in the first movement. Thirdly, the contrast of movements is most effective. The spareness of the andante falls perfectly before the vigorous and exciting, dance-like finale. We recall Szymanowski's 2d Violin Concerto, played here five years ago, with great pleasure. To that favorable impression may now be added this splendid Symphonie Concertante.

Mr. Smeterlin was obviously just the soloist for the work. His knowledge of the score at first hand from the composer, his beautifully clean technique and clear touch, combined with Mr. Koussevitzky's skill in blending the orchestra with the piano, made the perfromance a memorable event.

Further performances of the Mahler 5th Symphony serve but to make clearer its virtues and vices. The first part of two movements is much the best. Here Mahler is at his most impressive. We must also confess to having come round to the adagietto. But that virtue is largely dependent on the performance. If you have an orchestra of strings as fine as the Boston Symphony and if you have a conductor like Mr. Koussevitzky who is willing to play it as slowly as possible and with corresponding warmth of tone, all is well. If not, not.

On the other side, the finale is for us still mainly sententious and the scherzo a prime example of Mahler's inability to criticize his own work. The scherzo is very much like Strauss; but Strauss knew how to get away with the commonplace and make shameless and effective use of it. The spectacle of Mahler trying to be vulgar is like that of a clergyman telling a broad story so as to be thought a good fellow.

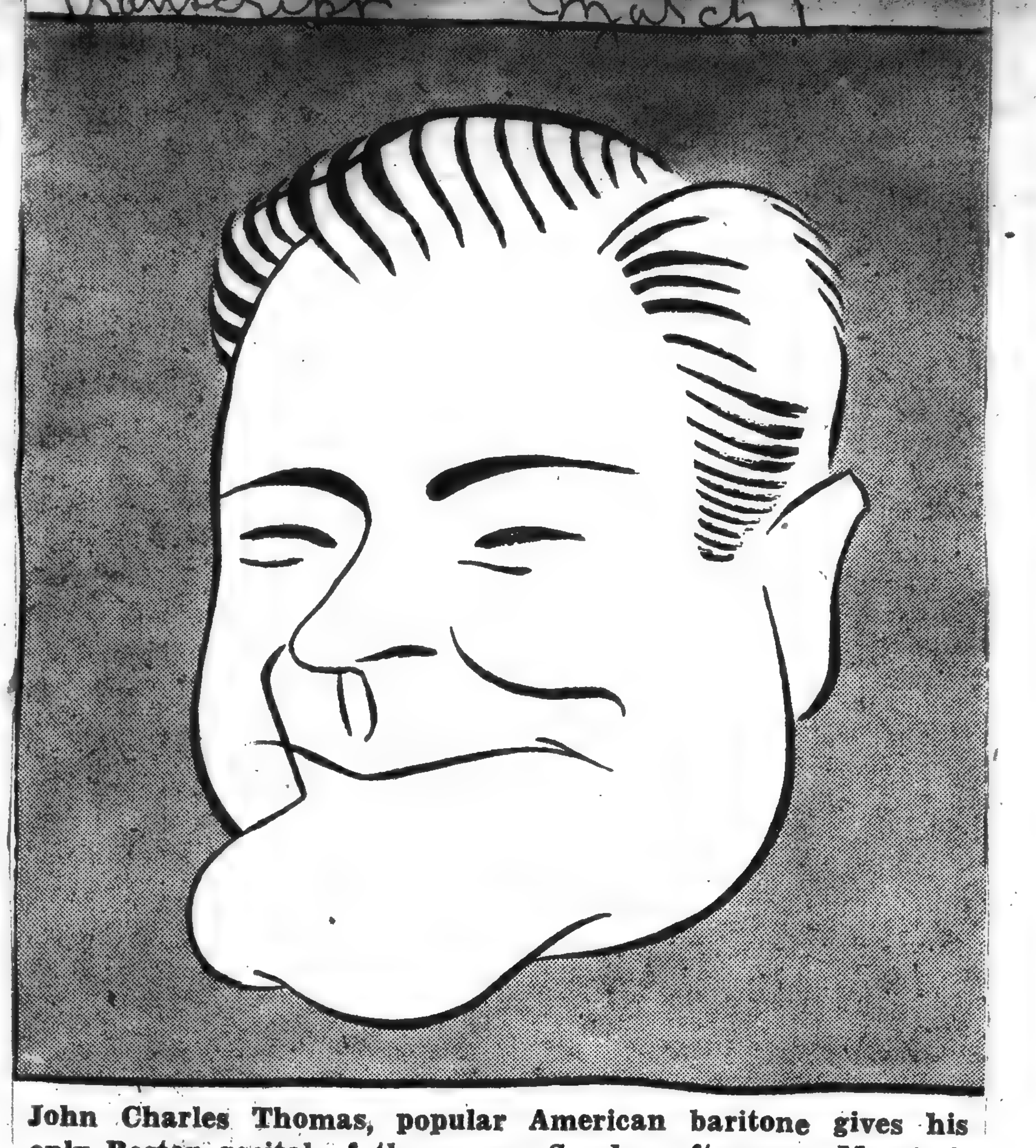
We once made the statement, apropos of this same 5th Symphony, that Mahler was an inartistic composer. He both was and was not. He tried so hard that it hurts to observe the huge expenditure of intellect. And he so often failed. He did so, to be sure, in a big way; and that is some compensation. But we also rejoice the more when he succeeded, as in the first part of this Symphony.

Yesterday's performance, as we have indicated in the case of the adagietto, was a superb realization of the Symphony. Mr. Koussevitzky's skill in setting forth this long work is little short of marvelous. And then to turn his hand to the utterly different Szymanowski is further cause for wonder and acclaim.

The concert will be repeated tonight. Next week the soloist will be Gregor Piatigorsky, 'cellist, in Prokofieff's new Concerto in E minor Op. 58 and Strauss' "Don Quixote." The opening number will be Prokofieff's Classical Symphony.

Singing in Symphony Hall

Transcript March 1



John Charles Thomas, popular American baritone gives his only Boston recital of the season Sunday afternoon, March 3.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

MAR 3 - 1940

Article on Music From Portugal

THE HISTORY and outlook of music in America, from the Metropolitan opera to such symphonic groups as Dr. Serge Koussevitsky's Symphony orchestra, the Worcester Music Festival and other manifestations of music throughout the country are the subject of a well-written and substantiated article in "Arte Musical" of Lisbon, Portugal, by Mrs. Claudio Carneyro (Katherine Hickel) formerly of this city. In the Christmas number Mrs. Carneyro, American wife of the brilliant young Portuguese composer and pianist, enumerates for her adopted countrymen the musical inclinations, and outstanding musical institutions of music centers of the United States, going into detail about the Festival which she attended for so long, as child and young girl. When I finish with the magazine, well-printed, most artistically bound, of some 24 pages, in cream covers with hunter's green letters, it is to go to Mr. Hamilton B. Wood of the Music Festival Association for the files of the organization or his own personal reference. The Longy School of Music in Cambridge with its Worcester born principal, Miss Minna Holl, is also described. She speaks of the Negro spirituals as a particularly North American type of music, in brief, in the limited space of a five-page article she contrives to cover much ground of the classical culture of music in America.

THIS CLIPPING FROM
NORWICH, CONN.
BULLETIN

MAR 1 - 1940

ARTHUR ABELL PICTURED WITH SERGE KOUSSEVITZKY

Arthur Abell, a graduate from Norwich Free Academy, class of 1889, appears in several photos with Serge Koussevitzky, conductor of the Boston Symphony orchestra, in a recent issue of a well known pictorial magazine. The pictures were taken in Russia and Germany more than 30 years ago.

Mr. Abell has been a close personal friend of Koussevitzky for 42 years and it was acting upon his advice that the former manager of the Boston Symphony orchestra, Mr. Brennan, went to Paris to engage Koussevitzky 16 years ago.

Globe

MUSIC

March 2

SYMPHONY HALL

Boston Symphony Orchestra

If the Fifth Symphony of Gustav Mahler has a few more such cordial receptions as it enjoyed at the Boston Symphony concert yesterday afternoon it will cease to be "debatable" music. As this reviewer observed the last time it was heard here, just about two years ago, "little by little the music of Mahler makes its way." Even those who are less than whole-souled Mahlerians could hardly begrudge the popular success yesterday of both score and interpretation.

The 70-minute-long Symphony was followed by the first Boston performance of the Symphonie Concertante for piano and orchestra by the late Polish composer, Karol Szymanowski. Jan Smeterlin was the soloist. Serge Koussevitzky conducted.

An odd fact about listening to Mahler is that the more you hear the less you are preoccupied by what first seems to be the "banality" of his melodies, the square-cut rhythms and the thundering sonorities he obtained from a very large orchestra. As you become acquainted with Mahler, dominating impressions are first wonder at the complex mind which produced so involved, so technically difficult a music, then admiration and affection for the noble cast of his romantic imagination. And after a while even the exhausting concentration demanded is less and less a matter of effort.

Mahler was perhaps the last creative artist whose spirit was shaped by the visionary ideals of the 19th Century (a period, incidentally, that has taken many an undeserved hard word): his music can be grasped only through understanding of those ideals. If you seek merely for technical skill, impersonal correctness, mastery of form, for sophistication or cleverness in Mahler, bewilderment and disappointment are your inevitable reward.

Only when one has some idea of the emotional side of Mahler is it possible to recognize his sense of grotesquerie w· not clumsy humor, that his long-drawn slow movements, his lush melodies and intricate harmonies were not a manifestation of pompousness. All these were simply the natural way of expression for a son of the 19th Century whose heart was as full of warmth as his mind dwelt upon beauty. Mahler had, of course, his weaknesses, most conspicuously the length at which he wrote.

Yesterday's performance was a marvel of romantic fervor. Perhaps Mr. Koussevitzky dragged the adagietto; what did that matter in the total effect? The orchestra served both Mahler and Koussevitzky well count the performance an event of the season. When, by the way, are we to hear again "The Song of the Earth," Mahler's greatest masterpiece?

Szymanowski's work had the misfortune to come after the Symphony, when all but a very few compositions would be anti-climax. In spite of Mr. Smeterlin's brilliant execution of the solo part, the Symphonie Concertante must be acknowledged a disappointment.

If only Szymanowski, who actually was a gifted though not first-rank composer, had been able to sustain his music at the level of its most interesting pages, there would have been a different story. It begins nicely, a seductive sort of tune in the piano implying a good deal of rhythmic and harmonic fun to come. The joke is spoiled when the ghosts of Ravel and Stravinsky caper about in orchestra and piano, and presently the whole thing is over, leaving a sense of animated monotony without much point.

C. W. D.

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE

MAR 1 - 1940

"Koussevitzky, [illegible] Conducts Best U. S. Orchestra". Thus runs a headline in "Life" Feb. 26 issue. The following is from the story under the above quoted caption: "To the 110 men in his orchestra, Koussevitzky is a tyrant who can be appeased only by fine playing. To the adoring dowagers of Boston, he is an amiable and courtly grand seigneur who never has time for a social life. He likes good clothes, good food and champagne. He gets $35,000 or $40,000 a year. To Boston he is well worth it."

PLAY MAHLER'S 5TH SYMPHONY

Orchestra Gives Bohemian Full Justice

Post — March 2

BY WARREN STOREY SMITH

Not yet have any repercussions of the international situation reached the Symphony Concerts. Neither Trojans nor Tyrians are discriminated against. This week Mahler and Szymanowski, a Bohemian and a Pole, divide the programme, and next week it will be Prokofieff and Straus, a Russian and a German. Let us hope that this happy state of affairs remains unaltered.

Jewish by blood and Czech by birth, Mahler was nevertheless so closely allied to the German school of his day that it is hard to think of him in any other terms. Certainly the Fifth Symphony, by which he was represented yesterday, partakes of the grandiloquence that characterized both "Ein Heldemleben" and the "Symphonia Domestica" of Strauss, between which it stood in point of composition. Through the Eighth Symphony this tendency toward bigness was to progress, until in that so-called "Symphony of a Thousand," expansion of means could hardly go farther. Yet it was Mahler himself who, in "The Song of the Earth" and the Ninth Symphony, started the reaction against what Henry T. Finck used to deride as Jumboism in music.

A true child of its time, then, is this "Giant" Symphony, which starts in the gloom of C-sharp minor and ends in the brightness of D major, a key that with Mahler was always synonomous with exuberance of spirit. Now that music has gone as far from this largeness of utterance as it conceivably could, witness Stravinsky's "Card Game," as the reductio ad absurdum of the contrary tendency; audiences might either be repelled or attracted by it. Judging from the reception accorded yesterday's performance, as well as the two others under Dr. Koussevitzky's direction, it is decidedly a case of attraction.

And after the almost naked forthrightness of Mahler's music, the late Karol Szymanowski's "Symphonie Concertante" for piano and orchestra, which was played here for the first time with Jan Smeterlin as soloist, seemed somehow singularly muddled and uncertain. And as Mahler swamped even Wagner when Dr. Koussevitzky revived this symphony in October, 1937, so did he come close to obliterating poor Szymanowski. Perhaps it would have been kinder to play the two pieces in reverse order, or even to play the symphony itself. Neither Mahler's nor Bruckner's symphonies seems to tolerate companionship.

It is hard to be definite about such matters, but yesterday's performance of this symphony did not seem to be as cunningly adjusted on the tonal side as the two which Dr. Koussevitzky gave us in 1937, though the lovely Adagietto for strings and harp was beautifully set forth. Mahler scores sonorously and at times shrilly and Dr. Koussevitzky was not inclined to let us forget it. In spite of this, or perhaps because of it, the glorious Finale was literally and otherwise quite overpowering. With Szymanowski's only partly successful composition, soloist and orchestra strove valiantly, but, as suggested, the cards were stacked against them.

THIS CLIPPING FROM
IOWA CITY, IA.
DAILY IOWAN

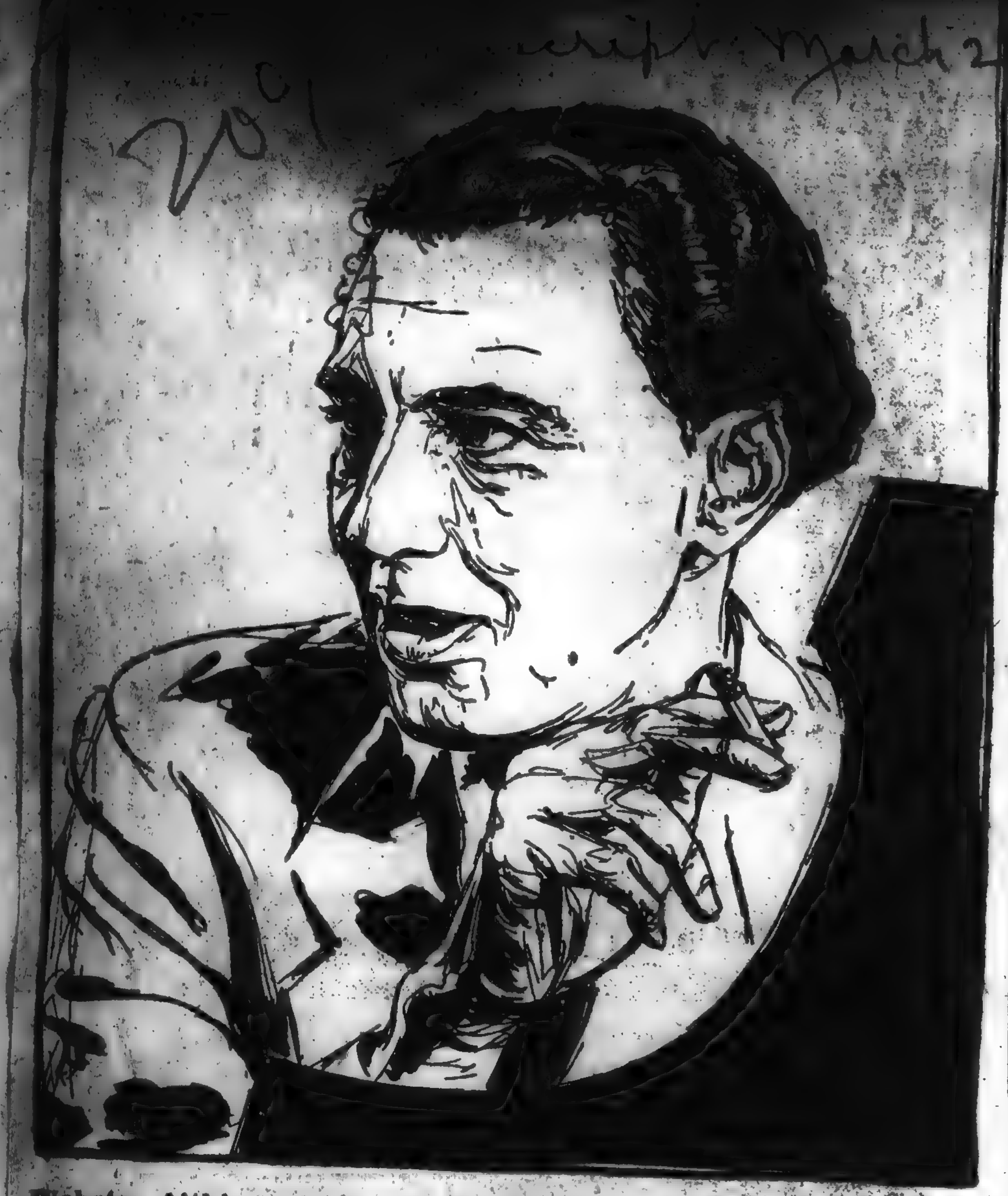
MAR 2 - 1940

To Play Sibelius Symphony in Union Music Room Today

The Boston symphony orchestra, under the direction of [illegible] Koussevitzky, will play "Symphony No. 2 in D Major" by Sibelius in a recorded program in the music room of Iowa Union this afternoon from 1 to 2 o'clock.

Movements of the symphony to be played are Allegretto, Andante, Vivacissimo, and Allegro moderato.

20 Transcript March 2



Webster Aitkin, soloist in Mozart's B major Piano Concerto with Boston Symphony Monday evening and Tuesday afternoon.

Polish Music

Smeterlin Soloist with Symphony In New Szymanowski Composition

By EDWARD DOWNES

The first performance in Boston of Karol Szymanowski's "Symphonie Concertante for Piano and Orchestra" was given by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. Serge Koussevitzky conducted and the Polish pianist, Jan Smeterlin, took the solo part. The first of the program was taken up with Gustav Mahler's gigantic Fifth Symphony. Smeterlin has done much to propagate the music of his countryman Szymanowski and yesterday he proved himself a sensitive and sympathetic propagandist. There was extraordinary verve and vitality in his playing which gave the incisive rhythms of the score an exhilarating snap and resiliency. In loud passages his tone, when it was audible over the orchestral din, was crisp and brilliant. In the quieter episodes such as the Andante, he had a pellucid, pearling touch which combined beautifully with the solo violin and wind instruments.

This is the ouly work for piano and orchestra which Szymanowski has left us and it was no accident that he named it a "Symphonie Concertante" instead of "Piano Concerto." For though it contains passages of extreme difficulty for the piano, and even has considerable stretches where only the piano is heard, yet the whole is dominated by the orchestra, not by the solo insstrument.

Its instrumentation is brilliant and noisy, and the rhythms are exciting. Whether very much else beside excitement is engendered by this Szymanowski opus is a question that will be answerd by time. At least one listener yesterday was left completely cold.

Dr. Koussevitzky enjoys a justly founded repute as one of the most brilliant program-builders before the public, but his flair seemed to have deserted him yesterday. Surely Mahler's appallingly long Fifth Symphony could have been followed by something of more definitely contrasting character than the Szymanowski. Or the other way around, the Szymanowski could have had a more ingratiating introduction than the Mahler.

In spite of the moments of high lyric inspiration, flashes of dramatic genius, the Fifth Symphony is wearying. Its orchestration is bold and subtle, the themes are frequently distinguished and the emotion sincere, but the work as a whole is amorphous. In a composition of such length—it lasted 70 minutes yesterday—the most carefully contrived form is needed to present the matter intelligibly and enjoyably.

Koussevitzky has an unusual flair for Mahler's music, but the response of the orchestra was uneven. The brasses did not cover themselves with glory. Their slips and inaccuracies of pitch were all too frequent.

It is only fair to add that the Mahler Symphony (or its interpretation) was heartily applauded.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
MAR 4 - 1940

NEW MUSIC

Polish music had its place in the sun on Friday in Boston when Koussevitsky conducted the Boston Symphony Orchestra in a ~~first~~ performance of Szymanowski's Symphonie Concertante for piano and orchestra, Op. 60. The eminent Polish pianist Jan Smeterlin was the soloist. His admirable musicianship, combined with his obvious zeal in interpreting the music of his friend and countryman, gave as authentic a reading to this complex score as one could imagine.

As for the orchestra and its leader, there seems to be no limit to the difficulties they can surmount. The listener can only marvel at the skill that takes them over erratic rhythms and incomprehensible chords. We clapped with exuberance at this Szymanowski performance but truth compels the admission that it was mainly because everyone reached the double bar at once and the thing came out even.

Szymanowski treats the piano as a part of the orchestra, and only at intervals is it allowed to sing a lyric bit. The opening bars are delightfully misleading but before one gets settled for enjoyment, the composition quickly becomes queer. Szymanowski sometimes writes in the manner of the harsh modern German school without the motion which they introduce by their wanderings in a keyless maze. At times his rhythms are those of Ravel's insistent tympani and his chords those of Debussy's impressionism without the fragile grace of the Frenchman. In the andante molot sostenuto a truly inspired bit was written for flute and harp with a cloudy accompaniment on the piano and now and again a delicate reed tone from nowhere in particular. Otherwise, we found this Symphonie Concertante too thick and heavy, with far too much percussion. It suffered by contrast with its companion piece on the program, the Symphony No. 5 in C-sharp minor by Mahler which was played beautifully.

R. T.

. . . .

GREEN MAGAZINE, Boston, Sunday, March 3, 1940

24

The Symphony Plays Mahler's Majestic Fifth

By LEO GAFFNEY

TAKING his own word for it, Gustav Mahler in his Fifth Symphony let himself go, leapt out of the world of men and affairs to some far distant shore where only those of the same mind may follow.

Since, as the Irish dramatist, Paul Vincent Carroll puts it, "there are no words at all for some of the things we think and feel," the German Mahler cannot very well name the place of his transfiguration.

Nor can anyone else. The Mahler Fifth is a free roaming of the spirit which each listener can only experience for himself. In the formal week-end concerts of the Boston Symphony Orchestra, Dr. Koussevitzky reproduced in its entirety the lengthy and profound piece, from the vast and impassioned funeral march, through the ineffably tender adagietto for harp and strings, to the tumultuous conclusion — all with magnificent eloquence—and it all added up to only what the individual listener could make of it.

If lucky, the transported auditor might achieve the chaste and rarefied plane of Mahler. Most of us, without doubt, fell miserably short.

THE second half of the program—there were but two numbers—was taken up by the Szymanowski Symphonie Concertante for Piano and Orchestra, with no less a person than Jan Smeterlin for soloist.

Brilliant though the performance was, it was a come-down from the pearly peaks of Mahler. The all-but-atonal nature of the work seemed too raucous in contrast. But that is the hazard of program-making.

As the Concertante wore on, it was possible to admire the artful dodging of piano and orchestra—none ever quite superseding the other—and the general vigor.

And when admiration lagged, there was respect for the intricacies of pattern, chordal humors and the virtuosity of all concerned.

Karl Muck

Herald March

It is ironic that Dr. Karl Muck should die in another period of world history when international animosities inevitably reawaken and sharpen memories of that bitter winter of 1917-18 in Boston. Behind those incidents in Providence, Baltimore and elsewhere, when the Boston Symphony Orchestra's failure to play "The Star Spangled Banner" became virtually a political issue, there were months of rumors, suspicions and uncertainties. These finally led to Dr. Muck's internment in a Georgia concentration camp as an alien enemy, and to the decision of the venerable Major Higginson, who had loyally supported his conductor during the crisis, to surrender the orchestra's management to a board of trustees. It was a disagreeable and trying period for all concerned, and one indeed from which the orchestra did not entirely recover until the coming of Dr. Koussevitzky in 1924.

Better, then, that we remember Karl Muck as he was in the earlier years. Then, superb musician, tireless drillmaster, and artist of detail, he raised the Boston Symphony Orchestra to a position of unchallenged eminence in the musical world. Better to recall him as Philip Hale wrote of him in The Herald in the winter of 1915-16:

> *These concerts in Boston are so remarkable, they have been so remarkable under the leadership of Dr. Muck, that they are now taken by too many as a matter of course. For the Boston Symphony Orchestra is not merely one that contains accomplished virtuosos; the orchestra is a virtuoso. It is an instrument that, having been brought to a state of perfect mechanism by Dr. Muck, responds to his imaginative and poetic wishes. He stands there calm, undemonstrative, graceful, elegant, aristocratic; a man of singularly commanding and magnetic personality even in repose. The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart and soul.*

Music Exhibit Goes on Display At Kirstein Memorial Library

Monitor March 4

A great deal of interest is being expressed by patrons of the Kirstein Memorial Library in a music exhibit which has just gone on display, according to Miss Dorothy F. Nourse, Branch Librarian in charge. This is the first time, Miss Nourse said, that music has been featured in an exhibit there. The show will remain until March 20. It is the loan of the Boston Symphony Orchestra.

An attractive window on City Hall Avenue and a large case on the third floor divide honors, with paintings by Donald Greason of Rockport, Mass., causing much comment. Sibelius's autographed picture and music, and printed scores of Tschaikovsky's Fifth Symphony, Beethoven's Ninth, and Stravinsky's "Pétruchka" are company for the manuscript score of Harvard's Edward Burlingame Hill, whose retirement next fall was announced yesterday.

Mr. Hill is represented by his Ode for the Fiftieth Anniversary of the Boston Symphony Orchestra. Harvard is also represented in the poem that goes with this, written by Robert Hillyer. Some of the Boston Symphony's guest conductors of this past winter have autographed copies of their music, and an interesting illustrated cover of Tchaikovsky's "Queen of Spades" is shown. The Library is also showing quite a few books in connection with the exhibit, such as two of Wagner's operas illustrated by Arthur Rackham. One is the "Valkyrie"; the other contains "Siegfried" and "The Twilight of the Gods." A new book which came out last week, "America's Symphony Orchestras," loaned to the Library, is by Margaret Grant and Herman S. Hettinger.

John Burk's book that is being published March 20 on Clara Schumann may also be seen. Mr. Burk is further represented by "Philip Hale's Program Notes." The Library finds demand for its "The Boston Symphony Orchestra: 1881-1931," by Mark DeWolfe of Boston, which is also on display. Among new and popular books, Miss Nourse finds, are Deems Taylor's "Of Men and Music," and Aaron Copland's "What to Listen for in Music."

The framed autographed pictures and music were lent by Boaz Piller of the Boston Symphony Orchestra. Also available are biographies of the men represented in the window.

The upstairs exhibit features the manuscript score of "Metamorphoseon," a work written for the fiftieth anniversary of the Boston Symphony, by Ottorino Respighi, and the original manuscript score of the Fourth Symphony of Sergi Prokofieff. One finds also autographed pictures of both Respighi and Prokofieff, as well as one of Walter Piston. Jerome Brush's pencil sketches of players in the Boston Symphony, "The Boston Symphony Orchestra," Miss Nourse says, are very popular. A large framed picture of the Boston Symphony, an oil painting of Henry L. Higginson, founder of the orchestra, and posters by the Library staff, add to the interest of the exhibit.

RARE CONCERTO

Post Mar 5

BY WARREN STOREY SMITH

Conservatively, Mr. Burk's programme notes stated that "there is no positive record of a previous performance by the Boston Symphony Orchestra "of the Piano Concerto in B-flat major of Mozart (K. No. 450), with which the young American pianist, Webster Aitken, introduced himself to Boston at Symphony Hall last night. One of three piano concertos composed in the spring of 1784, when Mozart was 28, this one in B-flat major is a piece of such charm that we are most grateful to Mr. Aitken for bringing it to our attention.

Not only do the first and third movements disclose Mozart's characteristic grace, his infallible certainty of touch, his unfailing sense of proportion, but the slow movement evinces a depth of feeling that we do not always find, even in his more famed creations.

No doubt some of the credit for the appeal of this Concerto must go to Mr. Aitken, who proved himself to be a Mozart player par excellence, and some must go to Dr. Koussevitzky and the orchestra, the latter providing an exquisite accompaniment. Let us hope that we may soon have the pleasure of hearing Mr. Aitken in recital. The familiar matter of Arthur Foote's Suite for strings in E major and Brahms' Second Symphony, both played at the regular concerts of the season, made the rest of the programme, which will be repeated this afternoon.

CONSIDERING MUSIC OF THE PAST

March 3 Post

Musicians Digging Into All the Records

BY WARREN STOREY SMITH

ONE SIGN of the times omitted from last week's summary of the Thirties is the great increase of interest in the music of the more or less remote past. For a time the music turned out from month to month and year to year, together with the accepted classics, was sufficient fare for concert-goers. And if we go back still further we find that the music performed was almost entirely contemporaneous. Even Bach was all but forgotten for nearly a century.

Now, however, with the music of the day falling off both in quality and in quantity, at least as far as Europe is concerned, it is more important than ever before that we do not miss any tricks from the past.

A lot of research is sometimes needed before some of these treasures can be brought to light, and many musicians and musicologists (a comparatively new term) are devoting their attention to this sort of tonal archaeology. Italy was all agog last summer over a Vivaldi festival which shed new light upon the accomplishments and importance of that 17th century composer. Here in Boston we have the Society of Early Music, which is working in a field first cultivated by the late Arnold Dolmetsch. And Thursday evening at Sanders Theatre, Cambridge, a concert by the Harvard Glee Club and Radcliffe Choral Society, under the direction of G. Wallace Woodworth, will be partly devoted to the music of two composers who are but names to many and probably not even that to many more, Giovanni Gabrieli (1557-1612) and Alexander Dargomijsky (1813-69). The Russian, who chanced to be born in the momentous year that was responsible for both Wagner and Verdi, will be represented by a chorus from his unfinished fairy opera, "Rogdana." The Italian, who was organist at St. Mark's in Venice from 1585 until his death, will be heard through a "Processional and Ceremonial Music," for voices, organ and brass, written for performance in St. Mark's. A brass choir from the Boston Symphony Orchestra will assist and E. Power Biggs will preside at the organ. As a picturesque touch, the reverse side of the advance programme contains a reproduction of Gentile Bellini's richly detailed painting, "Processione in Piazza San Marco."

Nor does Mr. Woodworth neglect the composers of the present. Walter Piston, Randall Thompson and E. B. Lawton, all Harvard alumni, have place on the programme, which is completed by Mozart's "Masonic Music" and two secular choruses by Handel. A distinguished list.

By token of his Second Violin Concerto, not to mention "Peter and the Wolf," Serge Prokofieff, as was suggested here last week, is one European who is keeping his end up. At the Symphony Concerts of this week Gregor Piatigorsky will participate in the first Boston performance of the Russian composer's new concerto for violoncello. The programme opens with his "Classical" Symphony, and the final number is Strauss' "Don Quixote," in the performance of which Mr. Piatigorsky once more assumes here the important part for 'cello.

The fifth and last pair but one of the supplementary series of Symphony Concerts falls tomorrow evening and Tuesday afternoon. Webster Aitken, a rising American pianist, will be the soloist and his chosen piece is Mozart's Concerto in B-flat major, K. 450. The other numbers on this programme are Arthur Foote's Suite in E major for strings and the Second Symphony of Brahms.

210

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 4 - 1940

Dr. Karl Muck, Famed Musician, Dies in Stuttgart

Led Boston Symphony, Was Interned in U. S. During World War

By the Associated Press.

STUTTGART, Germany, March 4.—Dr. Karl Muck, 80, noted interpreter of Wagnerian music at the Bayreuth Festivals and conductor of the Boston Symphony Orchestra from 1906 to 1908 and again from 1912 to 1918, died today.

Dr. Muck's last appearance as a national music figure was during the Leipzig observance of the 50th anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday Dr. Muck received the Order of the German Eagle from Hitler.

In Great Days

Dr. Karl Muck, famous Wagnerian conductor, as he appeared at the height of his career.

Muck a Conductor For Half a Century

Karl Muck, greatest of Wagnerian conductors, wielded his baton throughout five decades and was an inhabitant of three worlds—the old world of pre-war monarchical Germany, the fated world of the Weimar republic and the totalitarian world of Hitler's ascendency.

Chosen by Frau Cosima Wagner to direct the annual Wagnerian festival in Beyreuth, he so identified himself with this institution over the course of more than 20 years that to think of the Ring operas o of Parsival inevitably was to think of him.

Refused to Play Anthem.

During his second engagement a conductor of the Boston Symphony Orchestra, Dr. Muck was interned as an enemy alien. He refused t play the American national anthen at the beginning of a concert i Providence, R. I.

Reports that he was at odds witl Hitler arose from his resignation a conductor of the Hamburg Philhar monic Orchestra. Last autumn, how ever, he was decorated by De Fuehrer, an event which bore ou his contention that he had resigne because of the Hamburg Senate' decision to merge the Philharmoni with the orchestra of the municipa theater.

Dr. Muck was born in Wuerzbur on Oct. 22, 1859, to the wife of councilor to the Bavarian government. He made his public debu at 11, as a pianist, and soon thereafter as a first violinist with symphony orchestra.

In University at 16.

But his education was by n means along strictly musical lines Graduating from the Gymnasium h entered Heidelberg University a the early age of 16. He transferre a year later to the University o Leipzig, where he concentrated upo philosophy and classical philology At the same time he was a studen at Leipzig Conservatory of Musi under Ernst Friedrich Richter an Karl Reinecke.

At 20, when he received hi Ph. D., he was appearing as pian soloist in Leipzig's Gewandhaus concert and had decided to make hi career entirely in music.

In 1880 he became choir master o the municipal opera in Zurich Later he became theatrical conductor in Salzburg and filled engagements in the civic opera houses in Bruenn and Graz. In 1886 he became first conductor at Prague.

Called to Berlin

By 1892, when he was called to the Berlin Royal Opera as first conductor, he was already famous ranked with Hans Richter and Feli Weingaertner in a sort of musica triumvirate.

He first came to America and th Boston Symphony for the two year 1906-08. In 1911, when he was offered the post of musical directo general at the Royal Opera i Munich, he rejected the proffer t return to the United States.

His extraordinary, almost copperplate reading of Wagnerian score exactly as Wagner had written then made him the ideal exponent o these works for the musically in itiated, although he was not a popularly brilliant conductor to swee lay audiences off their feet.

Adhere to Score.

Such legends as grew up abou im were built upon this tenaciou adherence to score, upon his strikin resemblance to Richard Wagne (especially in profile) and upon hi tremendous capacity for cigarets.

The resemblance to Wagner le to rumors that he was the grea master's son, rumors which Dr Muck ignored, and his heavy cigare consumption was blamed by some for the nicotine poisoning which enfeebled his later days.

Dr. Muck continued as conductor of the Boston Symphony for a time after the United States entered the first World War, but his lack of tact made some such denouement as that which led to his internment almost inevitable.

Called It Unsuitable.

His explanation of his refusal to play the national anthem was not unlike that which Toscanini gave a few years ago when he refused to play the Fascist anthem during a concert in Italy. In both instances the conductors emphasized their feeling that the national hymns were unsuitable to the occasion.

In the internment camp he was a companion of the former German consul general in New York, whose daughter, the Baroness von Schollley, was to care for him during his last lays in her Stuttgart home.

Dr. Muck was released in 1919 and returned to Germany. He wouldn't re-enter the United States, although offered large financial inducements to do so.

Instead, he conducted as guest conductor in various cities until 1922, when he became conductor of the Hamburg orchestra. In 1927 he resumed his activities in connection with the Bayreuth festival, alternating in 1930 with Toscanini.

His last appearance before a great audience was in 1933, when he conducted at a Leipzig memorial concert on the 50th anniversary of Wagner's death. The following year he became partially paralyzed and three years later was unable to walk.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL-AMERICAN

MAR 4 - 1940

Dr. Karl Muck Dies; Was Noted Conductor

STUTTGART, Germany, March 4 (By International News Service).—Dr. Karl Muck, internationally known symphonic conductor and interpreter of Wagnerian music, died today at the age of 80.

Dr. Muck was for many years conductor of the Boston Symphony.

Karl Muck, Former Head Of Boston Symphony

Transcript March 4

Noted Wagnerian Interpreter Was Friend of Hitler

STUTTGART, Germany, March 4 (AP)—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony Orchestra, died today at the age of 80.

He conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918.

Dr. Muck's last appearance as a national music figure was during the Leipzig observance of the 50th anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday, Dr. Muck was awarded the Order of the German Eagle by Hitler himself.

By Edward Downes

In Boston today, when Dr. Koussevitzky, present director of the orchestra, halted a rehearsal to inform the players of Dr. Muck's death, the musicians rose in a silent two minutes tribute to their former leader.

In spite of his decoration by Adolf Hitler, Karl Muck was not the man to have gloried in the achievements of the present Nazi regime. Muck was an ardent and uncompromising patriot, but his intellectual and ethical standards were both too high for any cordial relationship to have existed between himself and National Socialism. As a matter of fact his last public appearance in Germany was just one month after Hitler's accession to power.

It was this same uncompromising attitude which led to bitter attacks on Muck in 1918 while he was conductor of the Boston Symphony. Political passions ran high in those days—even at Symphony concerts. The Boston press contained references to "the unspeakable Dr. Muck," Muck's wife was accused of being active as a German spy, and so it went. The climax was reached at a concert of the Boston Symphony in Providence when a request was received that Muck precede the performance with the Star Spangled Banner.

Cleared by Higginson

The anthem was not played, but the late Henry Lee Higginson, founder of the orchestra, exonerated Muck at the time, asserting that the request had been received only that afternoon just as the orchestra was entraining for Providence, and that there had been no time for a rehearsal.

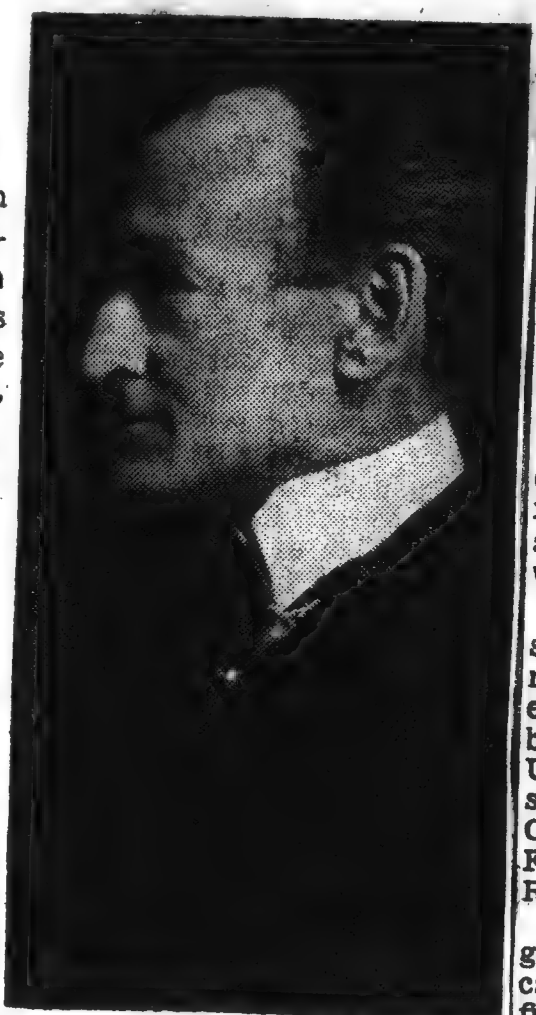
"Indeed, Dr. Muck was not even consulted and did not hear about the episode until the next day," wrote M. A. De Wolfe Howe in his 50th anniversary book on the history of the orchestra.

Dr. Muck subsequently conducted the "Star-Spangled Banner" at other concerts elsewhere in the East, but rising wartime hysteria caused him so much embarrassment that he finally resigned.

As a result of popular feeling, Dr. Muck's activities were investigated and finally he was imprisoned as an enemy alien. Though his feelings about America must have been mixed when he was finally permitted to return to Germany in 1919, it is known that in later years he was made very happy by communications from former friends in America, and one of the few pupils he ever consented to take in conducting was the American woman conductor, Antonia Brico.

About his internment, Dr. Muck once told a reporter of the Berlin Tageblatt: "For some time I was unmolested, even after America entered the conflict. In March, 1918, however, I was interned, my wife remained in our house in Boston, and I was sent to the prison camp, where I was confined with 4500 other persons.

"The treatment and shelter were altogether worthy. The food was not to be complained of." He attribdted his imprisonment to "hysteria" which, he said, was due to "British propaganda."



KARL MUCK
As Boston Remembers Him

Helped Establish Orchestra

Though he was subsequently active in Germany as conductor of the Hamburg Philharmonic Orchestra and at the Wagnerian Bayreuth Festivals, Bostonians quickly lost track of him. Yet it would seem appropriate to say today that Muck helped establish the Boston Symphony Orchestra in the enviable position it holds among the orchestras of the world.

Renowned for his ruthless discipline and for an austere manner in personal contacts, he was actually capable of the warmest friendship and an almost embarrassing generosity when his exterior reserve had been pierced and his feelings moved.

"His sometimes brusque exterior hid a most tender sympathetic heart," wrote Miss Brico, who was his last pupil. "The years I knew him he did not care to mingle in groups or go out socially, but he would sit for hours after a rehearsal or concert with one or two friends with whom he would exchange reminiscences. He had a keen sense of humor and loved to relate choice bits from his rich experiences all over the globe."

Again at Bayreuth

Since 1901 Muck had conducted Wagner's "Parsifal" at Bayreuth and when the Bayreuth Festivals were resumed after the war in 1923, he again played a prominent part in them. He had promised Richard Wagner's widow, Cosima, that as long as her son, Siegfried Wagner, lived, he, Muck, would conduct "Parsifal" at Bayreuth. Muck's word was inviolable and, though the pro-Nazi leanings of Siegfried Wagner's wife, Winifred, must have been increasingly distasteful to him, he conducted through the season of 1930, which was also the year of Arturo Toscanini's debut at Bayreuth. In the midst of the 1930 festival Siegfried Wagner died and Muck never returned to Bayreuth. He had kept his word to Cosima.

Born in Wuerzburg, the son of a Bavarian government official, Muck made his first public appearance as a pianist at the age of 11. Nine years later he was able to appear as soloist with the famous Leipzig Gewandhaus Orchestra and that same year he received his Ph.D. in philosophy and classical philology!

Was Diligent Pupil

Karl was a diligent pupil in school, despite his great love for music, and at the age of 16, he entered the University of Heidelberg. A year here; then to the University of Leipzig. At the same time entering the Leipzig Conservatory as a pupil of Ernest Friedrich Richter and Karl Reinecke.

Earlier in his career he was engaged as a choirmaster, then became a theatrical conductor, filled engagements at the municipal opera houses of Zurich, Bruenn and Graz, and in 1886 became first conductor at the Deutsches Landestheater of Prague.

There he attracted wide attention and together with Dr. Hans Richter and Felix Weingaertner, he became known as one of the three outstanding conductors of Germany.

Returned Here in 1911

On the death of Felix Mottl in 1911, he was offered the post of musical director general of the Royal Opera in Munich. He refused, however, in favor of an offer to come to Boston as conductor of the Symphony for the second time.

When Dr. Muck died, he had no near relatives. His wife died in 1924, and they lost their only child when he was very young.

DR. MUCK, ONCE HEAD OF SYMPHONY, DIES

Post

Dr. Karl Muck, eminent interpreter of Wagnerian music and victim of World war hysteria in this country, where he conducted the Boston Symphony Orchestra from 1906 to 1908, and from 1912 to 1918, died at Stuttgart, Germany, yesterday. He was 80 years of age, and a partial invalid for the past six years.

He returned to Germany in 1919 following his release from an internment camp where he had been confined as an enemy alien when anti-German sentiment, running high, brought about an investigation and internment after his alleged refusal to allow the orchestra to play the Star Spangled Banner at a Providence concert.

THIS CLIPPING FROM
PASADENA, CALIF.
STAR-NEWS

MAR 4 - 1940

Death Calls

Noted Musician Dies at German Home

STUTTGART, Germany, March 4. (AP)—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth Festivals and former conductor of the Boston Symphony Orchestra, died today at the age of 80.

He conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918.

Dr. Muck's last appearance as a national music figure was during the Leipzig observance of the 50th anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday, Dr. Muck was awarded the Order of the German Eagle by Hitler himself.

Dr. Muck was interned as an enemy alien in New York in 1918 and released the following year. He lived with his daughter, Baroness von Scholley, during his declining years at Stuttgart.

KARL MUCK DIES; NOTED WAGNERIAN

Former Conductor of Boston Symphony Stricken at Age of 80 in Stuttgart

INTERNED BY U. S. IN WAR

Roused Protests All Over the County by Failure to Play National Hymn

Times

Wireless to THE NEW YORK TIMES.

BERLIN, March 4—Dr. Karl Muck, conductor of the Boston Symphony Orchestra for several years before this country entered the World War, died in Stuttgart today in his eighty-first year.

STUTTGART, Germany, March 4—Dr. Karl Muck, who was celebrated as an interpreter of Wagnerian music at the Baireuth Festivals, conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918. His last appearance as a national music figure was during the Leipzig observance of the fiftieth anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and the Chancellor sat in the front row of the famous Gewandhaus. On the occasion of Dr. Muck's last birthday, he received the order of the German Eagle from Hitler himself.

Driven From Podium in War

Among modern conductors there were few more self-effacing or more given to faithful renditions of the music on the stand before them than Dr. Muck, who was driven from the podium of the Boston Symphony Orchestra in the wave of wartime hysteria that swept this nation in 1918.

Critics accorded him the reputation of being a classical conductor in the true sense of the word, and many of them considered him the outstanding Wagnerian interpreter of his day. By reason of his never-failing rendition of a score exactly as it was written, he was chosen by Cosima Wagner as musical chief of the Wagner festivals at Baireuth. There his conducting of "Parsifal" and "The Ring" was an outstanding feature for more than thirty years.

Few critics, commenting upon other conductors' renditions, failed to compare them with Dr. Muck's exacting but stimulating presentations.

Unlike other contemporary conductors, Dr. Muck eschewed popular brilliance and the acrobatics of leadership. He was primarily a musician's musician. His reading was copper plate; he conducted for the sake of the musical elect. It was often said that with Dr. Muck a dotted eighth note invariably remained a dotted eighth, never to be sacrificed for even the broadest or most individual reading of a climax.

Interned as Enemy Alien

Dr. Muck was twice conductor of the Boston Symphony Orchestra when it was under the personal sponsorship of its founder, the late Henry Lee Higginson—from 1906 to 1908 and from 1912 to 1918. In the last of those years he was vigorously attacked by Mrs. William Jay, a director of the New York Philharmonic Society; Bishop Manning, Theodore Roosevelt and others because of his German birth and his alleged refusal to play the national anthem during a concert at Providence, R. I.

He was eventually arrested on suspicion of espionage and interned at Fort Oglethorpe, Ga., as an enemy alien. When released after the armistice, he left America voluntarily and never visited this country again.

After his return to Germany he conducted as a guest in various cities and became the conductor of the Hamburg Philharmonic concerts in 1922. He resumed his activities at the Baireuth Wagner Festival in the Summer of 1927 and became alternating conductor with Arturo Toscanini three years later.

In 1933 he resigned from his Hamburg post, finding himself unable to acquiesce in the ideas of the Nazi authorities concerning the consolidation of the Hamburg Philharmonic with the Hamburg Opera, and the political "coordination" of both.

Dr. Muck was born at Darmstadt in Bavaria on Oct. 22, 1859, the son of Dr. Jakob Muck, Bavarian Ministerial Counsellor, and Anna Hofmann Muck. He was graduated from the gymnasium at Wurzburg at the age of 17.

He had begun his piano studies as a child, but did not make his debut until after he had studied philosophy and classical philology at Heidelberg and Leipzig Universities and received his degree of Doctor of Philosophy from the former. At the same time he studied at the Leipzig Conservatory under Ernst Richter and Karl Reinecke. His first professional appearance on the concert stage came in 1880 at Leipzig.

DR. KARL MUCK

Carlo Edwards, 1929

Conducted in Russia

Four years later he turned seriously to the art of conducting, and for two years led orchestras at Zurich, Salzburg, Brunn and Graz. He then became First Kapellmeister of the German Landestheater in Prague, under the famous operatic conductor, Angelo Neumann, holding this important post from 1886 to 1892. During this period he also conducted the "Nibelungen" performances in Petrograd and Moscow and was leader during a Summer season at the Lessing Theatre in Berlin.

After leaving Mr. Neumann he went to Berlin where he was appointed Kapellmeister of the Royal Opera, a post he held until he came to the United States in 1912. While with the Royal Opera he was on close terms with Kaiser Wilhelm, who granted him leave to come to Boston in 1906. On the death of Felix Mottl in 1911, he was offered the post of director of the Royal Opera in Munich, but refused it. It was rumored at the time of his second visit here, in 1912, that he was dissatisfied with the dictatorial manner of the Kaiser and anxious to be away from his control.

While with the Royal Opera he often conducted, as a substitute, the symphony concerts of the Berlin Royal Orchestra. Between 1894 and 1911 he was a frequent conductor of the Silesian festivals. His first connection with the Baireuth Festival of Wagnerian music came in 1901 at the invitation of the composer's widow. During his years in Boston he returned to the Baireuth post each Summer.

Before coming to Boston, ostensibly on a more or less permanent visit, he was a guest conductor at Vienna, Paris, London, Petrograd, Moscow, Madrid, Copenhagen and Brussels. In these music centers his leadership was well thought of. In 1899 he was invited to Covent Garden, London, to conduct a season of German opera, and between 1903 and 1906 he directed the Philharmonic concerts in Vienna.

Defended by Higginson

The musically and socially elect of Boston took to him at once. With Mrs. Muck he occupied an apartment in the Fenway in the fashion Back Bay section, and he was a frequent guest in many of the city's leading homes. Nobody in Boston suspected him of subversive activities, despite his Bavarian origin and his former close connection with German royalty, even after the start of the war. The storm broke in Providence when he "failed" to play "The Star-Spangled Banner." It was not on the program, and Major Higginson refused to change the program at the last minute to include it.

The Providence Journal led the local attack, which spread to New York and other cities. Major Higginson warmly defended him, at the risk of being considered unpatriotic. Finally agents of the Department of Justice arrested him. While he was detained they searched his home and that of a friend and seized some letters which they said were incriminating. These letters, later printed in The New York American, reveal nothing particularly subversive.

After several years Dr. Muck again became a leading German conductor. He raised the Hamburg Philharmonic to a high artistic level until, at the age of 75, he resigned because of Nazi interference. Dr. Muck was a firm believer that music should be left to the musicians and kept free of race or politics. Critics who visited Germany in the Summers of 1931 and 1932 found him as able a conductor as ever, still leading the orchestra in "Parsifal" with the same fidelity to the score that had marked him as a great classicist in his Boston days.

Dr. Muck married but had no children. His wife died shortly after their return to Germany.

Boston Symphony Rises in Tribute to Dr. Karl Muck

Former Conductor Here Dies in Germany at 80; Left U. S. Under Fire

Members of the Boston Symphony Orchestra stood at rehearsal here yesterday and paid silent tribute to their former leader, Dr. Karl Muck, who died yesterday in Stuttgart, Germany, at the age of 80.

The 110 members rose for two minutes on request of their conductor Serge Koussevitzky. Dr. Muck directed the Boston group in 1906-08 and 1912-18.

Dr. Muck's last appearance as a national music figure in Germany was during the Leipzig observance of the 50 anniversary of Richard Wagner's death in 1933. At that time, Hitler, who had just come into power, sat in the front row of the famous Gewandhaus. On his last birthday, Dr. Muck was awarded the order of the German Eagle by Hitler.

DR. KARL MUCK

As conductor of the Boston Symphony Orchestra during the World War, Dr. Muck became the central figure in a "cause celebre" when wartime patriotic groups sought to "put him to the test" by demanding the playing of the "Star Spangled Banner" prior to a concert in Providence, R. I., Oct. 30, 1917.

The anthem was not played, but the late Henry Lee Higginson, founder of the orchestra, exonerated Muck at the time, asserting that the request had been received only that afternoon just as the orchestra was entraining for Providence, and that there had been no time for a rehearsal.

Dr. Muck subsequently conducted the "Star Spangled Banner" at other concerts elsewhere in the East, but rising wartime hysteria caused him so much embarrassment that he finally resigned.

In 1918 Muck was arrested in Boston as an enemy alien, and was interned at Fort Oglethorpe, Ga., by the Department of Justice. Released in 1919 he returned to Germany where, after directing in many cities, he was appointed conductor of the Hamburg concerts.

Dr. Muck was born in Wuerzburg, Germany, Oct. 22, 1859, the son of a councilor in the Bavarian government. At the age of 11 he made his debut as a pianist.

Symphony Rehearsal Halts to Honor Muck

Members of the Boston Symphony orchestra were in rehearsal yesterday when Dr. Serge Koussevitzky, present director, was notified of the death in Germany of Dr. Karl Muck. Dr. Koussevitzky stopped the rehearsal to announce the passing of the orchestra's famed former leader, and the musicians rose and stood in silence for two minutes in tribute to his memory.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Webster Aitken, young American pianist, played for the first time in this city, last night, appearing with the Boston Symphony Orchestra in a Mozart concerto. The evening began with the E major Suite for strings by the late Arthur Foote, and ended with the Second Symphony of Brahms. Serge Koussevitzky conducted.

Mr. Aitken is a Californian, now a few months under 32. He was a pupil of Artur Schnabel in Vienna, and had a concert career in Europe before making his American debut in New York in 1935. The Mozart Concerto he played last night is one of several which have for some strange reason continued to be unfamiliar. As the program book stated, there is "no positive record of a previous performance by the Boston Symphony."

This Concerto is in B-flat, was composed in the Spring of 1784, and is numbered in the Koechel thematic catalogue as 450. Mozart might have written on the score "in the style of Mozart" for here is a handy reference of Mozart formulae, melodic, and rhythmic, that further has quite a few actual reminiscences of other Mozart works. Paradoxically, it sounds a good deal like Haydn at times.

Mr. Aitken played fluently, choosing a middle course between a Dreschina and a robust style. His finger work is neat if somewhat defeated by a heavy foot on the pedal, and save when he favors a little rubato, the music ripples along in true Mozart fashion. Mr. Aitken's performance won him deserved approval.

The Foote Suite, which has "product of New England" written all over it, was an appetizing opening-piece, as the D major Symphony of Brahms provided a hearty ending. Mr. Koussevitzky's reading of Brahms was, up to the last movement, in the classical vein, and from that point on more dramatized and individual. Throughout the evening the orchestra was at best.

This program is the fifth in the Monday-Tuesday series and will be played again at 3 this afternoon. The series will be concluded with a Tchaikovsky program April 29 and 30. C. W. D.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN

MAR 4 - 1940

DR. KARL MUCK IS DEAD AT 80

Was Former Conductor of Boston Symphony.

CHARLES F. SPLITDORF DIES

Magneto Inventor Was Retired Manufacturer of Appliances.

STUTTGART, Germany, March 4 (A. P.).—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony Orchestra, died today at the age of 80 years. He conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918.

Dr. Muck's last appearance as a national music figure was during the Leipzig observance of the fiftieth anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday Dr. Muck was awarded the Order of the German Eagle by Hitler himself.

Interned During War.

As conductor of the Boston Symphony Orchestra during the world war, Dr. Muck became the central figure in a "cause celebre" when wartime patriotic groups sought to "put him to the test" by demanding the playing of "The Star-Spangled Banner" prior to a concert in Providence, R. I., on October 30, 1917.

The anthem was not played, but the late Henry Lee Higginson, founder of the orchestra, exonerated Dr. Muck at the time, asserting that the request had been received only that afternoon just as the orchestra was entraining for Providence, and that there had been no time for a rehearsal.

"Indeed Dr. Muck was not even consulted and did not hear about the episode until the next day," wrote M. A. De Wolfe Howe in his fiftieth anniversary book on the history of the orchestra.

Dr. Muck subsequently conducted "The Star-Spangled Banner" at other concerts elsewhere in the East, but rising wartime hysteria caused him so much embarrassment that he finally resigned. He was later interned during the war and became embittered toward America.

Dr. Karl Muck Dies in Reich

Long Conductor of Symphony Was 80

STUTTGART, Germany, March 4 (AP).—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony rochestra, died today at the age of 80.

Death of Dr. Karl Muck in Stuttgart, Germany, yesterday at the age of 80 years ended the career of a man who through two decades was alternately the idol of Boston's musical world and a refugee from the wrath of a war-embittered citizenry.

From 1906 to 1908 and again from 1912 until he was sent away to an internment camp in 1918, he was director of the Boston Symphony Orchestra. He was credited with being the man whose contributions were among the greatest in building the reputation of the Boston organization to a point where its recognition was world-wide.

LOYAL TO FATHERLAND

When war came he remained loyal to his German fatherland. Although many leading Bostonians stood firmly by him, public resentment grew and finally he was interned. In 1919 he was returned to Germany and his American career was over.

While the government interned him simply as an "enemy alien" amid rumors of other charges which never were proved, it seemed to have been his refusal or failure to play the Star Spangled Banner at concerts which crystalized public sentiment against him. Notably in Providence and in Baltimore and at Carnegie hall in New York, incidents arose.

Dr. Muck was conducting the Boston Symphony when the world war began in 1914. He was frankly on the side of Germany. His connections in his fatherland were many and in high places. He had come to Boston in 1912 with the consent and special blessing of Kaiser Wilhelm himself.

FRIEND OF MUENSTERBERG

Dr. Hugo Muensterberg, then at Harvard University and a storm center in controversy over alien propaganda, was his close friend and associate. The names of the two were often linked in the discussions which waged over German propaganda activities.

When the United States entered the war, Dr. Muck, according to statements at the time, did not change his views. He still hoped for a triumph of German arms. Many charged he not only hoped—that he worked for it.

But he also had loyal friends here, notably Henry L. Higginson, founder of the Boston Symphony, and Charles A. Ellis, its manager.

Finally, in March, 1918, Dr. Muck was arrested as an enemy alien. He was taken from his apartment in the Fenway to East Cambridge jail. There he was held for a week. Friends saw him occasionally, brought him food, furnished him with counsel. Then he was taken to the Boston federal building and questioned.

There were rumors that the case of Dr. Muck involved more than internment. His papers were seized. Much of his correspondence, bearing up his hopes for a German victory, was published.

Finally he was ordered interned and was taken to Fort Oglethrope, Georgia, and later to Chicamauga Park, near Chattanooga, where he remained until August, 1919, nearly a year after the close of the war.

In Boston today, when Dr. Koussevitzky, the present director of the orchestra, halted a rehearsal to inform the players of Dr. Muck's death, the musicians rose in a silent two minutes' tribute to their former leader.

212

DR. KARL MUCK

His Death Recalls Problems of the Artist In Time of War

By OLIN DOWNES

THE later years of Dr. Karl Muck, from the time of the American episode of the "Star - Spangled Banner"—the exact story of which is told for the first time, we believe, in the letter of William Walter in a column on the adjoining page—were tragic. He was incarcerated under the Espionage Act, for offenses which were never proved, and of which he was innocent, at Fort Oglethorpe. This was the result and inevitable consequence of conditions and passions of wartime, which Dr. Muck and the then obstinate management of the Boston Symphony Orchestra should have foreseen and heeded in time. It was a costly error.

. Returned to Germany when the war was over, Muck was no hero welcomed home, but, on the contrary, because of his earlier close associations with the pre-war regime, a man in marked disfavor with the republican government. The more a refuge and a haven must Baireuth have appeared to him when it reopened its theatre. There Muck was not only the leading conductor, whose "Parsifal" was everywhere famous, but general music director, whose appointments and decisions affected all the performances. At Baireuth Muck remained till the death of Siegfried Wagner, when he severed his official association with the institution.

* * *

IT was written that he should die, bedridden, last Monday in Stuttgart, in the home of his faithful friend, the Baroness von Scholley, who cared for him to the last. In his prime Muck was one of the most fascinating and aristocratic figures that ever distinguished the conductor's platform.

His presence was indicative of one of the greatest musicians and conductors of his epoch, reflecting grace and power, intellect and command. The fine forehead, with the concave temples, which surmounted the very clear, keen eyes, and the nose long, aquiline, and tempered like a blade, were features that tapered down to the firm, narrow chin, slightly projecting, with the thin lips and the somewhat ironical cast of the mouth. The countenance made some think of Richard Wagner ~~(there were legends, wholly unfounded, of Muck's relationship to the Master)~~ and others of a rather insolent and intellectual Mephistopheles!

Boston was fascinated by Muck, who minded it less than some supposed. He had the instinct of good theatre, and was probably not without appreciation of his role on life's stage. It must be conceded that he took his part, consciously or otherwise, superlatively well. He had also a good sharp wit, though they said that at heart he was soft to the point of being sentimental.

Symphony Hall assembled, and walk across the stage and mount the podium.

There he dominated the orchestra and the audience and the occasion. He was not tall, but so slender and poised that he gave the impression of height, energy held in iron control, imperious command, tension and sensitivity. He conducted with exemplary economy of gesture and the disdain of a patrician.

* * *

TECHNICALLY, the skill and independence of both arms were notable. This was what conducting should be — brains, not brawn, will, communicative power. You realized, as you watched and listened to him, how significantly modern, subtle and transcendental the real art of conducting is; the play of invisible forces which it represents; the perception and mastery, by the leader, of things unseen.

With Muck the outward show and the visible practical technique of orchestral leadership were concentrated and utilized to the indispensable minimum, the while that, in a strange way, you were conscious of an impalpable drama and the decisive and unquestionable part that the leader was taking in it. Muck himself, and his conducting, in and of themselves, were things to watch and feel and undergo as an experience.

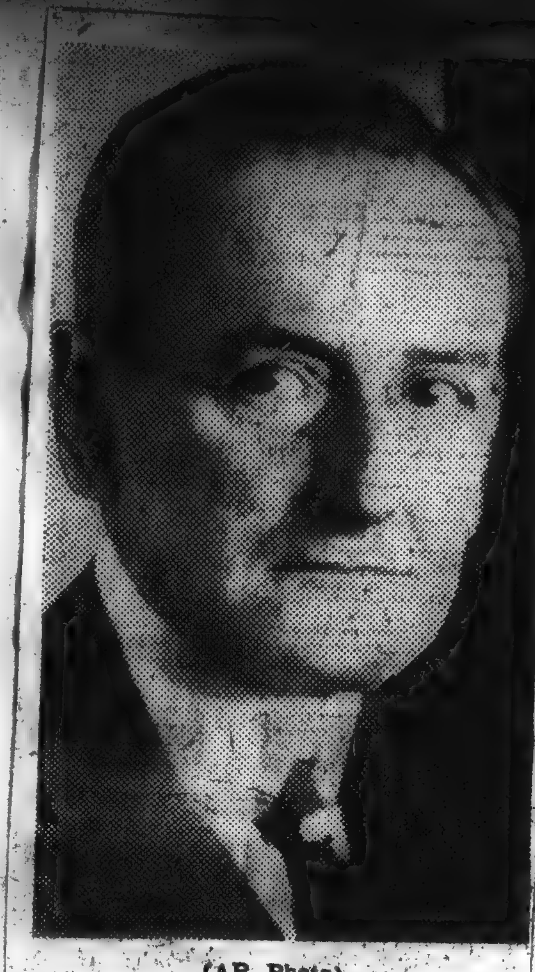
In Boston and in other cities of America Muck gave certain unforgettable performances. He learned the greater part of his symphonic repertory here. In Czecho-Slovakia and in Germany and Austria he had won his spurs principally as a conductor of opera, which is the most valuable preliminary training an orchestra leader can have. He had conducted symphony concerts by the orchestra of the Berlin Royal Opera, had alternated with Mottl for three seasons with the Vienna Philharmonic and made incidental appearances on other symphonic programs before coming to the Boston Symphony in 1906.

* * *

ARRIVED here, Muck realized the importance of the post he had accepted, came to have an immense liking for Boston, where he was very popular, and discovered that his repertory was unequal to the demands of his audiences. His programs of the first two years, in particular, were unsatisfactory, though his conducting was held in the highest esteem.

He then consulted, especially, Emil Ferir, the first violist, and Georges Longy, the first oboist of the Boston Symphony at the time, in his studies of the French symphonic repertory.

Muck was never a modernist, though he dutifully "investigated" certain new scores. He came out of a concert at which he had given the Boston première of the Schoen- "Five Pieces for Orchestra." an't tell you whether we've d music," he said, "but I as- you we've played every one of enberg's notes, just as they're en."



(AP Photo)
DR. KARL MUCK

and detailed of all conductors in marking his scores, in which no effect was taken for granted or left to chance. He was entirely against conducting without score. Sometimes he would touch up instrumentation, but rarely, and usually with taste and discretion.

Muck was less sensuous in his tonal coloring than he was a man for structure and line, and noble, virile proportions. In a work like Sibelius's grim Fourth symphony he was incomparable. Brahms was one of his greatest achievements, also Bruckner and Wagner. His "Eroica" was a supreme conception.

* * *

MODERN music seldom found Muck at best advantage. But he could be a true romantic on occasion, as witness the historic performances he gave of Liszt's "Faust" symphony. For the moment Symphony Hall had turned into a cathedral, where the most solemn rites were in progress. Muck, essentially classicist, was one of the greatest conductors of a generation that had also among leaders Mahler, Nikisch, Mottl, Chevillard, Lamoureux, Weingartner to consider. He was wholly without vanity or pretense as regarded his interpretations. To fulsome praise he would say, as he said to Antonia Brico of this city, who was his pupil, "I serve the work."

As long as he could keep his feet, which he did partly with the aid of the eternal cigarettes which finally poisoned him, Muck conducted the concerts of the Hamburg Symphony Orchestra and gave them special fame. His last years were perforce those of an invalid and recluse. They were passed in virtual isolation from a world with which he could have felt little in common and which forgot him. Sic transit! Few men had had so much of glory and honor in their heyday and experienced such reversals and changes in the life about them afterward.

To the last, Muck spoke of his days in Boston as the happiest he had known, notwithstanding the bitterness with which the wartime experience filled him. America was fortunate in the ministrations of one of the greatest conductors of his day at the zenith of his powers. His art will not be replaced, nor, by those who knew it, forgotten.

Dr. Karl Muck Dies, Aged 80

Symphony Leader Once Boston Idol

STUTTGART, Germany, March 4, (AP)—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony orchestra, died today at the age of 80.

He conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918.

DECORATED BY HITLER

Dr. Muck's last appearance as a national music figure was during the Leipzig observance of the 50th anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday Dr. Muck was awarded the Order of the German Eagle by Hitler himself.

DR. MUCK ONCE IDOL OF HUB MUSICAL WORLD

Death of Dr. Karl Muck in Stuttgart, Ger., today at the age of 80 years, ended the career of a man who through two decades was alternately the idol of Boston's musical world and a refugee from the wrath of a war-embittered citizenry.

From 1906 to 1908 and again from 1912 until he was sent away to an internment camp in 1918, he was director of the Boston Symphony Orchestra. He was credited with being the man whose contributions were among the greatest in building the reputation of the Boston organization to a point where its recognition was world-wide.

LOYAL TO FATHERLAND

When war came he remained loyal to his German fatherland. Although many leading Bostonians stood firmly by him, public resentment grew and finally he was interned. In 1919 he was returned to Germany and his American career was over.

While the government interned him simply as an "enemy alien" amid rumors of other charges which never were proved, it seemed to have been his refusal or failure to play the Star Spangled Banner at concerts which crystalized public sentiment against him. Notably in Providence and in Baltimore and at Carnegie hall in New York, incidents arose.

Dr. Muck was conducting the Boston Symphony when the world war began in 1914. He was frankly on the side of Germany. His connections in his fatherland were many and in high places. He had come to Boston in 1912 with the consent and special blessing of Kaiser Wilhelm himself.

FRIEND OF MUENSTERBERG

Dr. Hugo Muensterberg, then at Harvard University and a storm center in controversy over alien propaganda, was his close friend and associate. The names of the two were often linked in the discussions which waged over German propaganda activities.

When the United States entered the war, Dr. Muck, according to statements at the time, did not change his views. He still hoped for a triumph of German arms. Many charged he not only hoped—that he worked for it.

But he also had loyal friends here, notably Henry L. Higginson, founder of the Boston Symphony, and Charles A. Ellis, its manager.

Soon audiences noticed that the Star Spangled Banner was not being played at Symphony concerts.

public
nce
was
the
was

oked
for a concert in Baltimore. Word came that he refused similarly to play the anthem. The concert was cancelled and a mass meeting was held in Baltimore, presided over by Gov. Edwin Warfield—of the family from which Wallis Warfield, the Duchess of Windsor, gets her name—presided. The flag and the national anthem were extolled. Dr. Muck was denounced.

"Kill Muck," a woman in the audience shouted. Disorder threatened. An army band, preceded by 100 armed citizens, came into the hall and played the anthem. A letter, lauding the flag and calling for patriotism, was read from Cardinal Gibbons.

A substitute orchestra gave the scheduled concert two nights later and those who had paid money to hear the Boston Symphony were given their money back.

When a similar situation threatened in Brooklyn, where the orchestra was to appear, Maj. Higginson went personally to that city and composed matters. Thereafter the anthem was played, usually at the close of the concert and critics said Muck and his musicians, many of whom were aliens, gave it their best.

Finally, in March, 1918, Dr. Muck was arrested as an enemy alien. He was taken from his apartment in the Fenway to East Cambridge jail. There he was held for a week. Friends saw him occasionally, brought him food, furnished him with counsel. Then he was taken to the Boston federal building and questioned.

INTERNED, PAPERS SEIZED

There were rumors that the case of Dr. Muck involved more than internment. His papers were seized. Much of his correspondence, bearing up his hopes for a German victory, was published.

Finally he was ordered interned and was taken to Fort Oglethorpe, Georgia, and later to Chickamauga Park, near Chattanooga, where he remained until August, 1919, nearly a year after the close of the war.

Through all of those proceedings, Dr. Muck said nothing. Officials who questioned him obtained little information. He did not resist internment and did not defend himself.

But when he finally was sent back to Germany in August, 1919, he was bitter, apparently, against everything in the United States except Boston.

"I leave the United States with no regrets," he said as he sailed away, never to return. "The United States is a country controlled by sentiment which closely resembles mob rule."

RETAINED LOVE FOR BOSTON

But of Boston he had said a few days before at Chickamauga Park:

"For Boston I have the best of feelings. The years I spent with the Boston Symphony Orchestra gave me the greatest artistic pleasure I ever had in my life."

In that he was echoing sentiments which he expressed in 1908 when he returned to Berlin after two years with the Boston Symphony.

"Boston is the American Athens," he said in an interview with the Berlin press, "and it possesses an art-loving and musically cultured public."

In that interview he had added:

"Everywhere in America I found artistic musical life in full swing."

ORCHESTRA PAYS TRIBUTE

Since the war, writers on musical subjects have variously recorded that Dr. Muck was not to blame for the episode of the "Star Spangled Banner."

"Indeed Dr. Muck was not even consulted and did not hear about the episode until the next day," M. A. DeWolfe of the Providence incident in his 50th anniversary book on the history of the orchestra.

When word of Dr. Muck's death reached Serge Koussevitzky, present director of the orchestra, he was conducting a rehearsal. Dr. Koussevitzky stopped the rehearsal to inform the orchestra. The musicians rose and stood in silence for two minutes in tribute to the memory of Dr. Muck.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 4 - 1940

Dr. Karl Muck Dies at 80 in Germany

Noted Wagnerian Conductor Was Center of U. S. Storm

Special to The Post

STUTTGART, Germany, Mar. 1.—Dr. Karl Muck, world famed conductor of the music of Richard Wagner, died today at 80.

Dr. Muck had been an invalid since 1934, when his habit of smoking 100 strong cigarettes a day brought nicotine poisoning. He last conducted in 1933 at the fiftieth Bayreuth Festival. On his last birthday, Hitler decorated him with the order of the German Eagle.

His death will recall to Americans his unfortunate career in the U. S., where, as an enemy alien, he was forced to resign as conductor of the Boston Symphony Orchestra in 1917. Ultimately he was interned in a prison camp at Oglethorpe, Ga.

Called Home by Kaiser

Dr. Muck was trice engaged as conductor of the Boston orchestra. In 1908, after a two-year appearance, he was called home by the Kaiser. After four years he was permitted to return to the U. S., and he held the Boston conductorship until 1918.

In November, 1917, when all things German were subject to a form of lynch law in the U. S., he was charged with refusing to play "The Star-Spangled Banner" at a concert on the ground that it was "not art." The facts have never been made clear, although it is likely that he did decline, in a moment of tactlessness.

In any case, Boston stormed. So did New York, Baltimore and every other city which had scheduled the Boston Symphony for that year. Subsequently Dr. Muck played the anthem, declined to acknowledge the tumultuous applause, and resigned.

On Mar. 25, 1918, Dr. Muck was arrested in Boston as an enemy alien.

He was taken to Oglethorpe,

DR. KARL MUCK

and held for the duration of the war. He sailed for Germany in August, 1919.

Born in Wurzburg in 1859, he was an accomplished musician at 10.

2/2

DR. KARL MUCK

His Death Recalls Problems of the Artist In Time of War

By OLIN DOWNES

THE later years of Dr. Karl Muck, from the time of the American episode of the "Star - Spangled Banner"—the exact story of which is told for the first time, we believe, in the letter of William Walter in a column on the adjoining page—were tragic. He was incarcerated under the Espionage Act, for offenses which were never proved, and of which he was innocent, at Fort Oglethorpe. This was the result and inevitable consequence of conditions and passions of wartime, which Dr. Muck and the then obstinate management of the Boston Symphony Orchestra should have foreseen and heeded in time. It was a costly error.

Returned to Germany when the war was over, Muck was no hero welcomed home, but, on the contrary, because of his earlier close associations with the pre-war regime, a man in marked disfavor with the republican government. The more a refuge and a haven must Baireuth have appeared to him when it reopened its theatre. There Muck was not only the leading conductor, whose "Parsifal" was everywhere famous, but general music director, whose appointments and decisions affected all the performances. At Baireuth Muck remained till the death of Siegfried Wagner, when he severed his official association with the institution.

* * *

IT was written that he should die, bedridden, last Monday in Stuttgart, in the home of his faithful friend, the Baroness von Scholley, who cared for him to the last. In his prime Muck was one of the most fascinating and aristocratic figures that ever distinguished the conductor's platform.

His presence was indicative of one of the greatest musicians and conductors of his epoch, reflecting grace and power, intellect and command. The fine forehead, with the concave temples, which surmounted the very clear, keen eyes, and the nose long, aquiline, and tempered like a blade, were features that tapered down to the firm, narrow chin, slightly projecting, with the thin lips and the somewhat ironical cast of the mouth. The countenance made some think of Richard Wagner ~~(there were legends, wholly unfounded, of Muck's relationship to the Master)~~ and others of a rather insolent and intellectual Mephistopheles!

Boston was fascinated by Muck, who minded it less than some supposed. He had the instinct of good theatre, and was probably not without appreciation of his role on life's stage. It must be conceded that he took his part, consciously or otherwise, superlatively well. He had also a good sharp wit, though they said that at heart he was soft to the point of being sentimental.

But nobody would have suspected that. In fact, if it had been suspected it would rather have spoiled the show. It was worth the journey simply to see Muck step through the stage door at the right of the Boston Symphony Orchestra in Symphony Hall assembled, and walk across the stage and mount the podium.

There he dominated the orchestra and the audience and the occasion. He was not tall, but so slender and poised that he gave the impression of height, energy held in iron control, imperious command, tension and sensitivity. He conducted with exemplary economy of gesture and the disdain of a patrician.

* * *

TECHNICALLY, the skill and independence of both arms were notable. This was what conducting should be — brains, not brawn, will, communicative power. You realized, as you watched and listened to him, how significantly modern, subtle and transcendental the real art of conducting is; the play of invisible forces which it represents; the perception and mastery, by the leader, of things unseen.

With Muck the outward show and the visible practical technique of orchestral leadership were concentrated and utilized to the indispensable minimum, the while that, in a strange way, you were conscious of an impalpable drama and the decisive and unquestionable part that the leader was taking in it. Muck himself, and his conducting, in and of themselves, were things to watch and feel and undergo as an experience.

In Boston and in other cities of America Muck gave certain unforgettable performances. He learned the greater part of his symphonic repertory here. In Czecho-Slovakia and in Germany and Austria he had won his spurs principally as a conductor of opera, which is the most valuable preliminary training an orchestra leader can have. He had conducted symphony concerts by the orchestra of the Berlin Royal Opera, had alternated with Mottl for three seasons with the Vienna Philharmonic and made incidental appearances on other symphonic programs before coming to the Boston Symphony in 1906.

* * *

ARRIVED here, Muck realized the importance of the post he had accepted, came to have an immense liking for Boston, where he was very popular, and discovered that his repertory was unequal to the demands of his audiences. His programs of the first two years, in particular, were unsatisfactory, though his conducting was held in the highest esteem.

He then consulted, especially, Emil Ferir, the first violist, and Georges Longy, the first oboist of the Boston Symphony at the time, in his studies of the French symphonic repertory.

Muck was never a modernist, though he dutifully "investigated" certain new scores. He came out of a concert at which he had given the Boston première of the Schoenberg "Five Pieces for Orchestra." "I can't tell you whether we've played music," he said, "but I assure you we've played every one of Schoenberg's notes, just as they're written."

He was one of the most exact and detailed of all conductors in marking his scores, in which no effect was taken for granted or left to chance. He was entirely against conducting without score. Sometimes he would touch up instrumentation, but rarely, and usually with taste and discretion.

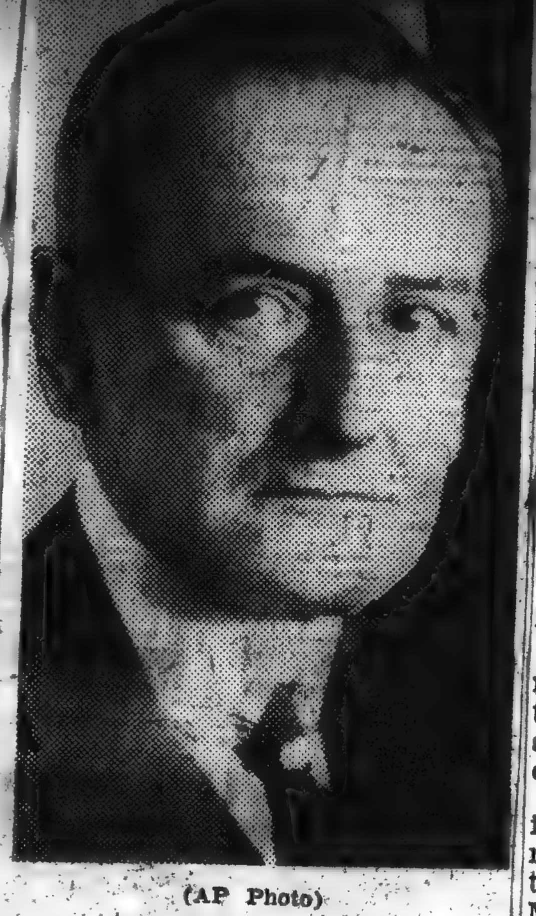
Muck was less sensuous in his tonal coloring than he was a man for structure and line, and noble, virile proportions. In a work like Sibelius's grim Fourth symphony he was incomparable. Brahms was one of his greatest achievements, also Bruckner and Wagner. His "Eroica" was a supreme conception.

* * *

MODERN music seldom found Muck at best advantage. But he could be a true romantic on occasion, as witness the historic performances he gave of Liszt's "Faust" symphony. For the moment Symphony Hall had turned into a cathedral, where the most solemn rites were in progress. Muck, essentially classicist, was one of the greatest conductors of a generation that had also among leaders Mahler, Nikisch, Mottl, Chevillard, Lamoureux, Weingartner to consider. He was wholly without vanity or pretense as regarded his interpretations. To fulsome praise he would say, as he said to Antonia Brico of this city, who was his pupil, "I serve the work."

As long as he could keep his feet, which he did partly with the aid of the eternal cigarettes which finally poisoned him, Muck conducted the concerts of the Hamburg Symphony Orchestra and gave them special fame. His last years were perforce those of an invalid and recluse. They were passed in virtual isolation from a world with which he could have felt little in common and which forgot him. Sic transit! Few men had had so much of glory and honor in their heyday and experienced such reversals and changes in the life about them afterward.

To the last, Muck spoke of his days in Boston as the happiest he had known, notwithstanding the bitterness with which the wartime experience filled him. America was fortunate in the ministrations of one of the greatest conductors of his day at the zenith of his powers. His art will not be replaced, nor, by those who knew it, forgotten.



(AP Photo)
DR. KARL MUCK

Dr. Karl Muck Dies, Aged 80

Symphony Leader Once Boston Idol

STUTTGART, Germany, March 4, (AP)—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony orchestra, died today at the age of 80.

He conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918.

DECORATED BY HITLER

Dr. Muck's last appearance as a national music figure was during the Leipzig observance of the 50th anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday Dr. Muck was awarded the Order of the German Eagle by Hitler himself.

DR. MUCK ONCE IDOL OF HUB MUSICAL WORLD

Death of Dr. Karl Muck in Stuttgart, Ger., today at the age of 80 years, ended the career of a man who through two decades was alternately the idol of Boston's musical world and a refugee from the wrath of a war-embittered citizenry.

From 1906 to 1908 and again from 1912 until he was sent away to an internment camp in 1918, he was director of the Boston Symphony Orchestra. He was credited with being the man whose contributions were among the greatest in building the reputation of the Boston organization to a point where its recognition was world-wide.

LOYAL TO FATHERLAND

When war came he remained loyal to his German fatherland. Although many leading Bostonians stood firmly by him, public resentment grew and finally he was interned. In 1919 he was returned to Germany and his American career was over.

While the government interned him simply as an "enemy alien" amid rumors of other charges which never were proved, it seemed to have been his refusal or failure to play the Star Spangled Banner at concerts which crystalized public sentiment against him. Notably in Providence and in Baltimore and at Carnegie hall in New York, incidents arose.

Dr. Muck was conducting the Boston Symphony when the world war began in 1914. He was frankly on the side of Germany. His connections in his fatherland were many and in high places. He had come to Boston in 1912 with the consent and special blessing of Kaiser Wilhelm himself.

FRIEND OF MUENSTERBERG

Dr. Hugo Muensterberg, then at Harvard University and a storm center in controversy over alien propaganda, was his close friend and associate. The names of the two were often linked in the discussions which waged over German propaganda activities.

When the United States entered the war, Dr. Muck, according to statements at the time, did not change his views. He still hoped for a triumph of German arms. Many charged he not only hoped—that he worked for it.

But he also had loyal friends here, notably Henry L. Higginson, founder of the Boston Symphony, and Charles A. Ellis, its manager.

Soon audiences noticed that the Star Spangled Banner was not being played at Symphony concerts. The matter came strikingly to public attention at a concert in Providence in November, 1917. Dr. Muck was said to have refused to play the anthem when requested. There was wide denunciation of him.

DENOUNCED IN BALTIMORE

The orchestra then was booked for a concert in Baltimore. Word came that he refused similarly to play the anthem. The concert was cancelled and a mass meeting was held in Baltimore, presided over by Gov. Edwin Warfield—of the family from which Wallis Warfield, the Duchess of Windsor, gets her name—presided. The flag and the national anthem were extolled. Dr. Muck was denounced.

"Kill Muck," a woman in the audience shouted. Disorder threatened. An army band, preceded by 100 armed citizens, came into the hall and played the anthem. A letter, lauding the flag and calling for patriotism, was read from Cardinal Gibbons.

A substitute orchestra gave the scheduled concert two nights later and those who had paid money to hear the Boston Symphony were given their money back.

When a similar situation threatened in Brooklyn, where the orchestra was to appear, Maj. Higginson went personally to that city and composed matters. Thereafter the anthem was played, usually at the close of the concert and critics said Muck and his musicians, many of whom were aliens, gave it their best.

Finally, in March, 1918, Dr. Muck was arrested as an enemy alien. He was taken from his apartment in the Fenway to East Cambridge jail. There he was held for a week. Friends saw him occasionally, brought him food, furnished him with counsel. Then he was taken to the Boston federal building and questioned.

INTERNED, PAPERS SEIZED

There were rumors that the case of Dr. Muck involved more than internment. His papers were seized. Much of his correspondence, bearing up his hopes for a German victory, was published.

Finally he was ordered interned and was taken to Fort Oglethorpe, Georgia, and later to Chickamauga Park, near Chattanooga, where he remained until August, 1919, nearly a year after the close of the war.

Through all of those proceedings, Dr. Muck said nothing. Officials who questioned him obtained little information. He did not resist internment and did not defend himself.

But when he finally was sent back to Germany in August, 1919, he was bitter, apparently, against everything in the United States except Boston.

"I leave the United States with no regrets," he said as he sailed away, never to return. "The United States is a country controlled by sentiment which closely resembles mob rule."

RETAINED LOVE FOR BOSTON

But of Boston he had said a few d[illegible] before a[illegible] Chickamauga Park:

"For B[illegible] I have the best of feelings. The years I spent with the Boston Symphony Orchestra gave me the greatest artistic pleasure I ever had in my life."

In that he was echoing sentiments which he expressed in 1908 when he returned to Berlin after two years with the Boston Symphony.

"Boston is the American Athens," he said in an interview with the Berlin press, "and it possesses an art-loving and musically cultured public."

In that interview he had added: "Everywhere in America I found artistic musical life in full swing."

ORCHESTRA PAYS TRIBUTE

Since the war, writers on musical subjects have variously recorded that Dr. Muck was not to blame for the episode of the "Star Spangled Banner."

"Indeed Dr. Muck was not even consulted and did not hear about the episode until the next day," M. A. DeWolfe of the Providence incident in his 50th anniversary book on the history of the orchestra.

When word of Dr. Muck's death reached Serge Koussevitzky, present director of the orchestra, he was conducting a rehearsal. Dr. Koussevitzky stopped the rehearsal to inform the orchestra. The musicians rose and stood in silence for two minutes in tribute to the memory of Dr. Muck.

---

lcan
the U
alien,
as condu ... the Boston Symphony Orchestra in 1917. Ultimately he was interned in a prison camp at Oglethorpe, Ga.

Called Home by Kaiser

Dr. Muck was trice engaged as conductor of the Boston orchestra. In 1908, after a two-year appearance, he was called

...ber, 1917, when all ...erman were subject to ... lynch law in the U. S., ...rged with refusing to ... Star-Spangled Ban... ...concert on the ground ...was "not art." The facts ...ever been made clear, al... it is likely that he did ...n a moment of tactless-

... case, Boston stormed. ...ew York, Baltimore and every other city which had scheduled the Boston Symphony for that year. Subsequently Dr. Muck played the anthem, declined to acknowledge the tumultuous applause, and resigned.

On Mar. 25, 1918, Dr. Muck was arrested in Boston as an enemy alien.

He was taken to Oglethorpe,

DR. KARL MUCK

...nd held for the duration of the ...war. He sailed for Germany in August, 1919.

Born in Wurzburg in 1859, he

213

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAR 5 - 1940

Dr. Karl Muck, Retired Wagner Conductor, Dies

Boston Symphony's Ex-Leader Interned in '18; Refused to Play Anthem

STUTTGART, Germany, March 4 (AP).—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth Festivals and former conductor of the Boston Symphony Orchestra, died today. He was eighty years old.

Favorite of Musical Elect

Dr. Karl Muck was never the sort of popular conductor to sweep an audience into a frenzy of emotion. His meticulous readings of scores made him the favorite of the musical elect and he probably was Germany's greatest conductor of classical music. A man of impeccable taste, he was worlds apart in temperament from the tempestuous Richard Wagner, yet he was the favorite conductor of Wagner's widow, Cosima, and for thirty years conducted the Wagner Bayreuth Festivals.

He conducted the Boston Symphony from 1906 to 1908 and from 1912 to 1918, his precise genius being admirably suited to the quiet Boston culture. In 1918 he became one of the most distinguished victims of the anti-German frenzy which swept the country after the United States entered the World War. He was interned at Fort Oglethorpe, Ga., until 1919, and then returned to his country. After that no power on earth could drag him back to America, although many rich offers were made to him.

His last public appearance was at Bayreuth in 1933 at the fiftieth anniversary of Wagner's death. Since then he had lived in Stuttgart at the home of Baroness von Scholley, daughter of a former German Consul General in New York, who was one of his oldest friends and his former prison mate at Fort Oglethorpe. During his last years he had been immersed in Oriental philosophy and had rarely left the house. He suffered from a nicotine poisoning, the result of a daily quota of 100 cigarettes, which almost paralyzed him during the last three years.

Played in Recital at 11

Dr. Muck was born in Darmstadt, the son of a councilor of the government of Bavaria, which was then not a part of the German Empire. A musical prodigy, he made his first public appearance when he gave a piano solo at a chamber music recital at the age of eleven years. He also played the violin with a local symphony orchestra as a boy.

At the age of sixteen he entered Heidelberg University as one of its youngest pupils. A year later, according to German custom, he went to the University of Leipzig to study philosophy and the classics, and while there studied music at Leipzig's famous conservatory under Ernst Freidrich Richter and Karl Reinecke.

He made his solo debut as a pianist at Leipzig at the age of twenty, the same year he took his degree of Doctor of Philosophy.

Was Conductor in Prague

In 1886, he became the first conductor at the Deutsches Landestheater in Prague, where he attracted nation-wide attention and soon came to be ranked with Dr. Hans Richter and Felix Weingaertner as one of Germany's finest conductors. He toured Europe with the Prague orchestra, playing before Kaiser Wilhelm in Berlin, the Russian court at St. Petersburg and the wealthy burghers of Hamburg. In 1892 he became conductor at the Royal Opera in Berlin under the patronage of the Kaiser.

In 1899, Dr. Muck was conducting the opera at Covent Garden in London, and was offered a reputed $27,000 a year to conduct at the Metropolitan Opera House in New York. For some reason the offer was rejected. But in 1906 the late Maj. Henry L. Higginson, founder and director of the Boston Symphony Orchestra, persuaded him to come to Boston to conduct the orchestra for its twenty-sixth season.

Boston had a great symphony orchestra before Dr. Muck took over the baton, and he kept it at its high level. In the Boston Symphony's New York season, the New York critics were approving although not so enthusiastic. By 1912, however, his copper-plate interpretations were enthusiastically indorsed in New York as well as Boston. He always eschewed strange, inner meanings in the scores, preferring to think that a dotted eighth note was a dotted eighth note without any secret significance.

Wagnerian Music Expert

Associated Press
Dr. Karl Muck

In November, 1917, Dr. Muck aggravated a rising tide of anti-German feeling by refusing to play "The Star-Spangled Banner" at concerts on the ground that a symphony orchestra was not a military band. Patriotic societies denounced him in rather extravagant terms and even the late Theodore Roosevelt proclaimed him an alien menace.

On March 26, 1918, after the uproar had almost died down, he was interned. He resigned from the Boston Symphony, and Maj. Higginson, who had supported him through the whole affair, promptly resigned, too. Without its patron and conductor, the Boston Symphony fell into chaos and almost passed out of existence. It was not until 1924 when Serge Koussevitzky became conductor that the symphony resumed its place as one of the world's great orchestras.

In 1919, he returned to his native Germany, feeling extremely bitter about this country. He conducted in various cities until 1922 when he became conductor of the Hamburg Philharmonic concerts, which he raised to a high artistic standard.

Resembled Wagner

Dr. Muck conducted at the Bayreuth festivals almost uninterruptedly from 1901 to 1930. He promised Cosima Wagner he would always help her son, Siegfried Wagner, with the festivals and kept his word until Siegfried died in 1930. In the last years he was nestor, or patriarch, of the festivals and shared the conductor's podium with Arturo Toscanini. In 1933, although he was very ill, he returned once more to conduct at the fiftieth anniversary program. He bore a close physical resemblance to Wagner.

Last October Chancellor Adolf Hitler presented to Dr. Muck the plaque of the German Eagle, the highest monor for culture in Germany.

Dr. Muck's wife died in 1921. Their only child, a son, died in 1881.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAR 5 - 1940

Music Notes

The Boston Symphony Orchestra will give this season's fourth pair of concerts under Serge Koussevitzky's direction at Carnegie Hall on Thursday night and Saturday afternoon, March 14 and 16. The March 14 program consists of Mozart's overture to "Le Nozze di Figaro," the first New York performance of Serge Prokofieff's cello concerto, with Gregor Piatigorsky as soloist, and Richard Strauss's "Don Quixote." In the March 16 concert Dr. Koussevitzky will conduct Beethoven's first symphony, Hindemith's symphony, "Mathis der Maler"; excerpts from Fauré's "Pelléas et Mélisande" music, Debussy's "Afternoon of a Faun" and Ravel's second "Daphnis et Chloé" suite.

The Music and Art Lovers Club, under direction of Clemente de Macchi, will present Leoncavallo's "Pagliacci" in concert form tonight in Suite 853-856, Carnegie Hall, for the benefit of the Municipal Opera As[illegible]'s scholarship fund.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER

MAR 5 - 1940

DR. KARL MUCK DIES, FAMED CONDUCTOR

STUTTGART, Germany, March 4 (A. P.).—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony Orchestra, died today at the age of 30.

DR. KARL MUCK

He conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918.

Dr. Muck's last appearance as a national figure was duing the Leipzig observance of the 50th anniversary of Richard Wagner's death in February, 1933.

HONORED BY HITLER

At that time Adolf Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday, Dr. Muck was awarded the Order of the German Eagle by Hitler himself.

From 1901 to 1930 Dr. Muck conducted at Bayreuth where great interest centred in his interpretation of "Parsifal." He also conducted the Hamburg Philharmonic and at the Berlin Opera, where he shared with Richard Strauss the title of General Director of Music.

INVALID SINCE 1934

Since 1934 Dr. Muck had been an invalid and he was able to stand only with great difficulty. His illness was said to have been due to nicotine poisoning, the result of having smoked more than 100 cigarettes a day for a number of years.

He was born at Wuerzberg and was recognized as a child prodigy, making his debut at 11 and taking his diploma at Heidelberg University at 16.

PATRIOTISM 'TESTED'

As conductor of the Boston Symphony Orchestra during the World War, Dr. Muck became the central figure in a "cause celebre" when wartime patriotic groups sought to "put him to the test" by demanding the playing of the "Star Spangled Banner" prior to a concert in Providence, R. I., on Oct. 30, 1917.

The anthem was not played, but the late Henry Lee Higginson, founder of the orchestra, exonerated Dr. Muck, asserting the request had been received only that afternoon just as the orchestra was entraining for Providence, and there had been no time for a rehearsal.

INTERNED DURING WAR

"Indeed Dr. Muck was not even consulted and did not hear about the episode until the next day," wrote M. A. De Wolfe Howe in his 50th anniversary book on the history of the orchestra.

Dr. Muck subsequently conducted the "Star Spangled Banner" at concerts in Philadelphia and elsewhere in the East, but rising wartime hysteria caused him so much embarrassment that he finally resigned. He later was interned during the war at Fort Oglethorpe, Ga., and became embittered toward America.

In Boston today, when Serge Koussevitzky, present conductor of the orchestra, halted a rehearsal to inform the players of Dr. Muck's death, the musicians rose in a silent two minutes tribute to their former leader.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 5 - 1940

Boston Symphony Pays Homage to Dr Muck

Boston, March 4—(AP)—News of the death in Stuttgart, Ger., today of Dr Karl Muck, 80, world-celebrated interpreter of Wagnerian music, interrupted a rehearsal by Boston's Symphony orchestra, an organization to which he brought renown until World war passions sent him to a prison camp.

For two minutes the musicians stood in silence, with heads bowed, after they were informed of their former leader's death.

On his last birthday, Dr Muck was awarded the order of the German Eagle by Adolf Hitler in person. Hitler, shortly after coming into power, occupied a front seat at Dr Muck's last appearance as a national music figure—the Leipzig observance in 1933 of the 50th anniversary of Richard Wagner's death.

THIS CLIPPING FROM
CHATTANOOGA, TENN.
TIMES

MAR 5 - 1940

DR. KARL MUCK, 80, DEAD IN GERMANY

Famed Wagnerian Conductor Victim of War Hysteria in U.S. in 1918

STUTTGART, Germany, March 4 (AP).—Dr. Karl Muck, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony orchestra, died today at the age of 80.

He conducted the Boston Symphony from 1906 to 1908 and again from 1912 to 1918.

Dr. Muck's last appearance as a national music figure was during the Leipzig observance of the fiftieth anniversary of Richard Wagner's death in February, 1933.

At that time Hitler had just come into power and he sat in the front row of the famous Gewandhaus. On the occasion of his last birthday, Dr. Muck was awarded the Order of the German Eagle by Hitler himself.

As conductor of the Boston Symphony orchestra during the World war, Dr. Muck became the central figure in a "cause celebre" when wartime patriotic groups sought to "put him to the test" by demanding the playing of the "Star-Spangled Banner" before a concert in Providence, R. I.
fall.

The anthem was not played, but the late Henry Lee Higginson, founder of the orchestra, exonerated Muck at the time, asserting that the request had been received only that afternoon just as the orchestra was entraining for Providence, and that there had been no time for a rehearsal.

"Indeed Dr. Muck was not even consulted and did not hear about the episode until the next day," wrote M. A. De Wolfe Howe in his fiftieth anniversary book on the history of the orchestra.

Dr. Muck subsequently conducted the "Star-Spangled Banner" at other concerts elsewhere in the east, but rising wartime hysteria caused him so much embarrassment that he finally resigned. He later was interned during the war and became embittered against America.

In Boston today, when Dr. Koussevitzky, present director of the orchestra, halted a rehearsal to inform the players of Dr. Muck's death, the musicians rose in a silent two-minute tribute to their former leader.

DR. KARL MUCK

Whatever his political and personal misfortunes in the United States may have been, leading to his internment here and his subsequent embitterment during the World war, no one will gainsay the fact that Dr. Karl Muck, who just died in Stuttgart, Germany, was probably the greatest Wagnerian conductor of his time. It was under him that the Boston Symphony Orchestra achieved a world eminence which was only recaptured after years of arduous toil at the hands of Dr. Serge Koussevitzky, the present conductor. His unspectacular methods in conducting, his precision and devotion to the integrity of the score, was exactly the style which in his day endeared him to

---

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH

MAR 5 - 1940

Dr. Karl Muck, 80, Dies in Germany

BERLIN, March 4.—Dr. Karl Muck, famous conductor, died today at Stuttgart. He was recognized as one of the greatest of the Wagnerian conductors.

From 1901 to 1930 Dr. Muck conducted at Beyreuth, where great interest centered in his conducting of "Parsifal." He had conducted the Boston Symphony Orchestra, the Hamburg Philharmonic and at the Berlin Opera. At the Berlin Opera he shared with Richard Strauss the title general director of music.

CONDUCTOR DIES

DR. KARL MUCK

THIS CLIPPING FROM
NEW YORK, N. Y.
NEWS

MAR 5 - 1940

DR. KARL MUCK
Wagnerian Authority

Stuttgart, March 4 (AP).—Dr. Karl Muck, 80, celebrated interpreter of Wagnerian music at the Bayreuth festivals and former conductor of the Boston Symphony Orchestra, died today.

THIS CLIPPING FROM
HANOVER, PA.
SUN

MAR 5 - 1940

KARL MUCK

(From the New York Times)

Dr. Karl Muck lived to see Germany, the land of his birth and of some of his greatest triumphs, involved in a second major war. The first had meant a bitter, unforgettable experience for him. He was conductor of the Boston Symphony Orchestra when the war began and when the United States entered it. Because he was a German by birth, although a Swiss citizen at that time, criticism was heaped upon him. It was charged that he had refused a request to conduct the "Star-Spangled Banner" in Providence one evening in October, 1917. Actually, on the testimony of Henry Lee Higginson, founder and chief sustainer of the orchestra, Dr. Muck did not know of the request. Later on he conducted our national anthem regularly. But the agitation, once begun, increased until in March, 1918, he was arrested and interned as an enemy alien.

Dr. Muck was one of the great conductors of his time. His career as a director of opera and symphony orchestras won him acclaim in the world's outstanding music centers. In the eight seasons that he conducted the Boston Symphony he brought it to what was then its "highest point of art". He built a virtuoso orchestra and gave it "a living voice". Philip Hale said: "He stands there calm, undemonstrative, graceful, elegant, aristocratic; a man of singularly commanding and magnetic personality even in repose. The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart and soul". He was not only a musician of broad sympathies and profound learning, but a scholar in other fields as well.

THIS CLIPPING FROM
LANSDALE, PA.
North Penn Reporter

MAR 5 - 1940

We always liked the way Major Higginson stuck by Dr. Karl Muck, back in the days of World War 1, in that row over the playing of the "Star Spangled Banner" by the famous Boston Symphony Orchestra. Major Higginson was always fair and, what is more, he knew a good conductor. The incident is recalled by the death yesterday of Dr. Muck, in Germany, at the age of eighty.

214

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 5 - 1940

KARL MUCK

Dr. Karl Muck lived to see Germany, the land of his birth and of some of his greatest triumphs, involved in a second major war. The first had meant a bitter, unforgettable experience for him. He was conductor of the Boston Symphony Orchestra when the war began and when the United States entered it. Because he was a German by birth, although a Swiss citizen at that time, criticism was heaped upon him. It was charged that he had refused a request to conduct the "Star-Spangled Banner" in Providence one evening in October, 1917. Actually, on the testimony of Henry Lee Higginson, founder and chief sustainer of the orchestra, Dr. Muck did not know of the request. Later on he conducted our national anthem regularly. But the agitation, once begun, increased until in March, 1918, he was arrested and interned as an enemy alien.

Dr. Muck was one of the great conductors of his time. His career as a director of opera and symphony orchestras won him acclaim in the world's outstanding music centers. In the eight seasons that he conducted the Boston Symphony he brought it to what was then its "highest point of art." He built a virtuoso orchestra and gave it "a living voice." Philip Hale said: "He stands there calm, undemonstrative, graceful, elegant, aristocratic: a man of singularly commanding and magnetic personality even in repose. The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart and soul." He was not only a musician of broad sympathies and profound learning, but a scholar in other fields as well.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER
MAR 5 - 1940

Tribute to the Musician

It was wholly fitting that when the news of the death of a former conductor, Dr. Karl Muck, was announced by Dr. Koussevitzky during a rehearsal of the Boston Symphony orchestra, the musicians should have arisen and paid a silent tribute to his memory.

The circumstances under which he left the orchestra during the World war are still fairly fresh in mind. His alleged refusal to lead the orchestra in the Star Spangled Banner at a concert in Providence came at a time when feeling ran high. But there has never been any question of his ability as a musician and especially as a conductor. Under his leadership the orchestra became an extremely sensitive ensemble and some of its finest achievements up to the coming of the present conductor were achieved under Dr. Muck's guidance.

Prejudice against the German should not be allowed to obscure the talents of the musician.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
MAR 6 - 1940

The Conning Tower

Sound the Trumpet, Beat the Drums!
Ethereal Mildness, Here She Comes!

Let jocund music sound,
Warble like anything!
Today I've found
That soon it will be Spring.

Jug-jug, too-roo-le-lay!
And too-witta-woo! (I mean,
Winter, away!
Let Flora be our queen!)

Send for Richard Strauss!
("Till Eulenspiegel's Pranks.")
Soon kommen heraus
Die Giants und die Yanks.

An air by Maurice Ravel,
Or maybe Georges Bizet,
Will do quite well
To start the year's croquet.

Let Rimsky-Korsakoff,
Loudly played by bands,
Then see me off
To lie on Jones Beach sands.

Fun in assorted boats
(Heave ho, my lads!) gains much
When Eric Coates
Assists with his jolly touch.

To still our fears and qualms
(Life's rather full of menace)
Johannes Brahms
Will help. And so will tennis.

So hey-nonny-no! Cuccu!
I shout hey-dinga-ding-ding!
(And so do you.)
Let's toot, let's flute, for Spring!

FORREST IZARD

+ + +

[Note by Editor to printer: Set it; I'm sick of stuff on Winter.]

+ + +

When somebody like Dr. Karl Muck dies, newspapers go to the clipping department, known as The Morgue, and dig out stuff for obituaries. When prominent persons begin to be ill, or to age, or both, the morgue editors begin revising, and try to bring the biographies up to date. The Times, for example, said yesterday: "Among modern conductors there were few more self-effacing or more given to faithful renditions of the music on the stand before them than Dr. Muck, who was driven from the podium of the Boston Symphony Orchestra in the wave of wartime hysteria that swept this nation in 1918. . . . The storm broke in Providence when he 'failed' to play 'The Star-Spangled Banner.' It was not on the program, and Major Higginson refused to change the program at the last minute to include it." The Herald Tribune said of the same happening: "In November, 1917, Dr. Muck aggravated a rising tide of anti-German feeling by refusing to play 'The Star-Spangled Banner' at concerts on the ground that a symphony orchestra was not a military band. Patriotic societies denounced him in rather extravagant terms and even the late Theodore Roosevelt proclaimed him an alien menace." It is to be noted that in the Herald Tribune he refused to play the national anthem "at concerts on the ground that a symphony orchestra was not a military band"; in the Times he "failed" to play it at a Providence concert.

C.S.M. March 5

Aitken as Symphony Soloist

The fifth program in the current series of Monday-Tuesday concerts was given by the Boston Symphony Orchestra last night. Dr. Koussevitzky conducted the Suite in E major for string orchestra, Op. 63, by Arthur Foote, and the Brahms Symphony No. 2 in D major. Midway in the program stood the Mozart Piano Concerto in B flat (K. No. 450), with Webster Aitken in his debut appearance as soloist with the Boston orchestra.

Those who braved the storm to attend this concert were rewarded by an evening of melody. Mr. Foote's suite is written in this composer's most ingratiating manner. The listener is again impressed with the fine melodic line and technical mastery which it reveals. The suite last night received one of the most sympathetic publications in recent years, and merited the warm applause of the audience.

Mr. Atken is a sensitive musician with a competent technique and a modest approach to his task. Had his timing been more accurate the performance would have been more interesting, yet his lack of affectation in presenting this crystalline music and the evident respect which he has for his instrument and for the aims of the composer is to his credit. Mr. Aitken was warmly applauded.

The performance of the Brahms symphony has probably been unsurpassed by this orchestra in recent years. Dr. Koussevitzky appeared to consider it last night as a type of joyous ode, which commenced quietly and serenely but gradually increased in intensity until the final measures were almost a shout, discreetly delivered but unmistakable. It was a performance which occasioned much applause. G. M. S.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION
MAR 5 - 1940

Mrs. Marie Page, Artist, Is Dead

Painted Portrait of Mary E. Woolley

BOSTON, March 4 (AP)—Mrs. Marie Danforth Page, 70, nationally known portrait painter, died in a hospital today of complications resulting from a fall.

Her recent works included portraits of Mary E. Woolley, president emeritus at Mt. Holyoke College, and members of the Boston Symphony Orchestra.

SYMPHONY CONCERT

Webster Aitkin Soloist in Mozart Concerto; Koussevitzky Applauded in Brahms Symphony

Transcript By EDWARD DOWNES March 5

Webster Aitkin, gifted young Californian pianist, appeared last night as soloist with the Boston Symphony on the fifth of the Monday-Tuesday programs. His vehicle was the Mozart Concerto in B-flat major, K-450, if you can use the word "vehicle" in connection with a performer of such modesty and retiring good taste as Mr. Aitkin. He never in any way obtruded his personality between Mozart and the audience.

Serge Koussevitzky conducted beside the Concerto, a Suite in E major for String Orchestra by the American composer, Arthur Foote and Brahms' Second Symphony. In spite of dismally sleety weather there were few vacant seats in the hall and the applause, particularly after the Brahms Symphony, indicated that listeners went out into the rain fortified with the warmth of their own enthusiasm.

Ingratiating American Work

When it was performed by the Boston Symphony last fall, one was moved to admiration for the solid craftsmanship and melodic charm of the Foote Suite. Last night's performance gave no reason to subtract from what was said at that time.

One of the simpler, more light-hearted of Mozart's mature concertos, the B flat major, is not often heard. In fact there is no positive record that it has ever been played before by the Boston Symphony. Though it is full of what in another composer might be called 18th century musical cliches, they are transformed by the magical Mozart touch and there are many startling flashes of genius. One such, half way through the slow movement is an arresting progression of descending chords in the orchestra while the piano covers the sinking line of the topmost voice with trills. The first and last movements are more brilliant, the first with its glittering rush of scale passages in the solo instrument and the last with a rondo theme of a gay insouciance that was nicely caught by Koussevitzky and Mr. Aitkin. However in the performance of the first movement, strings and wood wind could have been better balanced.

Mr. Aitkin himself did his most impressive playing in the slow movement which under his fingers had intensity and simplicity. The rest of his performance was musicianly and in good taste, if not particularly exciting. Technical polish and ease one takes for granted nowadays.

Koussevitzky interpreted the Brahms with familiar dramatic fervour. A shade brisker tempo than is customary brought the Adagietto of the third movement nearer to scherzo character and accentuated a note of contrast between movements that was altogether welcome. The closing pages of the first movement had a depth and power, and the climax of the last movement an exultant eloquence that will remain in the memories of those who listened and heard.

March 6

News of Music

Trans

In memory of Dr. Karl Muck, former conductor of the Boston Symphony, Serge Koussevitzky and his players will open the program of their next pair of concerts, on March 21 and 23, with the Allegretto from Beethoven's Seventh Symphony. This far from conventional choice is a singularly appropriate one for this occasion since it was frequently the choice of Dr. Muck himself when he and the orchestra did homage to departed friends and musicians. The afternoon concert will be given on Thursday, March 21, instead of Friday, since it occurs in Holy Week. The evening concert will take place on Saturday as usual. This coming week, the orchestra will make its fourth visit to New York and other cities.

Polish Soloist, Polish Music

Monitor By L. A. Sloper March 5

As if to emphasize the fact that the Polish nation lives, Dr. Koussevitzky has set upon this week's Boston Symphony program a recent work by a Polish composer, and called upon a Polish pianist to join the orchestra in its interpretation. The work is Szymanowski's Symphonie Concertante, and the pianist is Jan Smeterlin. The only other item of the program is Mahler's Fifth Symphony.

Szymanowski, who is generally regarded as the greatest Polish composer since Chopin, has strangely enough been very little heard at the concerts of the Boston Symphony Orchestra. Only his Second Symphony, played in 1922 under Mr. Monteux, and his Second Violin Concerto, played by Albert Spalding in 1934, had been heard in Symphony Hall. All the more urgent, then, was it that this late work of his should be brought to hearing here at this time.

⁂

The Symphonie Concertante was well chosen for what we have assumed to be the conductor's purpose. For this music—which was analyzed in these columns on Thursday—seems to be clearly national in character. Not only in the employment of folk-like thematic material, but in its inner impulse and expression, the score seems to reflect the nature of the Polish people as we know it from their music and their literature.

Like the Second Violin Concerto, this work does not reveal itself to the ear too readily on a first hearing. Its mood is austere for the most part, its harmonic scheme is astringent, its rhythmic pattern complex. But its material is salient, and its construction is clear enough to the attentive listener.

⁂

Again as in the work for violin and orchestra, the Symphonie Concertante is not written for the display of a soloist's virtuosity. The piano takes its place as an orchestral instrument, though one which is given ample solo participation. This is the modern style, and a style which lends itself more easily than the old-fashioned one to symphonic expression where a solo instrument is involved. Certainly the expression is symphonic here, and certainly the work made a deep impression for its conceptual brilliance, its well-knit texture, and its emotional content.

The performance, so far as one could judge without a better acquaintance with the score, was admirable on the part of both soloist and orchestra. The response of the audience was cordial, considering the relative inacessibility of the work.

Playing Mahler's Fifth Symphony for the third time in Boston, Dr. Koussevitzky again gave it a characteristically effective performance. The piece serves at least to display the virtuosity and the tonal splendors of the orchestra.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
MAR 5 - 1940

MRS. PAGE, PAINTER, DIES IN BOSTON

BOSTON, March 4 (AP) — Mrs. Marie Danforth Page, 70, nationally-known portrait painter, died in a hospital today of complications resulting from a fall.

Her recent works included portraits of Mary E. Woolley, president emeritus at Mt. Holyoke College, and members of the Boston Symphony Orchestra.

She had received the Julia Shaw prize, the Thomas A. Proctor prize and the Isador medal from the National Academy of Design.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

213

MAR 6 - 1940

Boston Symphony Reveals Program

Koussevitzky to Conduct March 13 in Woolsey Hall Concert.

The appearance of the Boston Symphony orchestra, Serge Koussevitzky conducting, which has become an almost annual event in New Haven, will conclude the current Woolsey Hall concert series next Wednesday evening.

The concert, given under the auspices of the Yale University School of Music, will begin at 8:30 in Woolsey Hall, New Haven.

The program, announced today by Mr. Koussevitzky, is as follows:

Symphony No. 1 in C major, ...
Op. 21 .... Beethoven
Adagio molto; Allegro con brio
Andante cantabile con moto
Menuetto; Allegro molto e vivace
Finale: Adagio; Allegro molto e vivace

Symphony, "Mathis der Maler".. .... Hindemith
Angelic Concert
Entombment
Temptation of Saint Anthony

INTERMISSION

"Pelleas et Melisande," Suite from the stage
Music to Maeterlinck's tragedy, Op. 80 .... Faure
Prelude: Quasi adagio
"Fileuse": Andantino quasi allegretto
Molto adagio
Prelude a l'Apres-midi d'un faune (Eclogue by S. Mallarme) .... Debussy
Orchestral Excerpts from "Daphnis et Chloe" (Second Suite) .. Ravel
Lever du jour—Pantomime—Danse generale

THIS CLIPPING FROM
BURLINGTON, VT.
FREE PRESS

MAR 8 - 1940

Stephen Foster's Name Chiseled On Memorial Arch

BOSTON, Mar. 7 (AP)—Ignoring George Gershwin and Victor Herbert, 67 musicians and critics have voted to have the names of Stephen Foster and Edward MacDowell chiseled into the stone dome of the new $300,000 Edward Hatch memorial shell under construction here.

50 Are Chosen

Fifty composers, considered to be the most significant in all music history, were chosen from a list of 97 names prepared by Serge Koussevitzky, conductor of the Boston Symphony, and Arthur Fiedler, leader of the Esplanade Orchestra, which will occupy the new shell on the banks of the Charles River for its series of summer concerts. The balloting was restricted to composers who have died.

Along with Gershwin and Herbert, those who failed to make the American group were John Philip Sousa, Charles Griffiths, Henry Hadley and Henry Gilbert, while the successful ones, in addition to Foster and MacDowell, were Arthur Foote, George W. Chadwick and Charles Martin Loeffler.

Unanimous Vote

The names of Bach, Haydn and Mozart received unanimous votes for inclusion in the classical group, while Beethoven, Brahms and Tschaikowski were endorsed similarly in the romantic.

Others who received unanimous votes were Wagner, in the operatic group; Monteverdi, in the preclassical group, and Debussy, among the moderns.

Schubert and Schumann each lacked one vote of being chosen unanimously. Two persons failed to list Handel as among the leading composers in his group.

The popular composers chosen included Johann Strauss, the waltz king, and Arthur Sullivan, of the team of Gilbert and Sullivan.

The original list of 97 names ranged from Josquin des Pres, born in 1445, to Gershwin, born in 1898.

Globe March 7

Vote on Names to Appear on Esplanade Shell Casts Light on Musical Opinion

Seventy New England musicians, concert patrons and writers on music have just balloted to select the names of 50 composers in the whole history of music who, they believe, are entitled to have their names chiseled upon the stone dome of the magnificent Edward Hatch Memorial Shell now under construction from the funds of the Maria Hatch Bequest as a permanent home for the Esplanade Concerts.

Richard Shaw, the architect, wishing to insure a choice of names as far as possible free from critical controversy, referred the problem of selection to the trustees of the Hatch Bequest, John Burke and William J. Hickey Jr. The only stipulation made by Mr. Shaw was that the number of names chosen would have to be limited to a total of 550 letters of the alphabet.

From the trustees a request for help went to Arthur Fiedler, founder and conductor of the Esplanade Concerts, and to Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Ballot Contains 97 Names

The result was a ballot. It contains 97 names of composers ranging from Josquin des Pres, born in 1445, to George Gershwin, born in 1898. To avoid controversial difficulties, living men were omitted. On the other hand, as indicated by the inclusion of Gershwin's name, composers of popular music were not excluded from the company of eminent masters of serious music.

Johann Strauss, Arthur Sullivan, Offenbach, Coleridge-Taylor (first Negro composer to win world fame), Stephen Foster, and Sousa were named on the ballot, along with Palestrina, Lasso, Corelli, Scarlatti, Mozart, Beethoven, Brahms, Moussorgsky, Ravel, and the American composers, Foote, Chadwick, MacDowell, and Henry Gilbert.

Right at the start of planning the ballot, it was decided not to limit the names to orchestral composers, merely because the Esplanade Concerts since their establishment had presented only programs of instrumental music.

Names were printed on the ballot under seven headings: Pre-Classical, Classical, Romantic, Modern, Operatic, American and Popular. From a total of 97 names, 50 were to be selected by each recipient of a ballot.

Estimates of Musical Standing

The final tabulation, announced in part last night, shows some striking estimates of musical standing.

Of the Americans, MacDowell was ranked beside Mendelssohn with 64 votes; Foote beside Offenbach with 39; Chadwick had a vote less, but one more than Stephen Foster, who led Gounod by one vote. Loeffler received a vote less than Gounod, but two more than Gershwin. Since Gershwin, like Elgar, received 33 votes, both the American and the Englishman failed to draw half of the total. Victor Herbert trailed Gershwin by three votes, but led Charles Griffes by one and Sousa by five. However, Sousa led Massenet and Resphigi by one vote.

The voting on familiar European composers, serious and popular, yielded some interesting quirks.

The unanimous choices were Debussy, Wagner, Brahms, Bach, Beethoven, Haydn, and Mozart.

Unnanimity was missed by Schubert and Schumann by one vote, and Handel by two. Tchaikovsky, Chopin, Franck, and Palestrina received all but four votes. Saint-Saens and Sullivan succeeded in drawing 50 or more votes, but Massenet failed in this.

Strauss, Verdi, Berlioz Tie

Johann Strauss who, like Verdi and Berlioz, got 62 votes, had a margin of one over Rimsky-Korsakov and Ravel, who each beat Bizet by three and Grieg by six. Moussorgsky, once obscure, won 54 votes.

Neither Sibelius nor Stravinski were included on the ballot, but their names may be added to the stone dome on the basis that musically speaking their life work is about over.

The names of all 50 composers who won in the balloting are not made public at this time for the reason that the architect is going to be allowed a certain amount of latitude because of the mechanical phase of his task. The list has been furnished him, however, to help him in his final selection. It is also stated that three additional American composers will have their names engraved on the dome even though they did not actually finish among the winning 50.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAR 6 - 1940

WORDS About Music And Musicians

Gregor Piatigorsky, noted cellist, will be soloist with the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky in the Friday afternoon and Saturday evening concerts in Symphony Hall this week.

The program will open with Prokofieff's "Classical" Symphony, Op. 25, followed by the first performances in the United States of the Prokofeiff Concerto for Cello in E minor, Op. 58. The Strauss "Don Quixote," Op. 35, will complete the program with Piatigorsky as cello soloist and Jean LeFranc as viola soloist.

* * *

Biruta Ramoska, young Hartford soprano, will take part in a student's recital at the Institute of Musical Art of the Juilliard School of Music in New York Friday evening.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

MAR 9 - 1940

Favorite Composers

As the new permanent music shell to be constructed on the Charles River Esplanade in Boston does not provide as much space for inscriptions as our own Memorial Auditorium, the selection of the names of 50 composers, most significant in all musical history, was a task fraught with the problems that invariably arise in the compilation of similar lists of the favorite or the famous. Taste and standards of appreciation differ and it is impossible to satisfy all.

In this case Dr. Koussevitzky and Arthur Fiedler had reduced the possibilities to about 100, wisely ruling out living composers. It was the task of a committee of critics and musicians to pare this down to fifty. It was a foregone conclusion that the three B's, Bach, Beethoven and Brahms would be conspicuous on any list. One would expect to find Schubert and Schumann high up in the voting, as well as Handel, Haydn and Mozart. Most of us would include Mendelssohn and Tschaikowsky in the musical hall of fame, which certainly would be incomplete without Wagner. On these there seems to have been pretty general agreement.

Of American composers it was to have been expected that Stephen Foster, MacDowell and George W. Chadwick would be chosen. And that in Boston there would be support for Arthur Foote.

The sifting process, naturally was more difficult when it came to the composers of popular music. Of foreign composers in this class most of us would cite Strauss, the waltz king, and Sir Arthur Sullivan. There will be complaints that Victor Herbert, John P. Sousa and George Gershwin were left out. But while both the former are deservedly popular, it will take the passage of time to evaluate the position to which the admittedly talented Gershwin is entitled.

On the whole, the committee has done a pretty good job, with a prospect of wider approval than is sometimes the case in making such selections out of a wealth of material.

LAKEFIELD, MINN
STANDARD
3/7/40

Most of us have a low opinion of bolshevik Russia and what comes out of there. However, most of us could name a number of Russians who were or are a credit to their country. One such is Sergei Alexandrovitch Koussevitzky, conductor of the Boston Symphony orchestra since 1924. The Boston orchestra claims the championship of the world. Sergei was born in 1874 in a small Russian village, the son of a poor violin teacher. He got his musical education in Moscow, but for lack of opportunity to choose had to take up the bull fiddle. Within a few years he was regarded as the best full fiddle virtuoso in Europe. Not being in sympathy with the Bolsheviks he settled permanently in the United States in 1920. Koussevitzky earns $40,000 a year, is married but has no children. His tastes run to good clothes, good food and champagne. The Boston orchestra numbers 110 members and Boston is justly proud of that musical organization. Opportunity is still knocking. It was a long way to go for Sergei from a poor bull fiddle student in Moscow to leader of the best symphony in the world. Perhaps another Koussevitzky is even now blaring away locally to future, fame and fortune. Who knows?

HERALD, THURSDAY, MARCH 7, 1940

Music Lovers 'Elect' Composers For Inscription on New Shell

A New England "electoral college" of musicians, concert patrons and writers on music has been voting this week to determine the names of music composers to be chiseled on the dome of the new Edward Hatch Memorial Shell, being constructed for Esplanade concerts.

Unanimously chosen were Bach, Beethoven, Haydn, Mozart, Debussy, Wagner and Brahms. Schubert and Schumann missed unanimity by one vote each, and Handel by two; Tchaikovsky, Chopin, Franck and Palestrina received all but four votes.

The American composer, MacDowell, ranked with Mendelssohn with 64 votes; Foote, also an American, ranked with Offenbach, with 39; Stephen Foster, composer of some of America's most popular folk songs, led Gounod, popularly known for his "Ave Maria," by several votes.

George Gershwin ranked with Elgar with 33 votes; Victor Herbert got 30; Charles Griffen, 29; Sousa, 25; Massenet and Respighi, 24.

Among the European composers were Saint-Saens and Sullivan who got more than half the votes; Johann Strauss, Verdi, Berlioz, 62 each; Rimsky-Korsakov and Ravel, 61 each; Bizet, 58; Grieg, 55; Moussorgsky, 54.

The ballot was the result of attempts to avoid controversy. Richard Shaw, architect for the shell, referred the problem of the selection of names to trustees of the Hatch Bequest, John Burke and William J. Hickey, Jr. His only stipulation was that the number of names would be limited to a total of 550 letters.

Arthur Fiedler, founder and conductor of the Esplanade concerts, and Serge Koussevitsky, conductor of Boston Symphony orchestra, were consulted by the trustees, and the ballot was evolved.

It contained 97 names of composers, ranging from Joaquin des Pres, born in 1445, to Gershwin, born in 1898. [redacted]

THIS CLIPPING FROM
PORTLAND, ME.
PRESS HERALD

MAR 8 - 1940

Fiedler Will Announce Results Of All-American Orchestra Audition

Results of the State Audition for the NYA-sponsored All-American Youth Orchestra, held Thursday afternoon, will be announced later by Arthur Fiedler, eminent Boston musician and conductor, who was in charge of the hearing. Seventeen instrumentalists were heard by the Auditions Board, Joseph Malkin, Boston cellist, who was Mr. Fiedler's assistant, Walter Habenicht of Bangor and David E. Fisher, Harold M. Lawrence, Katherine Hatch Graffam, Frank J. Rigby, Joseph L. Goudreau and Carl Liberty of Portland.

Contestants were graded by the board on technique, tone, intonation, phrasing, rhythm and sight reading ability. Mr Fiedler, a member of the Boston Symphony Orchestra and conductor of the famous Boston "Pops" as well as of the summer Esplanade concerts, will base his decision on these findings.

The regional audition, to which state winners are eligible, will be held in Boston, probably in April, he said.

216

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAR 7 - 1940

Gershwin and Herbert Ignored For MacDowell and Foster

BOSTON, (AP). — Ignoring George Gershwin and Victor Herbert, 67 musicians and critics voted last night to have the names of Stephen Foster and Edward MacDowell chiseled into the stone dome of the new $300,000 Edward Hatch memorial shell under construction here.

50 Chosen

Fifty composers considered to be the most significant in all music history, were chosen from a list of 97 names prepared by Serge Koussevitzky, conductor of the Boston Symphony, and Arthur Fiedler, leader of the Esplanade Orchestra, which will accupy the new shell on the banks of the Charles River for its series of summer concerts. The balloting was restricted to composers who have died.

Along with Gershwin and Herbert, those who failed to make the American group were John Philip Sousa, Charles Griffiths, Henry Hadley and Henry Gilbert, while the successful ones, in addition to Foster and MacDowell, were Arthur Foote, George W. Chadwick and Charles Martin Loeffler.

The names of Bach, Haydn and Mozart received unanimous votes for inclusion in the classical group, while Beethoven, Brahms and Tchaikowsky were endorsed similarly in the romantic.

Others who received unanimous votes were Wagner, in the operatic group; Monteverdi, in the preclassical group, and Debussy, among the moderns.

Schubert and Schumann each lacked one vote of being chosen unanimously. Two persons failed to list Handel as among the leading composers in his group.

The popular composers chosen included Johann Strauss, the waltz king, and Arthur Sulivan, of the team of Gilbert and Sullivan.

The original list of 97 names ranged from Josquin Des Pres, born in 1445, to Gershwin, born in 1898.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

MAR 7 - 1940

Boston Symphony Orchestra to Play at Smith Tuesday

Koussevitsky Will Conduct Sixth and Final Concert in Series at Greene Hall

The Boston Symphony orchestra, conducted by Serge Koussevitsky, will present the sixth and final concert in the Smith college concert course on Tuesday evening, March 12, at 8, in John M. Greene hall. Tickets for standing room will be available at the door on the evening of the concert.

Of exceptional interest to followers of new music will be "Mathis der Haler," composed in 1934 by Paul Hindemith, which is included on Tuesday evening's program. A native of Germany, Hindemith has been rated by many critics as one of the outstanding composers of the day. He will be remembered by numerous concert-goers of the vicinity for his appearance at Sage hall two years ago, when he played a program of works for viola of his own composition.

The compelte program is as follows:

Symphony, No. 1 in C major Op. 21 — Beethoven
Symphony, "Matnis der Maler," (Mathias the Painter) — Hindemith
Angelic concert
Entombment
Temptation of St. Anthony
"Pelleas et Melisande," suite from the stage music to Maeterlinck's tragedy, Op. 80 — Faure
Prelude to Lohengrin — Wagner
Prelude to "Die Meistersinger von Nuernberg" — Wagner

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

MAR 7 - 1940

CHOOSE NAMES OF COMPOSERS FOR NEW SHELL

Foster, MacDowell on List, Gershwin, Herbert Ignored for Boston Honors

BOSTON, March 6 (AP) — Ignoring George Gershwin and Victor Herbert, 67 musicians and critics voted tonight to have the names of Stephen Foster and Edward MacDowell chiseled into the stone dome of the new $300,000 Edward Hatch memorial shell under construction here.

50 Chosen

Fifty composers, considered to be the most significant in all music history, were chosen from a list of 97 names prepared by Serge Koussevitzky, conductor of the Boston Symphony, and Arthur Fiedler, leader of the Esplanade Orchestra, which will occupy the new shell on the banks of the Charles River for its series of summer concerts. The balloting was restricted to composers who have died.

Along with Gershwin and Herbert, those who failed to make the American group were John Philip Sousa, Charles Griffiths, Henry Hadley and Henry Gilbert, while the successful ones, in addition to Foster and MacDowell, were Arthur Foote, George W. Chadwick and Charles Martin Loeffler.

The names of Bach, Haydn and Mozart received unanimous votes for inclusion in the classical group, while Beethoven, Brahms and Tchaikowsky were indorsed similarly in the romantic.

Others who received unanimous votes were Wagner, in the operatic group; Monteverdi, in the preclassical group, and Debussy, among the moderns.

Schubert and Schumann each lacked one vote of being chosen unanimously. Two persons failed to list Handel as among the leading composers in his group.

The popular composers chosen included Johann Strauss, the waltz king, and Arthur Sullivan, of the team of Gilbert and Sullivan.

The original list of 97 names ranged from Josquin Des Pres, born in 1445, to Gershwin, born in 1898.

The Boston Globe

Published by GLOBE NEWSPAPER COMPANY
242 Washington St. Boston, Mass.
(Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877.)

THURSDAY, MARCH 7, 1940

SUBSCRIPTION RATES

	Daily Per Mo.	Daily Per Yr.	Sunday Per Mo.	Sunday Per Yr.
Boston Postal Zone	.75	9.00	.55	6.50
Zones 1, 2, 3 (including New York city and all New England except Northern Maine)	.50	6.00	.50	6.00
Elsewhere in U. S. and Canada	.80	9.60	.70	8.40

(Please do not send cash. Use money orders or checks.)

BACK NUMBERS (Per Copy)

	Daily	Sunday
Under three months old	5c	15c
Three to six months old	10c	20c
Six to nine months old	15c	25c
Nine months to one year	25c	50c
More than one year old	Out of Print	

The Associated Press is exclusively entitled to the use for publication of all news dispatches credited to it or not otherwise credited in this paper and also the local news published herein. All rights of republication of special dispatches herein are also reserved.

Globe Man's Daily Story

A woman, introduced to Anton Rubinstein, the Russian pianist, exclaimed: "O, Mr. Rubinstein, I am so glad to meet you! I have tried so hard to get a seat for your recital. Haven't you a seat you could let me take?"

"There is only one seat at my disposal, madam," Rubinstein replied, "but you are welcome to sit at the piano!"

PEN AND CHISEL

When the site of Boston is excavated centuries hence, archeologists leaning on their spades will pause over blocks of stone inscribed with the names of composers, to remark, "Those Bostonians must have been some pumpkins!" The use of the structure which they are excavating, called "Hatch Memorial," will present no great puzzle. Situated on an esplanade by the waterside it was clearly a concert platform like the Odeon on the southern slope of the Acropolis. Here, plainly, an orchestra played to multitudes who listened in the open air.

What will interest the excavators far more (if the orchestra, architect and trustees will pardon this hanging of archeological crape before their building is up) is the collection of composers' names, for from these they will be able to infer the state of musical intelligence in an American city of 1940. If concerts of such music were given, as they must have been, free to the people in the open air, an extraordinary diffusion of literate musical taste is argued.

Let us help them a little. Suppose we inclose in a sealed metal box, to be placed in the corner stone, copies of this morning's newspapers (printed not on wood pulp) which recite how these names to be inscribed on the dome and entablatures of the Hatch Memorial came to be chosen. A list of composers was sent to seventy persons of musical education. These were asked to check a given number of preferences from names under seven headings: preclassical, classical, romahtic, modern, operatic, American and populai. Unlike a Gallup poll, where an ignoramus equates a savant, these voters were technically proficient. Their judgment therefore reflects the rank of the world's composers in one of the most highly cultivated musical centers in America; for although this is not a popular plebiscite, it does denote the quality of music which, being played at free public concerts, is gladly heard by the multitude.

The first surprise is unanimity. Of the sixty-seven who voted, every one agreed on Bach, Beethoven, Haydn, Mozart, Brahms, Wagner and Debussy; all but one voted for Schubert and Schumann, all but two for Handel and all but three for Mendelssohn and MacDowell, although MacDowell is there because he seemed the most obvious first choice as an American composer. Score: Germany 10, France 1, America 1.

To check the original lists sent out from Symphony Hall would make an interesting school exercise. The first choices are simple. "Operatic"? Wagner and Verdi, of course! "Preclassical"? (the term is a bit arbitrary), Bach and Handel are easy. "Classical"? Beethoven, Haydn, Mozart. "Romantic"? Brahms, Schubert, Schumann, Mendelssohn, Franck, Berlioz. "Modern"? Debussy, Ravel, D'Indy. "Popular"? Strauss (no initial: you can have Richard or Johann, though "popular" is not full justice to Richard), then Grieg, Saint-Saens. . . . So far all is smooth going; it is when the borderline cases are reached that pencils being to be gnawed.

Reputation goes on two legs. One is the talent of the composer, the other the intelligence of the public. Beethoven's later works were not understood until more than fifty years after his death, Bach's "Matthew Passion" and B-Minor Mass had to wait a century. If the Hatch Memorial had been built forty years ago, Brahms would never have beaten his forerunner romantics, Schubert and Schumann, and perhaps his pen would not have carried his name to the stonecutter's chisel at all. Two living composers who, by their years, have probably written most of their works, may be included: Sibelius and Stravinsky.

Presumably we still have quite a little while to go before the archeologists start digging us up, so why not leave plenty of blank spaces on the entablatures of the Hatch Memorial? Our prospects of producing composers to fill them look fairly good.

UNCLE DUDLEY.

March 8 — THE BOSTON HERALD,

MEETING OF THE ARTS—Tallulah Bankhead, star of "The Little Foxes," with Dr. Serge Koussevitzky, eminent conductor, as she attended the rehersal of the Boston Symphony Orchestra at Symphony Hall yesterday.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 9 - 1940

MEMORY OF MUSIKMEISTER MUCK, VICTIM OF WAR-TIME HYSTERIA

Dear Editor: In the account of Dr. Karl Muck, one-time conductor of the Boston Symphony Orchestra, as given in his obituary in The Post are some inaccuracies regarding certain episodes during the war in 1917.

As I remember from the happenings of that period he had received instructions from Major Higginson, who virtually supported the Boston Symphony Orchestra financially, not to play the "Star Spangled Banner" and that is why he did not do so. Major Higginson it was who stated that it had no place at a symphony concert.

Conductor Muck was undoubtedly a victim of wartime hysteria. He always insisted that he was a Swiss citizen and not a German subject. In wartime, however, reason goes into a state of suspended animation hypnotized by unreasoning passion.

A. EDWARD POTTER.

217

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAR 9 - 1940

Carleton Smith Says U. S. Lags As a 'Neighbor'

Back From 22,000-Mi. Trip, He Advises Sending Best Culture to All Republics

The United States should send the best of its culture to Latin America to bolster its good neighbor policy, in the opinion of Carleton Smith, music critic, economist and lecturer, who has just returned from a four-and-a-half-month tour of South and Central America. He proposes that this country send its best symphony orchestras, its best dance bands, and above all, that it send teachers to establish United States schools.

"The good neighbor policy is good as far as it goes, but it doesn't go far enough," Mr. Smith said yesterday in his apartment at the Waldorf-Astoria. "It has done a lot to allay their suspicion of us, but the flying fortresses are still a little too reminiscent of the big stick, and it has certainly been proved that the big stick doesn't work."

Mr. Smith, who is the music critic of "Esquire," said that he went to Latin America primarily to record folk music in out-of-the-way villages, but that he also was interested in observing the economic and political situation in each country. He taught economics for five years at the University of Chicago and holds a doctor of philosophy degree in that subject. He carried letters of introduction from Mrs. Franklin D. Roosevelt, wife of the President, and so was able to talk to persons in all walks of life, from the Presidents of nearly every country he visited to peasants in villages so remote that they had not yet heard of the World War of twenty-two years ago. He traveled 22,000 miles, mostly by air, and visited every country in both South and Central America.

Cites Need to Buy More

"We'll never be good neighbors with the people of Latin America until we buy more from them," Mr. Smith said. "Argentina, which is the richest and strongest nation in South America, and the most like us in so many ways, hates us, despises us culturally, and, of course, we buy less from them than from any other country down there." He said he thought the ultimate solution of this economic situation must be "three or multi-cornered" trade, by which the United States would sell to Argentina, Argentina would sell to England and England would sell to us. In the meantime, he feels there are a number of things the United States could do "easily and cheaply" to ameliorate the situation.

"We should send them Toscanini and the N. B. C. Symphony Orchestra, Stokowski and the Philadelphia Symphony, or Koussevitzky and the Boston Symphony," Mr. Smith said. "They are very proud and sensitive people, and they'll feel insulted if we send anything but the best. The governments would give free theaters and subsidies in many instances. We should also send them our best dance orchestras; we should stress Spanish in our schools as much or more than French and German, and we should send them school teachers."

"Expect Us to Enter War"

"The cultural approach is ideal," he pointed out. "First, because it subtly flatters them. Second, they like music and it is our common heritage from Europe—it needs no translation." He added that the United States short-wave broadcasts to Latin America did not compare with the symphonic programs sent out from Berlin, Rome and London. He said he tried all over South America to tune in the Toscanini broadcasts from New York, but that he could not get them.

"All South America expects us to enter the war after the next election," Mr. Smith said, "and Getulio Vargas (the President of Brazil) told me that Brazil would enter the war on the side of the United States the day after we went in. The Argentines say they never will. Chile, where it now takes thirty pesos to buy a dollar, is too poor to be of any help, and the other countries are uncertain.

"I found to my amazement that the people of Dutch Giana expect the United States to take them over, and they can hardly wait. Fifteen people in Paramaribo told me that Hitler would move into the Netherlands, and that we would take Dutch Guiana to keep him from taking it. The Aluminum Company of America has been down there for fifteen years buying bauxite, and paying higher wages than they've ever received before. The people think the United States would develop their country, which the Dutch haven't done."

Mr. Smith said that the people in South America generally still are resentful because United States firms had gone in and "bought what they consider too great concessions from grafting officials." He added, however, that the United States generally was respected, primarily because of the excellence of the air service offered by Pan American Airways and because of United States films, which are preferred.

Says British Control Argentina

"Vargas told me that Pan American had united his country," Mr. Smith said. "He can get mail through, find out what is happening. There are few roads. One of the best things we could do would be to build a Pan-American highway from the United States all the way down through South America. The Grace steamship lines have a monopoly, and it's cheaper for the people to go to Europe than to come to the United States."

Mr. Smith indicated that the British were to a great extent responsible for the black eye which the United States has in Argentina. "The British control Argentina," he said. "They own the railroads, the banks, most of the newspapers. They establish industries to compete with us, and they won't let the people use pounds to buy from us.

"Argentina's import control is as strict as Hitler's. The people want our automobiles and typewriters, but they can't get dollars with which to buy them, unless we buy from them. Phonograph records made in New York cannot be sold in Argentina until they have been sold in England. Then, imported from England, they are 40 per cent cheaper than they would be coming directly from the United States, since five pesos are required to buy a dollar but only twelve to buy a pound (yesterday a pound was $3.89½)."

MUSIC

By ALEXANDER WILLIAMS

Herald Mar 9

Symphony Concert

The 18th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Gregor Piatigorsky, 'cellist. The program was as follows:

Allegretto from Symphony No. 7 in A major, Opus 92............Beethoven
Concerto for Violoncello in E minor, Opus 58....................Prokofieff
"Don Quixote" Opus 35..........Strauss

Concertos for the violoncello are so rare and have so rarely, if ever, been completely successful that a new one from so skillful a composer as Prokofieff is an event of the utmost importance. Perhaps it would be as well to say at once that the new work is very interesting on more than one count but that it is by no means as attractive as the 2nd Violin Concerto, heard here recently, or the Piano Concertos. The retort to that, of course, is that no music for solo 'cello and orchestra ever has been as effective and popular as that involving violin or piano.

The first movement makes its way easily and at once to the ear. A charming, lyrical melody is heard against a varying ostinato background. You can't miss the effect of this or fail to take plesure in it. Prokofieff is too old a hand to make a botch of this kind of musical writing. With the second movement, allegro giusto and a coda in slower time, there also is not much difficulty in becoming acclimatized. Those of us who have heard and admired much of Prokofieff's music will not be stumped here, though we may feel that he has elsewhere done the same thing better. With the coda, though, enters that curious element which is the stumbling-block of the variations.

It would take a number of hearings to place a finger on what seems to be the trouble. At first bat we should say that Prokofieff became so interested in the 'cello as virtuoso instrument that he was content with that aspect alone. One of the pitfalls in writing for the 'cello is the tendency to use it solely for rhapsody. This can occasionally be managed, as in Bloch's "Solomon"; but with Prokofieff in the middle variations of the finale it bogs him down in a queer, static way. For a highly rhythmical composer this is an odd position to be caught in.

What evidently fascinated him in this movement was the chance to exploit the solo 'cello and unusual combinations of instruments. If, then, he was absorbed in the instrumentalists, he forgot the other listeners. We should reflect, though, that it would be presumptuous to condemn the Concerto on the ground that we were unable to assimilate easily some of the last movement. Grateful as it was in itself, the typically bustling Prokofieff finish seemed, again, strangely out of place.

This is, moreover, much too interesting a work to be shelved, even if 'cello concertos were as common as daisies. Mr. Piatigorsky played it with that overwhelming technique of which he is master and which he needed here in full measure. Both he and Mr. Koussevitzky had an obvious enthusiasm for their interpretation of the score. If this was in part a new and different Prokofieff, they certainly showed no disappointment and worked with a will to get the best possible results.

Mr. Piatigorsky was likewise the eloquent soloist in Strauss' "Don Quixote," in which also Mr. Lefranc contributed his expert share. The music, unlike many of Strauss's other tone poems, has to have the program. With that in mind there is no doubt but that Strauss brilliantly achieved what he set out to do. From the emotional point of view and at this distance in musical history "Don Quixote" should not be heard too often, for it can become wearisome. Incidentally, the Boston public should by this time know their Strauss well enough to leave before it begins rather than insult the musicians by walking out in the middle. Mr. Koussevitzky secured a remarkably fine performance; and any Strauss-hater could have taken his pleasure on the technical side.

The concert opened with a fitting tribute to the genius of Karl Muck, former conductor of the orchestra, who died this week, by offering the allegretto from Beethoven's 7th Symphony. The concert will be repeated tonight. Next week the orchestra will be out of town.

Globe

MUSIC

March 9

SYMPHONY HALL

Boston Symphony Orchestra

The Friday audience at the Boston Symphony concert yesterday afternoon heard what must have been one of the greatest performances ever given of Richard Strauss' "Don Quixote." It was one of those rare, "miraculous" occasions when orchestra, conductor and soloist were completely attuned to each other and to the music. The cellist was Gregor Piatigorsky, who also appeared in the first American performance of the new Cello Concerto by Prokofieff. Serge Koussevitzky conducted.

The beginning of the program was altered to include the allegretto from the Seventh Symphony of Beethoven, played in memory of Dr. Karl Muck, the great former conductor of the Boston Symphony who died last Monday. This classical excerpt, appropriate memorial to a man who was famed for the classic beauty of his conducting, was reverentially played, and so received by most in the audience, save a few who were so thoughtless as to applaud.

Mr. Piatigorsky and Mr. Koussevitzky had before given memorial accounts of the "fantastic variations on a theme of knightly character," but yesterday they exceeded even their best. The tone of the solo cello took on, in addition to its usual silken fineness, the living warmth of a human voice; that of the orchestra was rich and luminous beyond description.

Their interpretation was poetic, with Cervantes' lovable ridiculous knight and squire fairly coming to life as the chivalric adventures unrolled. It was also a performance of a thousand fine shadings of phrase, color and emphasis, of a recreative cunning that took the coarse edges from what are proverbially called Strauss' "vulgarities." The closing pages when the old knight's dying gasp is followed by those few orchestral measures that make a perfect finish to the whole, had the audience in a spell.

The applause which followed indicated how deeply the listeners had been moved. Mr. Piatigorsky, much admired in Boston, drew an "ovation" along with Mr. Koussevitzky and the members of the orchestra.

Some day a composer is going the limit in condensing the orchestral part of a concerto by writing just two unison chords, one at the start, one at the end, leaving the solo instrument to carry on alone between. Prokofieff has done very nearly that in his long Cello Concerto. After the first movement—and but for a coda at the end of the finale—the orchestra has nothing but the thinnest of accompaniments to play, and that very trivial.

What has become of the aggressive talent that gave us the "Scythian" and "Chout" suites, "Peter and the Wolf," "Lieut. Kije," the Fifth Piano Concerto and the Second Violin Concerto? The lyrical first movement of the Cello Concerto made one think: "Here is music just as novel and beautiful as the Second Violin Concerto."

But from that point only the cello part, which indeed has some passages that even the Piatigorsky tone and skill are hard put to make sound well, is of any interest. The instruments of the orchestra are reduced to mutterings so subdued that there is not the slightest contrast. And in this fashion the Concerto goes on and on.

The program will be repeated at 8:15 tonight. Next week the orchestra goes to New York. C. W. D.

THIS CLIPPING FROM
TRENTON, N. J.
STATE GAZETTE

MAR 9 - 1940

The new 'cello concerto of Serge Prokofieff will be introduced to New York by the Boston Symphony under Dr. Serge Koussevitzky, with Gregor Piatigorsky as soloist, when the orchestra makes its fourth visit of the season for two concerts in Carnegie Hall on March 14 and 16. The concerto had its first American hearing in Boston this week.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL-AMERICAN

MAR 9 - 1940

Benefit Concert

COUNT RENE DE SAINT-QUENTIN, French Ambassador to the United States, is among several representatives of the diplomatic corps coming from Washington next Thursday to attend the benefit concert for French musicians in distress, which will feature Igor Stravinsky, conductor-pianist, and 21 musicians of the Boston Symphony Orchestra.

MUCK TRIBUTE BY SYMPHONY

Post March 9

Part of 7th Symphony Is Played in His Memory

BY WARREN STOREY SMITH

The man who first made the Boston Symphony Orchestra what it is was honored yesterday by the man who was destined to return it to its lofty place. In other words, yesterday's Symphony Concert began with a performance of the Allegretto from Beethoven's Seventh Symphony, in memory of the late Dr. Karl Muck. If on paper this movement did not seem particularly to the point, it proved in the hearing far more appropriate than the conventional funeral music from Beethoven or Wagner.

From the news angle the other item of interest yesterday was the first American performance of Prokofieff's new Violoncello Concerto, with Gregor Piatigorsky as the soloist, but from the purely musical point of view, the playing of Strauss' "Don Quixote," with Mr. Piatigorsky as solo 'cellist and the Orchestra's Jean Lefranc as solo violist, overtopped all else. This remarkable projection of Strauss' most imaginative tone poem had already been revealed to us in 1933 and 1935. The captious might have complained yesterday that both Dr. Koussevitsky and Mr. Piatigorsky were inclined to dwell a little too lovingly upon the more expressive phrases, slightly to sentimentalize the Knight's attitude toward that figment of his disordered brain, the Lady Dulcinea. Yet anything more beautiful than Don Quixote's affirmation of the chivalric ideal (Strauss' noblest page) or anything more affecting than the final episode of Don Quixote's death could hardly be imagined.

Paradoxically, Don Quixote provides us with the best argument against programme music and the best case for it. No other tone poem of Strauss requires of the listener so detailed a knowledge of what is being set forth. Like Wagner's "Ring," the score must be studied in advance. Yet no other tone poem, regardless of the authorship, can so well reward, so completely justify such study.

In the face of this stirring and moving experience to write adequately of a new concerto is far from easy. As Mahler crushed Szymanowski last week, so did Strauss yesterday reduce Prokofieff almost to the vanishing point. As a matter of fact, the Concerto is most uneven. The first movement is charming; the second, slightly less persuasive and the third, though full of ingenuity, seems to get nowhere. As is not seldom the case with 'cello concertos, the net impression is one of monotony.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 9 - 1940

Koussevitzky Offers Next to Last Concert Of Boston Orchestra

Mozart, Stravinsky and Brahms Works Scheduled for Friday Program at Academy

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its fourth Brooklyn concert in a series of five for the current season at the Brooklyn Academy of Music next Friday evening. The program will be given over to numbers by Mozart, Stravinsky, and Brahms, and will feature Jesus Maria Sanroma as soloist during Stravinsky's "Capriccio for Orchestra with Piano Solo."

The following program will be played:

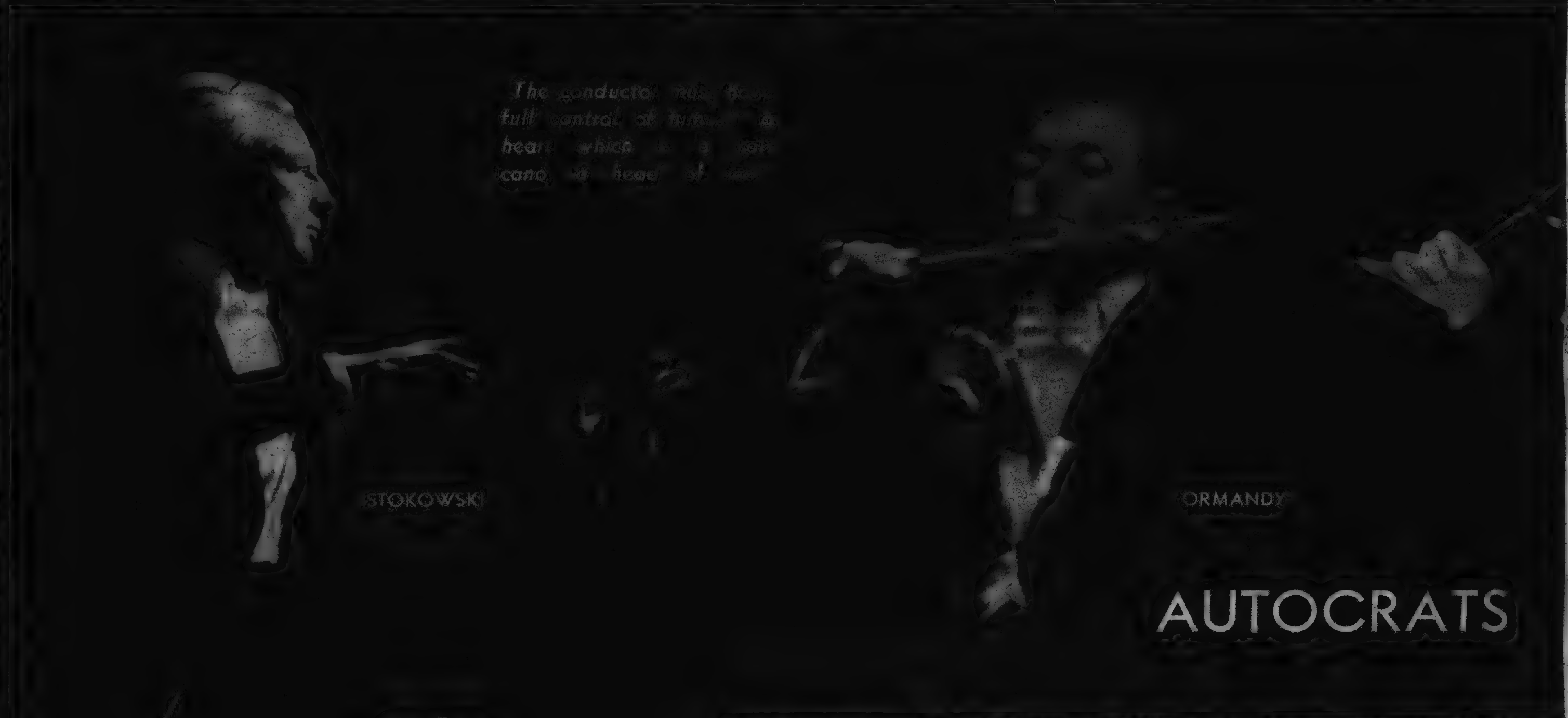
Symphony in C major, No. 34 (Koechel No. 338) by Mozart, Gapriccio for Orchestra with Piano Solo by Stravinsky and Symphony No. 2 in D major, Op 73 by Brahms.

The Academy of Music concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and a Brooklyn committee.

On Tuesday afternoon, a discussion of the program will be held by Jonathan Schiller, lecturer in music at the Institute, who will speak in the lecture hall of the Brooklyn Academy of Music beginning at 4 o'clock.

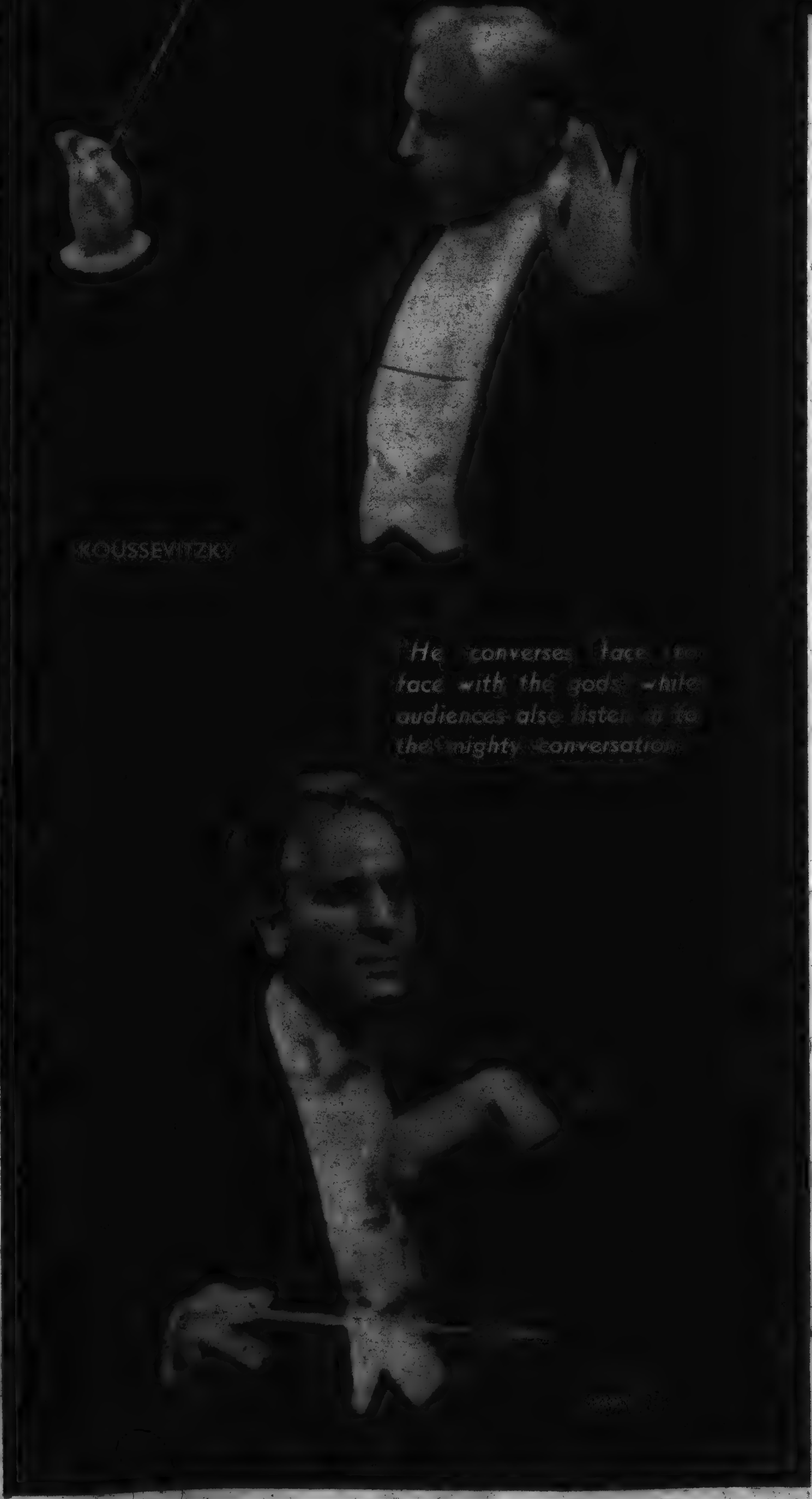
THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 10 1940

218



The conductor must have full control of himself, a heart which [illegible] volcano, a head of [illegible]

AUTOCRATS



"He converses face to face with the gods while audiences also listen in to the mighty conversation."

Koussevitzky - Walter - Enesco - Muck

By OLIN DOWNES

WHEN it is considered that the art of modern orchestral conducting is scarcely a century old, the recentness of that figure referred to contemptuously or angrily by musicians of the older school—"prima donna conductor"—will be realized. These are the people who tell you that there is no great mystery about conducting; that this laudation of some celebrated figure of the baton is Barnum & Bailey exhibitionism; that it is not the conductor who gives the "virtuoso" performance, but the perspiring "virtuosos" of the orchestra that he conducts; that there would be no difference among half the conductors who appear before the public if these knights of the baton and the swallow-tail performed behind a screen, and that it is simply the splendor of the orchestral tone, with its thousand colors and sonorities, which dazzles the innocent and only partially musical bystander, causing him to bestow the adulation upon the stick waver which the latter utilizes to his eminent advantage with the press and the box office.

The comparative recentness of this development may be gauged also by the perfectly serious complaint that the celebrated violinist, Pablo Sarasate, who died in 1908, made to the late Fernandez Arbos, the Spanish conductor, who was Sarasate's intimate friend. Sarasate had been off on a tour. He came back fuming, aghast at a new turn that circumstances were taking in his world.

"WHAT do you think, Fernandez," said he—Fernandez being also at that time a prominent violinist and teacher rather than the well-known conductor he became in the latter half of his life—"What do you think? Musicians don't have to play any longer if they want to make money—big money! All they have to do is to travel around the world with a little stick in their hands—just a little stick. Not as long as my bow. They stand then before an orchestra, a big orchestra, which plays. They stand there and they wave this stick. Tremendous applause. Big money. They go somewhere else, waving this little stick. More money, more réclame. They don't need anything else. Just the little stick!

"Now do you suppose, Fernandez, if there was no orchestra, and they just stood before the audience, waving the little stick, do you suppose they would get as much réclame? The same applause? The same pay? Ha!" He squinted, he snarled sardonically. For Sarasate the tribe of conductors were second only to the critics in their superfluity and capacity for mischief. He would have given the baton, when he played with the orchestra, to his valet, and said, as some grumbling orchestral musician will say, in effect, "You wave the stick, and we'll play."

As, indeed, a certain gentleman in a near-by symphony orchestra exploded, a few seasons ago, to a young conductor who palpably did not know his business, and was concealing that fact by hectoring the men who sat under him. The player spoke: "Please don't talk to us so much. If you do, we'll watch you and play it the way you're leading."

THERE are such conductors, but they seldom last long. The matter was admirably put to the writer one day by one of the leading figures in the field.

"Conducting," he said, "is either the easiest or the hardest task in the world."

He was speaking from his long experience, and, as any one who is at all in touch with these activities knows, he was a thousand times right. The man who gets everything that is to be gotten from a complicated orchestral score and makes

89. 90. 91 92 X

BARBIROLLI
ENESCO
TOSCANINI

OF THE PODIUM

a hundred men of greatly varying degrees of knowledge, craftsmanship, experience and good-will perform in a manner which precisely reflects his interpretive will, is doing a thing of such intellectual eminence, imagination and power as would fit him for nearly any task of leadership and accomplishment. A man like that earns more than he ever will be paid. And he is rara avis.

This is not a field for the introvert, as some aspects of music are; not a place in which a person of an ultra-sensitive and subjective nature can fly away to his instrument or his corner and forget his defeats and frustrations in private communion with his art. The conductor has to turn what he thinks and feels into something musically concrete, and he has to have an encyclopedic knowledge of music and propulsive vision and control of men to do it.

These men are human, of varying capacities and temperaments. First of all, they won't give him "everything they have," as the phrase goes, unless they want to. He can command an acceleration, an accent, a sound loud or soft that follows a specific prescription. They won't refuse that. They can't. It is what they are paid for. But what, ostensibly, they are paid for doesn't mean anything worth a 2-cent piece where life and sensibility in a performance are concerned. If such things could be so easily obtained, we should have at least as many great conductors as we have chauffeurs or mechanics—men who turn screws and attend to gadgets and deal in figures with results as ascertainable as the product of an automobile factory.

The conductor is in different case. His realm includes mental operations of infinite subtlety and precision, and the field, so determinative in performance, of the emotional and psychological. To read some of the scores which he must comprehend and absorb to the very smallest detail is a task for the most thorough musician. To hear everything that goes on in an orchestra during rehearsal and performance is a thing of which fewer conductors than you might think are capable.

THE layman sometimes asks whether a performance is different in any way from a rehearsal; whether the conductor on the platform does anything differently, or obtains effects in any way different from those of the final hours of preparation for the concert.

It can be answered, almost categorically, that a genuinely inspired performance is certain to be different, though perhaps only in emotional ways, from the last careful rehearsal. Of course, there may be a rehearsal when the men and the conductor are exceptionally in the vein; when by some happy chance they achieve the precise thing they want to do, and then miss that precious secret at the time of the public performance.

There are too many practical and psychological elements which go into a performance to permit the stating of any unbreakable rule. But the very fact of the official performance, the immense psychological influence of the presence of the audience, and the final fact that now conductor and orchestra are to take technical detail for granted and concentrate on making music, give the performance its own quality, and make it one usually more creative than the most fortunate rehearsal could be.

From these facts the old adage, that "a bad rehearsal means a good performance," very often holds true—always provided that the bad rehearsal was held by able and wholly comprehending musicians. When that takes place, when everybody's nerves are at the breaking point—the conductor feeling that he might as well leave town between trains, the men sulky with him and one another and grumbling themselves out of the hall—that very crisis may be the prelude to the great show. The baton descends and everybody, on the qui vive, suddenly realizes that it is going to go; assurance increases with every measure; the music is struck off white hot, and the audience goes wild.

BUT to the law of averages. Where does the rehearsal begin? It only begins in one place, if it is of any use at all. That is in the conductor's head.

The conductor, before he enters the rehearsal room, must have the minute detail and the ideal effect of the score within him. Thereafter neither is important. For there are various sorts of rehearsals. One is that of the conductor who stops almost at once, to correct an error, and goes on stopping, step by step, insisting on one technical clarification after another, as long as rehearsal time lasts. It is a direct and practical method. Yet there are few, if any, of the great conductors who follow it, and they would be especially shortsighted if they followed it when playing new music.

The rehearsal which produces the best results is the one which gradually builds in the minds of the players the creative conception of the composition, while incidentally correcting the vital technical defects. By the time of the last rehearsal the orchestra should be in the state where it can participate knowingly with the conductor and carry out spontaneously his interpretive commands. That is one reason why a conductor who is a poor technician and disciplinarian, even a second-class musician, may secure a better performance than the hard-working and conscientious person who plods along and does what is called "Playing the music as it is written."

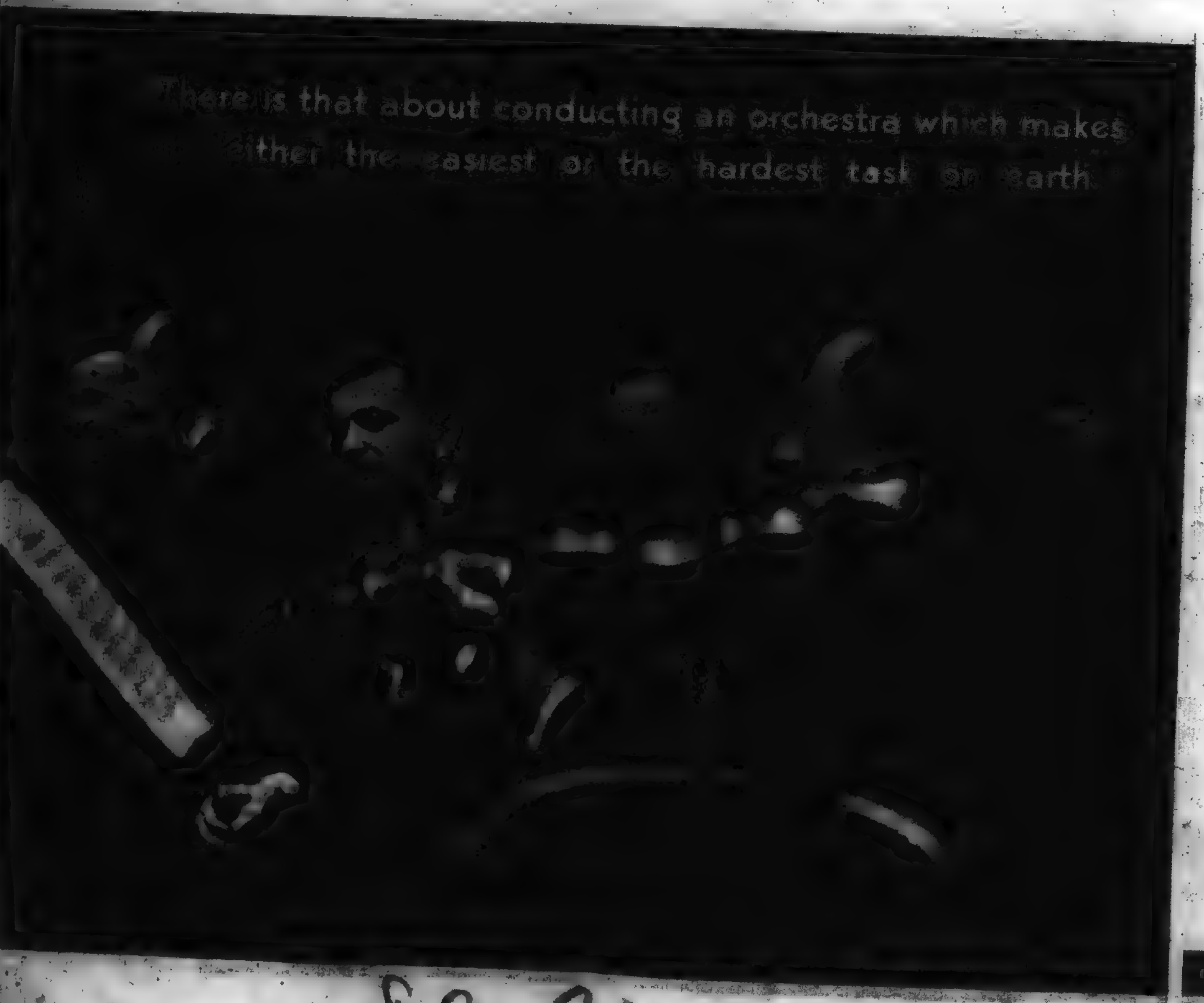
Which latter is another fallacy. Music is, of course, to be played in a manner faithful to the composer's indications in the score. But if all the conductor accomplishes is playing "what is written," he is giving us the letter of the music and letting its spirit die.

HOW does the conductor get precisely what he wants in performance? It may be surprising to state that very few conductors do. And that many of them not only fail to hear the orchestra exactly as it sounds under them—that Pandora's box of incredible tonal effects and potencies—but don't fully know how to set about getting it.

How to get it involves the clearest conception and the profoundest knowledge of the possibilities of every instrument, supreme musicianship, the ear of a wizard, and above all, imagination, intuition, and imperious, creative power. When the conductor achieves his end, the music comes from the orchestra as though, at the moment, it were being composed or, better, improvised, by some master mind, on all the instruments.

The conductor—and this is the very root of the whole matter where a great performance, as indeed any great achievement of an artist, is concerned—the conductor must have full control of himself, a heart which is a volcano, a head of ice; an overwhelming temperament and a critical faculty mercilessly on the alert. He must personally lead the charge, but never for an instant relax the direct control of every man in the battalion, in the thick of the battle.

We are speaking, in short, of a god-like person who scarcely exists, and not of the stick waver who gesticulates while the men play as well as musicians without a single cohesive objective and interpretive purpose behind (Continued on Page 27)



There is that about conducting an orchestra which makes [illegible] either the easiest or the hardest task on earth.

89.90 91 92

X

220

The New York Times Magazine, March 10, 1940.

Goro from Black Star

Final tune-up before performance—Rehearsal of string section.

PODIUM AUTOCRATS

(Continued from Page 9)

them can. Once James Huneker said something to the effect that music is the playground for great souls. It is, for the conductor who really measures to his task a transcendental sphere, one in which he can never hope fully to reach his objectives.

THE invisible forces that play when a creative action takes place can be illustrated in a thousand ways. Here is Toscanini, a leader supremely and imperiously the master of the scores he interprets and the men he controls. His near-sightedness is famous but the eyes that cannot clearly distinguish the features of players before him carry commands which are implicitly obeyed.

"All the time," he once said, "you must have the men under your eyes—like the lion tamer in the cage. Don't ever turn your gaze away, or you lose control of the situation."

The question of control is a basic one. It is a kind of struggle between the leader and the men, which begins and sometimes ends with the first rehearsal, to see who is master. Conductors have different methods of meeting this issue. Some badger the players, which is dangerous. Karl Muck, former conductor of the [illegible]ston Symphony, who has just died in Germany, was a great master of his art. He had a very distinguished and dominating presence on the stand, and an extremely sharp tongue. So that once one of his players when he found himself momentarily seated opposite his chief on the night train on a tour, said, "Dr. Muck, do you believe that a conductor can be so sarcastic with a player that he can unnerve and destroy him?"

Muck agreed that this was possible. "Then why, Dr. Muck," said this player, who had seen some of his colleagues in the orchestra reduced to complete abjection, "why do you do it?" Whereat Mephistopheles Muck, with a face that was a cross between that of an intellectual devil and Richard Wagner, simply threw his head back and roared. He extended no mercy, he neither gave nor expected quarter.

THERE have been conductors, they say, who ruled through love and not through fear, though it is to be apprehended, human nature being what it is, that the presence of the iron hand beneath the glove had best be sensed, even in the most cordial relations. Nikisch was a man whom the players adored, and whom they obeyed with intense enthusiasm. They always spoke of his marvelous eyes, his face during a performance, the manner in which the men sensed in advance what he wanted, the way in which he could absorb them, as it were, into his interpretive self.

"Discipline toward the mass," says John Barbirolli, conductor of the New York Philharmonic-Symphony, "must be tempered with understanding of the individual."

Asked to define the fundamental qualities of a good conductor, Mr. Barbirolli said: "It is possible for a man of mediocre musicianship to be a good conductor and vice versa. The great conductor is a combination of both. That indefinable thing which gives one man power over a group of men and denies that power to another is one of the secrets of personality."

THE ways of winning the men must be honest ones. Thus, in the course of Koussevitzky's earlier seasons with the Boston Symphony Orchestra, we were told that there was a tangible added degree of response to his baton when he invited the orchestra, privately, with no one else present, to an informal and intimate entertainment, and, as one of the three greatest virtuosos of the double bass the world has ever seen, played for them.

Few conductors could do that, but there are few of the great ones who do not know intimately the capacities and the technique of each family of instruments, and most of the conductors have been orchestral players. Muck, who was a pianist, was one of the exceptions. Toscanini, as is well known, was a 'cellist, so expert that on one occasion, for a second-class violinist who was in the orchestra, Toscanini, on his 'cello, played his solo measures for him. Stokowski, an organist at the time he became a conductor, is now a capable manipulator of many orchestral instruments.

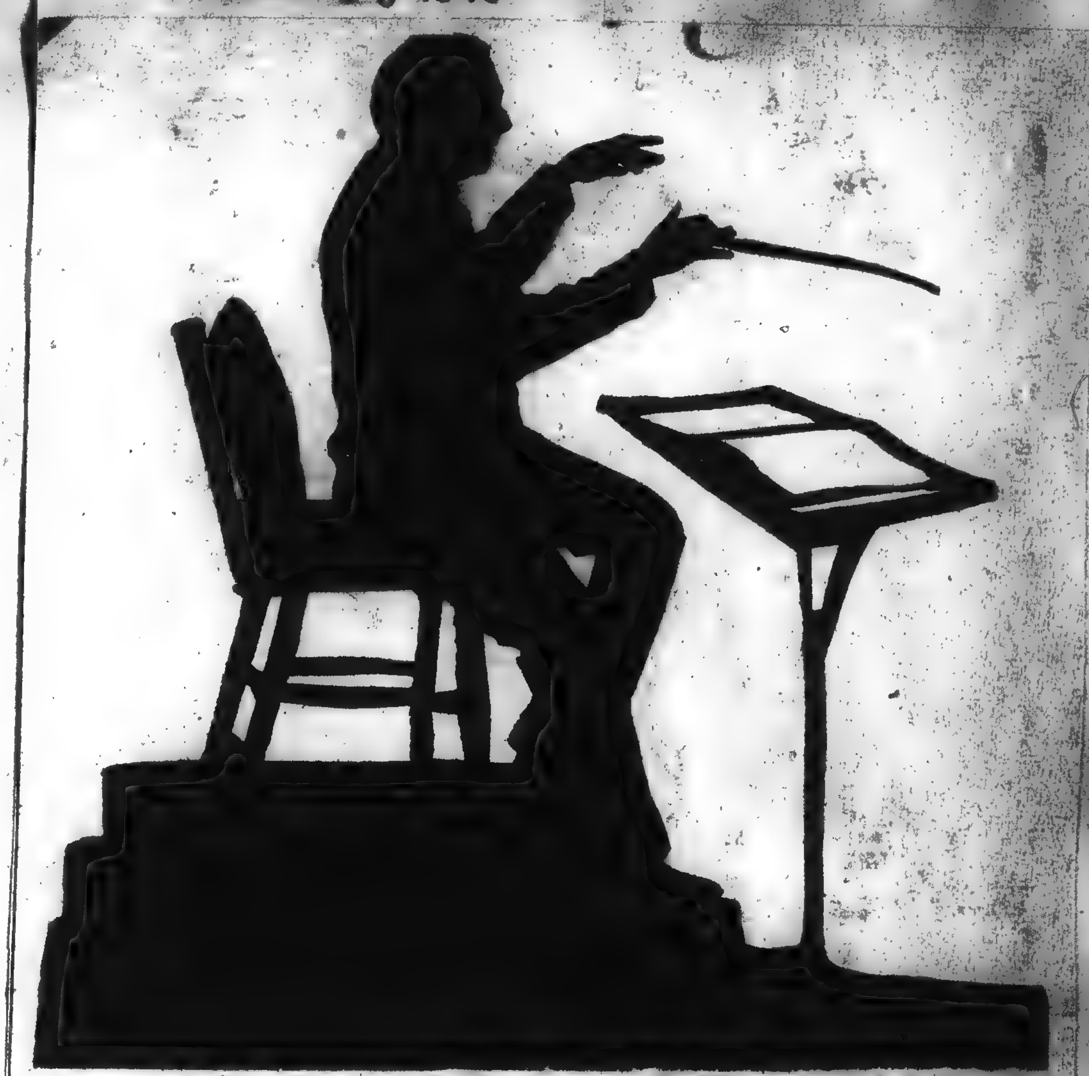
And yet, here again, the thing that counts and decides is the mental capacity of the musician. Neither Wagner nor Berlioz could play any orchestral instrument acceptably and they were two of the greatest pioneers of this modern art. For modern it is.

Remember that in the eighteenth century the conductor sat at the harpsichord directing the ensemble, or stood and waved his fiddle bow, from which the conductor's stick is descended. He was a time beater and not the dominating interpreter. Now the virtuoso conductor has shouldered aside the fiddler or prima donna whose servant he used to be. He is in command. The artist appears only with his consent and is a secondary feature of the program, into which artist and concerto must fit.

FOR the conductor's art is the art of the supreme interpreter. It is no longer the question of a linnet-voiced and linnet-headed soprano showing off her clothes, herself and her voice; or even of a pianist or fiddler of unusual accomplishments stealing the show. At the orchestral concerts a famous soloist helps the box office—at times, and in a very few instances. In general, the public realizes that the greatest soloist of all is the orchestra, in the hands of a master, and the greatest music of all may well be that of the symphonic repertory.

There he stands, the conductor, in a highly spectacular setting, monarch of what he surveys. He controls visible and invisible forces. Through the medium of a hundred other artists, and a set of instruments made of bits of wood and skin and viscera, he converses face to face with the gods, while audiences, also visible and invisible, listen in to the mighty conversation. This, indeed, is a playground for the mind, the will and the spirit.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
MAR 10 1940



Silhouette by the Baroness Eveline Von Maydell
Serge Koussevitzky at rehearsal

Concert By Boston Symphony To Conclude Woolsey Series

The Boston Symphony Orchestra will make its second visit of the season to New Haven on Wednesday evening, appearing in Woolsey Hall for the seventh and concluding event of the 1939-40 Woolsey Hall Concert Series. The concert will commence at 8:30 and the usual capacity audience will be in attendance for one of the outstanding occasions on this city's musical calender.

Dr. Serge Koussevitzky, the great Russian leader who is credited with bringing the famous orchestra to a point of perfection unsurpassed by any musical body in the world, has arranged an especially varied and interesting program for the forthcoming occasion.

When the Boston Symphony Orchestra brings the current Woolsey Hall series to a brilliant climax on Wednesday evening it will mark the conclusion of one of the finest series of concerts ever presented in this city. Opening last October with Fritz Kreisler, violinist, the series continued with the first seasonal appearance of the Boston symphony in November; Helen Jepson, soprano, in December; first the Philadelphia Orchestra and then Josef Hofmann, pianist, in January; and Lawrence Tibbett, baritone, last month.

The artistic value of these recitals was reflected in the demand for tickets, for capacity audiences were the rule throughout the season. That no new attendance mark was established for the 1939-40 series was only because for the past several years the number of persons to hear these concerts were limited only by the seating capacity of the auditorium. Spacious as it is, Woolsey Hall could be half again as large before all who wish to attend the concerts could be accommodated. This is indeed a notable tribute to the cultural life of this city and its environs, and a direct explanation as to why this city enjoys the finest orchestras and concert artists each season.

Until last season the Woolsey Hall Series made its announcement for the coming season early in the fall. With the increasing demand for tickets, however, this plan was found no longer practical, and last spring the current series was announced at the last concert of the previous season. As Yale University closes for its spring recess next Wednesday word of the new season's plans will not be made public until after March 28, the reopening date.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 10 1940

Scriabin Commemoration

The Scriabin Circle, which was founded by its director, Katherine Ruth Heyman, in 1934, plans to commemorate the twenty-fifth anniversary of Alexander Scriabin's death on a national scale during the week of April 20 to 27. The Boston Symphony, under Serge Koussevitzky's direction, will co-operate in this observance by performing the "Poeme de l'Extase" during the anniversary week. Miss Heyman and Jacob Weinberg will play Scriabin's only work for two pianos, a fanrasia, in a radio program.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
B'Klyn. Section
MAR 10 1940

BOSTON SYMPHONY INBROOKLYNFRIDAY

Dr. Serge Koussevitzky to Conduct at Concert in the Academy of Music

BACH WORK TO BE HEARD

Sinfonietta to Present Work in C Major Tomorrow, First Time in Publio

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will give a concert Friday night at the Brooklyn Academy of Music. Jesus Maria Sanroma will be soloist for Stravinsky[illegible]apriccio for Orchestra with Piano Solo." The program will include Mozart's symphony in C major, No. 34, and Brahms's symphony No. 2 in D major, Op. 73.

The event is the fourth in a series of five Brooklyn concerts by the Boston Symphony Orchestra under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and Brooklyn committee.

On Tuesday afternoon Jonathan Schiller, lecturer in music at the Institute, will discuss the program of the concert at the Academy.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 10 1940

Envoy Will Attend Concert to Benefit French Musicians

Count de Saint-Quentin To Be Here Next Thursday for Stravinsky Program

Count René de Saint-Quentin, Ambassador of France, is among several representatives of the diplomatic corps who will come here from Washington Thursday to attend a benefit concert for French musicians in distress. Igor Stravinsky, conductor-pianist, and twenty-one musicians of the Boston Symphony Orchestra w[illegible]

The event, which is under the patronage of Count de Saint-Quentin, Mr. William C. Bullitt, United States Ambassador to France, and Count Charles de Ferry de Fontnouvelle, French Consul General in New York, is being arranged by a local committee headed by Mrs. Charles H. Marshall and under the general auspices of the Committee for Relief in Allied Countries, of which Mr. and Mrs. Robert Woods Bliss are treasurer and chairman, respectively.

Mrs. Elizabeth Sprague Coolidge, sponsor of the concerts in the Congressional Library and of the Coolidge Music Festivals at Pittsfield, Mass., and Countess van der Straten-Ponthoz, wife of the Belgian Ambassador, will attend.

After the concert Mrs. Elbridge Gerry Chadwick will give a tea at her home for Mr. Stravinsky and Mrs. Elizabeth Coolidge has planned a dinner in his honor at the Colony Club.

Those who will entertain box parties include Mrs. Robert Woods Bliss, who has reserved two boxes; Mmes. Dwight Davis, John T. Pratt, W. Murray Crane, William H. Moore, Victor Morawetz, Elbridge Gerry Chadwick, Charles E. Mitchell, Robert Bacon and Diego Suarez.

The committee of arrangements for the concert includes Mrs. C. H. Marshall, Mrs. R. W. Bliss, Mrs. Alexander McLanahan, Mrs. Averell Dougherty, Mrs. David Randall MacIver, Mr. and Mrs. E. G. Chadwick and Mr. Samuel L. M. Barlow. A junior group assisting includes Miss Cynthia Dunn, Countess Baillet-Latour, Miss Cynthia Davis, Miss Margot Finletter, Miss Rosamund Reed, Miss Antoinette Irving, Mr. Stuart Preston and Mr. Sumner W. Gerard jr.

The proceeds of the concert are to be administered by the committee for French relief, of which Mr. Winthrop Aldrich is chairman.

Ti[illegible] benefit may be obtained from the Burden-Littell Bureau, 721 Fifth Avenue, and at Town Hall.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

MAR 10 1940

221

CULLED FROM THE MAIL POUCH

Miss Farrar Remembers Karl Muck's War Problem

Miss Farrar Recalls Dr. Muck

To the Music Editor:

MAY I thank you for the tribute paid in today's NEW YORK TIMES to Dr. Karl Muck, the noted conductor whose passing at Stuttgart was announced.

Not only did I have the inestimable privilege of singing under his baton, in the pre-war period, as a member of the Berlin Royal Opera, but I was the soloist with the Boston Symphony Orchestra on that fateful evening in Providence, when Dr. Muck was bitterly and unjustly assailed for not playing our national anthem.

As your editorial correctly reports, he knew nothing of the request.

Major Higginson, the orchestra's founder, and C. A. Ellis, its manager, assumed all responsibility for the procedure of the scheduled program.

I was warned there might be a disturbance in the auditorium, and to be prepared for resultant confusion.

Happily there was none. The concert was given to the usual expression of admiration and esteem that this superlative orchestra and its hated conductor evoked wherever they played.

The fortunes of war brought Dr. Muck—as well as other aliens—no disgrace in an internment camp.

I saw Dr. Muck several times in later years, and know he counted the years with the Boston Symphony Orchestra among the happiest and most fruitful of his career.

GERALDINE FARRAR.

Ridgefield, Conn., March 5, 1940.

Dr. Muck and the First War

To the Music Editor:

PERHAPS this time is proper for the telling of the real facts concerning Dr. Karl Muck's "refusal" to play "The Star-Spangled Banner" at the Providence concert in October, 1917. I was in charge of publicity for the orchestra at the time.

Muck's five-year contract was ending in May, 1917. Before we entered the war he so shrewdly foresaw the possibility of trouble and embarrassment that when it was announced that von Bernstorff, the German Ambassador, was leaving the United States, he asked Major Henry Lee Higginson to release him from the remaining months of his contract, so that he could return to Germany with the Ambassador. Higginson not only refused to do this but insisted that Muck sign another contract to run five years. This after many discussions Muck consented to do, but with the understanding that if conditions should become too uncomfortable he should be allowed to retire and, if possible, to return to Germany. Both Higginson and Charles A. Ellis, manager, assured him that as an artist he would be quite safe, and made light of his fears that there would be any feeling against him on the part of the public.

From personal knowledge I can testify that during the months between our entry into the war and his arrest he was most discreet, both in his actions and in his talk. He had few friends, no intimates. He was completely absorbed in his work, in the study and preparations of his scores. And after we had entered the war he withdrew more than ever into himself, becoming really supersensitive. A good and patriotic German, he had become greatly attached to this country, and altogether he was a thoroughly unhappy man.

The question of playing "The Star-Spangled Banner" was first brought up in the very early Autumn of 1917 when William H. Brennan, assistant manager then, and I suggested to Ellis that it might be wise to open each of our various series of concerts in the Fall with the national anthem. Ellis vetoed the suggestion at once. The tune was entirely unfit for performance in a serious symphony concert; and, moreover, he would not embarrass Dr. Muck by asking him to do such a thing. The question was argued among us for several weeks, but Ellis could not be moved, and, as a matter of fact, neither Brennan nor I thought it was of any very great importance.

Two days before the first concert in Providence (we had opened the Boston season without playing the tune) a paper signed by numerous persons in Providence was received by Major Higginson in which he was requested to instruct Dr. Muck to open the program with the national anthem. For some time The Providence Journal had carried numerous direct attacks on Muck, who, for some unknown reasons, seems to have incurred the bitter hostility of the then editor-in-chief. Added to this was the discovery that none of the names signed to the paper was on the list of subscribers to the Providence concerts. These two facts combined convinced Higginson and Ellis, especially the latter, that it was all a put-up job on the part of The Providence Journal to make things unpleasant for Muck and start a movement to get him out of the country. They decided that "The Star-Spangled Banner" should not be played and that they would tell Muck all about it after the concert.

Both of them went to Providence that night, Higginson most pugnacious and Ellis rather nervous. (Incidentally, he had taken measures to protect Muck in case there was any real trouble.) The tune was not played, the concert went off quietly and the orchestra returned to Boston on its special train, as was the custom. But on the way to Boston Muck was told about it. Actually he was aghast. Why had they not told him? Of course he would have played it. It was perfectly proper for him to bow to the national feeling. It did not make him less a good German by being courteous to the Americans whose guest he was. Moreover, he feared that this would lead to more trouble.

And it did. The fat was in the fire and blazing high. The Providence Journal carried scareheads the next morning about the Hun conductor, the friend and favorite of the Kaiser, insulting the American people by refusing to play their national anthem. And every paper in the country carried the story. Although it was the Spring before Washington decided that, guilty or not of espionage, Muck had become such a storm center it was best to intern him for the duration, his fate, so far as America was concerned, was settled that night in Providence because of the short-sighted stubbornness of Henry L. Higginson and Charles A. Ellis.

There was a humorous turn to the drama when the orchestra came to New York for its first concerts of the season, a few weeks later. Both Higginson and Ellis most reluctantly agreed that "The Star-Spangled Banner" should be played at all of the out-of-town concerts. Muck insisted upon it. After the first concert in New York some or most of the critics found grave fault with the arrangement of the tune as played by the orchestra. "Cheap," "tawdry," "undignified" they found it. Muck agreed, and when the orchestra returned the next month he had a new arrangement which pleased the most captious. The joke is that the version played in November was by Victor Herbert; that played in December by Anton Witek, the concert-master of the orchestra and the most pro-German of all the Germans in the orchestra.

WILLIAM E. WALTER.

New York, March 5, 1940.

THIS CLIPPING FROM
OSHKOSH, WIS.
NORTHWESTERN

MAR 11 1940

The new 'cello concerto of Serge Prokofieff will be introduced to New York by the Boston Symphony under Dr. Serge Koussevitzky, with Greger Piatigorsky as soloist, when the orchestra makes its fourth visit of the season for two concerts in Carnegie Hall on March 14 and 16. The concerto had its first American hearing in Boston recently.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 11 1940

Boston Symphony Concert Friday; Boxholders Announced for Event

The fourth Brooklyn concert of the Boston Symphony Orchestra will be presented in the Opera House at the Brooklyn Academy of Music on Friday evening, with Dr. Serge Koussevitzky conducting a program including the Mozart Symphony in C, No. 34, Brahms' Symphony No. 2 and the Stravinsky Capriccio for Orchestra with Piano Solo. Jesus Maria Sanroma will be the soloist.

Box holders for the concert include Mrs. Frank E. Simmons and Mrs. Maxwell Lester, who will be hostesses in Box 1. Mrs. Dean C. Osborne has reserved Box 2. Box 3 will be occupied by Mrs. Benjamin Prince. Mrs. Oliver G. Carter, president of the Brooklyn Woman's Club, will be hostess in Box 4. Members of the Adelphi Alumnae Association will occupy Box 5, and Box 7 has been taken by officers of the Fort Hamilton Army Post.

The concerts are given here under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee for Boston Symphony Orchestra Concerts, headed by Mrs. Henry J. Davenport as executive chairman.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 11 1940

SMITH COLLEGE

BOSTON SYMPHONY TO PLAY TOMORROW

Lecture On Program This Afternoon — Louis Fischer to Speak Thursday

Northampton, March 10—An important event on the Smith college calendar for the coming week is the concert to be given Tuesday evening at 8 in John M. Greene hall by the Boston Symphony orchestra, with Serge Koussevitsky conducting. The program will be varied, comprising works of Beethoven, Hindemith, Faure and Wagner. Tickets for standing room will be available at the box office that evening. Preceding the concert, tomorrow at 5 p. m. in Sage hall 2, Arthur Locks, professor of music at Smith college, will speak on the symphony program.

Dodie Smith's "Call It a Day" will be presented by the Dramatic association Thursday, Friday and Saturday evenings at 7.30 in the Students' building. Tickets will be on sale in Seelye basement tomorrow, Tuesday and Wednesday from 9 to 1 and from 2 to 4. They may also be procured at the door.

"The Real Issues in Europe's War," will be the subject of the lecture to be given by Louis Fischer at 8 Thursday evening in Sage hall. Mr Fischer has been special European correspondent for the Nation during the past 18 years, and is an internationally-known foreign correspondent.

Next Sunday from 2 30 to 4.30 p. m. the Tyron gallery will be open to the public. The exhibition of prints from the permanent collection now on view will remain until the spring vacation, the 20th. Rev Halford E. Luccock of Yale university will be the speaker at the college vespers service that afternoon at 4.45 in John M. Greene hall. Anna Hamlin, assistant professor of music at Smith college, will present a song recital in Sage hall at 8.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAR 10 1940

Koussevitzky Gives Novelty By Prokofieff

Cello Concerto Will Be Introduced Thursday; Out-of-Town Concerts

In its fourth evening concert of the season at Carnegie Hall, next Thursday, the Boston Symphony Orchestra under Serge Koussevitzky's direction will introduce Serge Prokofieff's cello concerto with Gregor Piatigorsky as the soloist. It had its first performances outside of Russia in Boston last Friday and Saturday. The concerto, which is in three movements and is Prokofieff's only orchestral work for this instrument, was first sketched in Paris in 1934, completed four years later and first played in Moscow on Nov. 26, 1938. Mr. Piatigorsky will also be heard in Strauss's "Don Juan," with Jean Lefranc as solo violist.

Hindemith's symphony, "Mathis der Maler," will be one of the principal items in Dr. Koussevitzky's program for Saturday afternoon. Its only previous concert performances here were given by the Philharmonic-Symphony under Otto Klemperer in October, 1934. It has also been played in the NBC Symphony's radio series. Beethoven's first symphony and French music by Faure, Debussy and Ravel, already heard in the Thursday evening series, complete the list. The orchestra will play at the Brooklyn Academy of Music next Friday night.

Leopold Stokowski will conduct the Philadelphia Orchestra in its next regular pair of home concerts this Friday and Saturday, and in a children's concert for the benefit of the orchestra's pension fund on Thursday afternoon, March 28. He will appear in Carnegie Hall with this organization in the ninth concert of its New York subscription series on Tuesday night, March 19.

Robert Casadesus, who is this afternoon's soloist with the Philharmonic-Symphony Orchestra, will appear with the Chicago Symphony next Thursday night and Friday afternoon in Brahms's concerto in B flat major. Lily Pons will sing with the Cleveland Orchestra in a popular [illegible]day afternoon in that city's Public Auditorium with her husband, Andre Kostelanetz, as guest conductor.

THIS CLIPPING FROM
PERTH AMBOY, N. J.
NEWS

MAR 11 1940

Hear of Courses Given at School

The eighth grades of the Grammar School met with Principal W. W. Ramsey of the high school and Edward Herbert of the guidance department to learn of the various courses and curricula offered by the school. Following this, personal conferences were held by the assembly room teachers and the pupils to guide the prospective high school entrants in their decisions.

A music appreciation lesson on "Peter and the Wolf" by Prolofieff which was played by the Boston Symphony under Koussevitzky was conducted by Maxwell MacMichael for the seventh and eighth grades. The music supervisors, Mrs. Murphy and Mrs. Otto, participated in the arrangements. It provided a very enlightening and delightful hour.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAR 13 1940

Boston Orchestra Plays at Smith

NORTHAMPTON.—The Boston Symphony Orchestra, Serge Koussevitzky conductor, played to a capacity audience at John M. Greene Hall, Smith College last night. Students and townspeople not only occupied every seat but stood lined against the wall in the balcony and on the main floor.

The program included Beethoven's Symphony No. 1 in C major, Hindemith's Symphony, "Mathis der Maler;" Faure's "Pelleas et Melisande" suite, and Wagner's prelude to "Lohengrin" and prelude to "Die Meistersinger von Nurnberg."

THIS CLIPPING FROM
SPRINGFIELD, MASS.
MORNING UNION

MAR 13 1940

HINDEMITH AND BEETHOVEN ON LAST PROGRAM

Boston Symphony Heard in Usual Excellent Form at Smith College

By Williard M. Clark

NORTHAMPTON, March 12—Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave the final concert of the Smith College Concert course in John M. Greene Hall tonight before an enraptured audience.

Beethoven's First

The program opened with a straightforward reading of Beethoven's first symphony, a work which was played in Springfield a few weeks ago. Once again the familiar excellencies of the Boston players were noted, the almost mechanical perfection of the ensemble and the virtuosity of the solo instruments. Tonight the symphony fared better than it did in Springfield when there was a singular roughness in the opening movement. Tonight the work moved with customary beauty of tone and play of colors. Every detail of the composition was set forth and the andante cantabile was played with ravishing beauty of tone.

In sharp contrast was the Hindemith symphony, "Matthias the Painter." It was played hereabouts for the first time and made a profound impression upon the audience. The three movements compare to three famous paintings of the Isenheim Altar piece to be seen in the museum at Colmar, Alsace, the handiwork of Matthias Grunewald, the 16th century German painter. The identification still holds when the opera is considered. "The Angelic Concert" is the overture to the opera. Then comes "Entombment" and finally "The Temptation of Saint Anthony."

The few themes of the symphony are tonal symbols of extraordinary vitality. Old church melodies are used in the first and third movements. There was notable lyricism in this work as well as startling passages of polyphonic development. The development of the three movements is clear and the story is told with remarkable expressiveness from the happiness of the Angelic Concert, through the lyric beauty of the Entombment to the mighty exaltation of the concluding Hallelujah Hymn.

Faure Excerpts

Gabriel Faure wrote the stage music to Maeterlinck's play "Pelleas and Melisande" and Dr. Koussevitzky gave three excerpts. The Russian conductor is at his best in the interpretations of the music of the French composers and he wove a tapestry of beautiful sound, tinted with myriad colors. The first movement is the prelude to the play and it suggests a forest scene. The second movement, "Fileuse" is an entr'acte in preparation for the third act. A spinning figure in triplets suggests Melisande at her spinning wheel. The third movement, molto adagio, is associated with the tragic final scene in which Melisande dies. One seldom hears this work which is a pity for it is rich in feeling and spiritual content.

The program concluded with the Prelude to Wagner's opera "Lohengrin" and a stupendous performance of the prelude to "Die Meistersinger von Nurnberg."

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

MAR 13 1940

Boston Symphony Tonight

The Boston Symphony Orchestra will make a second visit of the season to New Haven, giving a concert in Woolsey Hall this evening at 8:30. Dr. Koussevitzky will devote the first part of the program to music of Beethoven and Hindemith, and the second part to music of three French composers. He will open the evening with the First Symphony of Beethoven in C Major. The second number will be the Symphony, "Mathis der Maler," which has been described as one of the most important orchestral works of recent years. The "Symphony," which consists of three excerpts from Hindemith's opera of the same name, takes its title from religious paintings of the early German composer, Matthias Grunewald: Angelic Concert, Entombment, and Temptation of Saint Anthony.

Doctor Koussevitzky will open the second part of the program with three numbers from the incidental music which Gabriel Faure wrote for Masterlinck's play "Pelleas et Melisande." They will consist of Prelude, The Spinning Wheel, and Molto adagio. Debussy's "Prelude to the Afternoon of a Faun," and the Second Suite from Ravel's Ballet "Daphnis et Chloe" will conclude the program.

MAY FESTIVAL

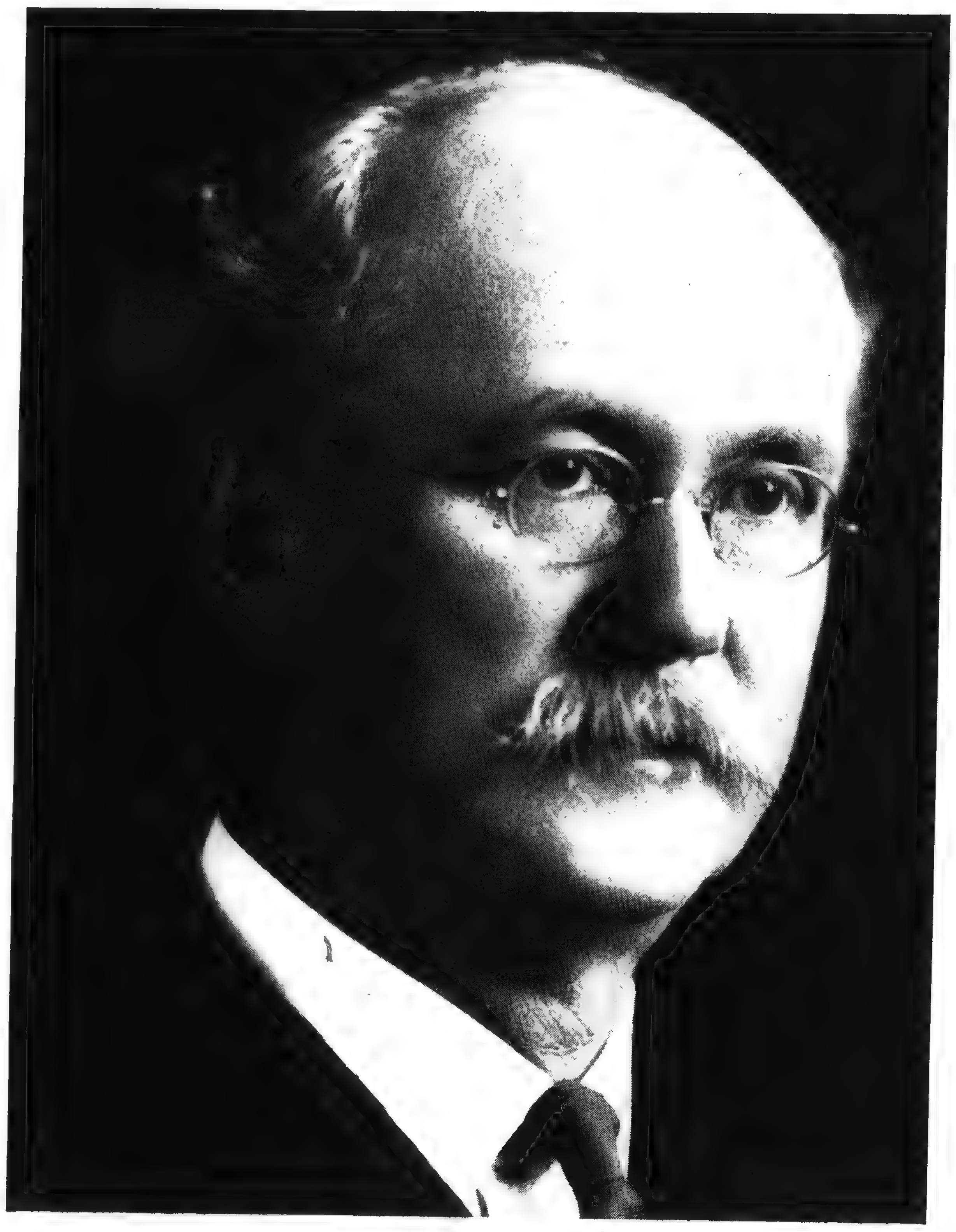
UNIVERSITY OF MICHIGAN

MAY 8, 9, 10, 11, 1940

Brilliant
Soloists

★

Philadelphia
Orchestra



ALBERT A. STANLEY (1851–1932)

Choral
Union

★

Young
People's
Chorus

SIX CONCERTS - FOUR DAYS

HILL AUDITORIUM » » » ANN ARBOR

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 13 1940

BOSTON SYMPHONY ORCHESTRA CLOSES SMITH'S PROGRAMS

Beethoven and Hindemith Feature Final Concert — Makeup of Next Year's Series Announced

By FRANCIS REGAL

Northampton, March 12—The Boston Symphony orchestra, Serge Koussevitzky conductor, gave tonight the last concert in the Smith college series, and on March 11, 1941, it will close another excellent series, the items in which were announced tonight. The list includes the Philadelphia and Cleveland orchestras, Roland Hayes, a violin and piano recital by Adolf Busch and Rudolf Serkin, who appeared here recently, and a joint recital by Emmanuel Feuermann, cellist, and Beveridge Webster, pianist. Reservations for course tickets may be made by mail on and after October 1.

Beethoven's First Symphony

Tonight's concert gave the series a brilliant finish, and Boston's famous orchestra was at its best. Dr Koussevitzy opened the program with Beethoven's first symphony, in C major, which he gave at the orchestra's recent concert in Springfield. It was not a routine performance such as some conductors a generation ago used periodically to give in order not to neglect entirely the earliest and smallest of the immortal nine. On the contrary, it showed fresh study and a commendable effort to show how beautiful this early work is when perfectly played by a magnificent orchestra. There was no exaggeration, but none is needed to prove that this sometimes slighted first symphony is a masterpiece and the climax of the fine period which produced the string quartet of opus 18.

Remainder More Modern

The rest of the program was more modern but not excessively modern. and some listeners who had been rather dreading a Hindemith "symphony" were relieved to find that it was not an experiment in non-Euclidean musical geometry. It is not a symphony in the modern sense but a concert version of three orchestral excerpts from Hindemith's opera, "Mathis der Maler." The opera was not staged until May 28, 1938, when it was produced at Zurich, but the "symphony" extracted from the score was brought out in 1934 and was played by the Boston orchestra in the same season. It is not yet quite a well-known work, but it is attractive and much easier to grasp than Hindemith's more abstract music.

The three movements are linked by the composer with three famous paintings of the Isenheim altarpiece in the musem at Colmar, the work of the 16-century German painter, Malthias Gruenewald, who is the central figure in the opera. The movements are "Angelic Concert," "Entombment" and "Temptation of Saint Anthony." Each has interesting points, but the last is by far the most striking and rises to a highly effective climax.

Another comparatively little known work by a famous composer was the orchestral suite "Pelleas and Melisande," taken from the stage music composed for Maeterlinck's play by Gabriel Faure. This was brought out four years before Debussy's opera, which may have overshadowed it, but it is a fine work and ought to be made more widely familiar. To close the program the orchestra played superbly two Wagner numbers, the preludes to "Lohengrin" and "Die Meistersinger," in the latter of which the brass and percussion were given a free hand. It would have shocked some of Mr Koussevitzky's predecessors, but not Wagner, and the climax was thrilling.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 14 1940

Piatigorsky to Play New Work With Koussevitzky

Serge Koussevitzky and the Boston Symphony Orchestra will make their fourth visit of the season to New York this week, playing tonight and Saturday afternoon at Carnegie Hall and tomorrow evening at the Brooklyn Academy of Music.

Gregor Piatigorsky, cellist, will be soloist in the first local performance of Prokofieff's concerto and will join Jean Lefranc, violinist, in the solo parts of Strauss's "Don Quixote" at the concert this evening. The program will open with Mozart's "Marriage of Figaro" Overture.

Saturday afternoon at Carnegie Hall, Dr. Koussevitzky will play Beethoven's C major Symphony, Hindemith's "Mathis der Maler" Symphony, Faure's incidental music to "Pelleas et Melisande."

Jesus Maria Sanroma, pianist, will be soloist in Stravinsky's Capriccio at the Brooklyn concert. The program will open with Mozart's C major Symphony (K. 338) and will close with the Second Symphony of Brahms.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

MAR 13 1940

Boston Symphony's Concert Applauded by Local Audience

Koussevitzky Shows There Are Great Things in Modern Music and Unlimited Aspects in Old

The concluding contribution to the Smith college concert course of 1939-1940 was made by Serge Koussevitzky and the Boston Symphony orchestra in John M. Greene hall last evening. And what a contribution it was! For an expectant audience, the leader and orchestra showed that there are great things in new music; for a devoted audience, they revealed unlimited aspects in old masterpieces.

How did this come about? There was Hindemith's symphony, "Mathis der Maler," for the expectant; Beethoven's first symphony, that preludes to Wagner's "Lohengrin" and "Die Meistersinger von Nurnberg" for the devoted.

At first hearing, Hindemith's work—made up of three excerps from his opera, "Mathis der Maler"—became extraordinarily powerful, expressive pieces. Strange tonality, harmony and such matters were forgotten in the moving effect of the whole, with its grand line, its undeniable sincerity and depth of meaning. Even when it was not entirely comprehensible, when it seemed to wander, it held the listener's attention. The contrapuntal skill, the sheer progress of the melodic line alone were objects of fascinated observation.

But the emotional tension of the opening measures of the "Temptation of Saint Anthony," that section's final brass choir, the wonderful simplicity of the "Entombment" and the interplay of voices in the "Angelic Concert" were to be remembered as profoundly beautiful, stirring music.

These qualities were the more arresting and exciting, of course, through the interpretative powers of Mr. Koussevitzky and his band of musicians. The music could not have had more conviction or emotional stress. For the conductor appeared singularly in the vein: He drew sonority upon sonority from the orchestra; he was the master in maintaining each lyrical line.

If this can be said of the performance of the unfamiliar, it can be said with equal right of the familiar. Beethoven is a much calmer and smaller voice in his first symphony, yet there is unbounded wonder in his tonepoetry. It gave the orchestra full scope for some eloquent playing, as it afforded new aspects of the composer's genius and of the greatness of his interpreter.

When the program ended with Wagner, the listener was to marvel anew. Here again the playing was superlative, in its dramatic utterance, its blaze of color and penetration to the heart of the music. Need it be said that the audience was reluctant to go? There was applause and stamping of feet, and patient awaiting until Koussevitzky appeared again and again.

D. H. W.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAR 15 1940

BOSTON SYMPHONY

Orchestra Was As Good Under Monteaux As Under Muck

To the Editor of The Courant:—

Will you allow a long-time reader of The Courant to comment upon your recent editorial, "Carl Muck?"

If New York and Boston papers and our own Courant of 1915-1916 were to be consulted, I think that the following ideas would be found:

1. That the "storm of criticism" under which Carl Muck withdrew was due to his unneutral activities here, before our entrance into the World War.
2. That these activities were rewarded by the Berlin government upon his return to Germany.
3. That under Pierre Monteaux, his successor, the Boston Symphony Orchestra, far from "declining in finish and style," played marvelously well to enthusiastic audiences throughout the country;
4. And that this excellence continued under Serge Koussevitzky.

Not because M. Monteaux needs defense, but in the interests of accuracy, I am wondering if these recollections of mine may be verified.

MAUDE G. MORRILL.
Hartford.

MAY FESTIVAL

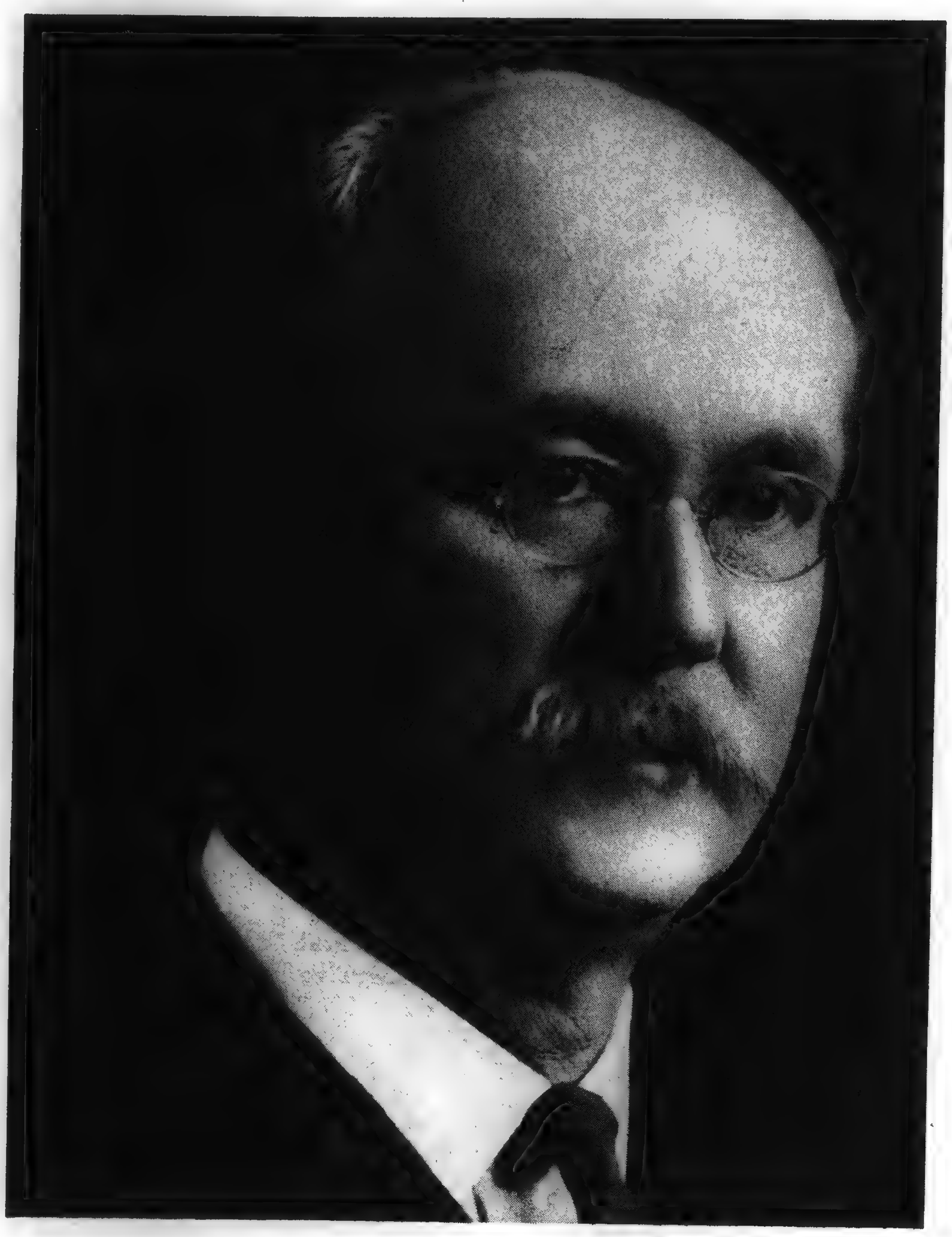
UNIVERSITY OF MICHIGAN

MAY 8, 9, 10, 11, 1940

Brilliant Soloists

★

Philadelphia Orchestra



ALBERT A. STANLEY (1851–1932)

Choral Union

★

Young People's Chorus

SIX CONCERTS - FOUR DAYS

HILL AUDITORIUM » » » ANN ARBOR

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 13 1940

BOSTON SYMPHONY ORCHESTRA CLOSES SMITH'S PROGRAMS

Beethoven and Hindemith Feature Final Concert — Makeup of Next Year's Series Announced

By FRANCIS REGAL

Northampton, March 12—The Boston Symphony orchestra, Serge Koussevitzky conductor, gave tonight the last concert in the Smith college series, and on March 11, 1941, it will close another excellent series, the items in which were announced tonight. The list includes the Philadelphia and Cleveland orchestras, Roland Hayes, a violin and piano recital by Adolf Busch and Rudolf Serkin, who appeared here recently, and a joint recital by Emmanuel Feuermann, cellist, and Beveridge Webster, pianist. Reservations for course tickets may be made by mail on and after October 1.

Beethoven's First Symphony

Tonight's concert gave the series a brilliant finish, and Boston's famous orchestra was at its best. Dr Koussevitzy opened the program with Beethoven's first symphony, in C major, which he gave at the orchestra's recent concert in Springfield. It was not a routine performance such as some conductors a generation ago used periodically to give in order not to neglect entirely the earliest and smallest of the immortal nine. On the contrary, it showed fresh study, and a commendable effort to show how beautiful [illegible] is when perfectly played by a magnificent orchestra. There was no exaggeration, but none is needed to prove that this sometimes slighted first symphony is a masterpiece and the climax of the fine period which produced the string quartet of opus 18.

Remainder More Modern

The rest of the program was more modern but not excessively modern, and some listeners who had been rather dreading a Hindemith "symphony" were relieved to find that it was not an experiment in non-Euclidean musical geometry. It is not a symphony in the modern sense but a concert version of three orchestral excerpts from Hindemith's opera, "Mathis der Maler." The opera was not staged until May 28, 1938, when it was produced at Zurich, but the "symphony" extracted from the score was brought out in 1934 and was played by the Boston orchestra in the same season. It is not yet quite a well-known work, but it is attractive and much easier to grasp than Hindemith's more abstract music.

The three movements are linked by the composer with three famous paintings of the Isenheim altarpiece in the musem at Colmar, the work of the 16-century German painter, Malthias Gruenewald, who is the central figure in the opera. The movements are "Angelic Concert," "Entombment" and "Temptation of Saint Anthony." Each has interesting points, but the last is by far the most striking and rises to a highly effective climax.

Another comparatively little known work by a famous composer was the orchestral suite "Pelleas and Melisande," taken from the stage music composed for Maeterlinck's play by Gabriel Faure. This was brought out four years before Debussy's opera, which may have overshadowed it, but it is a fine work and ought to be made more widely familiar. To close the program the orchestra played superbly two Wagner numbers, the preludes to "Lohengrin" and "Die Meistersinger," in the latter of which the brass and percussion were given a free hand. It would have shocked some of Mr Koussevitzky's predecessors, but not Wagner, and the climax was thrilling.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 14 1940

Piatigorsky to Play New Work With Koussevitzky

Serge Koussevitzky and the Boston Symphony Orchestra will make their fourth visit of the season to New York this week, playing tonight and Saturday afternoon at Carnegie Hall and tomorrow evening at the Brooklyn Academy of Music.

Gregor Piatigorsky, cellist, will be soloist in the first local performance of Prokofieff's concerto and will join Jean Lefranc, violinist, in the solo parts of Strauss's "Don Quixote" at the concert this evening. The program will open with Mozart's "Marriage of Figaro" Overture.

Saturday afternoon at Carnegie Hall, Dr. Koussevitzky will play Beethoven's C major Symphony, Hindemith's "Mathis der Maler" Symphony, Faure's incidental music to "Pelleas et Melisande."

Jesus Maria Sanroma, pianist, will [illegible] in Stravinsky's Capriccio at the Brooklyn concert. The program will open with Mozart's C major Symphony (K. 338) and will close with the Second Symphony of Brahms.

NORTHA[illegible] MASS.
GAZETTE

MAR 13 1940

Boston Symphony's Concert Applauded by Local Audience

Koussevitzky Shows There Are Great Things in Modern Music and Unlimited Aspects in Old

The concluding contribution to the Smith college concert course of 1939-1940 was made by Serge Koussevitzky and the Boston Symphony orchestra in John M. Greene hall last evening. And what a contribution it was! For an expectant audience, the leader and orchestra showed that there are great things in new music; for a devoted audience, they revealed unlimited aspects in old masterpieces.

How did this come about? There was Hindemith's symphony, "Mathis der Maler," for the expectant; Beethoven's first symphony, that preludes to Wagner's "Lohengrin" and "Die Meistersinger von Nurnberg" for the devoted.

At first hearing, Hindemith's work—made up of three excerps from his opera, "Mathis der Maler"—became extraordinarily powerful, expressive pieces. Strange tonality, harmony and such matters were forgotten in the moving effect of the whole, with its grand line, its undeniable sincerity and depth of meaning. Even when it was not entirely comprehensible, when it seemed to wander, it held the listener's attention. The contrapuntal skill, the sheer progress of the melodic line alone were objects of fascinated observation.

But the emotional tension of the opening measures of the "Temptation of Saint Anthony," that section's final brass choir, the wonderful simplicity of the "Entombment" and the interplay of voices in the "Angelic Concert" were to be remembered as profoundly beautiful, stirring music.

These qualities were the more arresting and exciting, of course, through the interpretative powers of Mr. Koussevitzky and his band of musicians. The music could not have had more conviction or emotional stress. For the conductor appeared singularly in the vein: He drew sonority upon sonority from the orchestra; he was the master in maintaining each lyrical line.

If this can be said of the performance of the unfamiliar, it can be said with equal right of the familiar. Beethoven is a much calmer and smaller voice in his first symphony, yet there is unbounded wonder in his tone-poetry. It gave the orchestra full scope for some eloquent playing, as it afforded new aspects of the composer's genius and of the greatness of his interpreter.

When the program ended with Wagner, the listener was to marvel anew. Here again the playing was superlative, in its dramatic utterance, its blaze of color and penetration to the heart of the music. Need it be said that the audience was reluctant to go? There was applause and stamping of feet, and patient awaiting until Koussevitzky appeared again and again.

D. H. W.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

MAR 15 1940

BOSTON SYMPHONY

Orchestra Was As Good Under Monteaux As Under Muck

To the Editor of The Courant:—

Will you allow a long-time reader of The Courant to comment upon your recent editorial, "Carl Muck?"

If New York and Boston papers and our own Courant of 1915-1916 were to be consulted, I think that the following ideas would be found:

1. That the "storm of criticism" under which Carl Muck withdrew was due to his unneutral activities here, before our entrance into the World War.

2. That these activities were rewarded by the Berlin government upon his return to Germany.

3. That under Pierre Monteaux, his successor, the Boston Symphony Orchestra, far from "declining in finish and style," played marvelously well to enthusiastic audiences throughout the country;

4. And that this excellence continued under Serge Koussevitzky.

Not because M. Mo[illegible] defense, but in the interests of accuracy, I am wondering if the recollections of [illegible] fied.

MA[illegible]

Hartford

FORTY-SEVENTH ANNUAL

MAY FESTIVAL

INTRODUCTION

EUGENE ORMANDY

THOR JOHNSON

THE First May Festival was held in 1894. It was founded by Dr. Albert A. Stanley, and his associates on the Board of Directors of the University Musical Society: G. Frank Allmendinger, James B. Angell, Henry S. Dean, Charles B. deNancrede, Paul R. DePont, Ottmar Eberbach, Francis W. Kelsey, Adelbert L. Noble, William H. Pettee, James H. Wade, and Levi D. Wines.

The First Festival consisted of but three concerts, given on a Friday evening and on a Saturday afternoon and evening. The Boston Festival Orchestra, under the leadership of Emil Mollenhauer, participated; and the Choral Union, conducted by Dr. Stanley, presented Verdi's "Requiem." The Festival was held in old University Hall. The following year a fourth concert was added, and later, a fifth concert. In 1913, the Festival was transferred to the newly constructed Hill Auditorium, and shortly thereafter a sixth concert was added; and the offerings were supplemented by a large chorus of young people.

At these Festivals, practically all of the larger choral works and operas adaptable to concert performance, as well as many of the smaller choral compositions, have been performed. In a number of cases American, or even world, premieres have taken place. For eleven years the Boston Festival Orchestra participated. Then for thirty-one years, the Chicago Symphony Orchestra, under the direction of Frederick Stock, made annual pilgrimages to the University. For the past five years the Philadelphia Orchestra, under the batons of Eugene Ormandy, Leopold Stokowski, Jose Iturbi, and distinguished guest conductors, have taken part. Most of the more important soloists of the period, both vocal and instrumental, have been heard either in choral works or in solo numbers.

Truly, Dr. Stanley and his associates builded better than they anticipated. The development of the Festival and its contributions to the progress of musical culture for nearly half a century is a substantial justification of the ambitions and ideals of the far-seeing music enthusiasts who established so important an enterprise at a time when widespread support was not as prevalent as it is nowadays.

"The Cream of the Crop," as a group of enthusiastic students put it, will participate in the Forty-Seventh Annual MAY FESTIVAL. LILY PONS, GIOVANNI MARTINELLI, LAWRENCE TIBBETT, NORMAN CORDON, JOSEF SZIGETI, ARTUR SCHNABEL and RICHARD HALE are all long-time favorites. Newcomers will include DOROTHY MAYNOR, ROSA TENTONI, ENID SZANTHO, ROBERT WEEDE, and EMANUEL FEUERMANN. This provides a happy balance between those who will make Festival debuts, and those who have won warm welcomes on past occasions.

The CHORAL UNION, established in 1879, and which has been heard several times each year since that time, will perform a short work entitled "THE INIMITABLE LOVERS" by CHARLES VARDELL, Jr., contemporary American composer; and SAINT-SAENS' monumental "SAMSON AND DELILAH" with a cast of all Metropolitan Opera singers, under the baton of THOR JOHNSON. JUVA HIGBEE will present the YOUNG PEOPLE'S FESTIVAL CHORUS in several songs.

The PHILADELPHIA ORCHESTRA, for the fifth consecutive Festival, will participate in all six concerts. EUGENE ORMANDY will conduct the major portion of the orchestral numbers; while SAUL CASTON, Associate Conductor of the Orchestra, will also take part. HARL McDONALD will officiate as Guest Conductor of one of his own compositions entitled, "SANTA FE TRAIL SYMPHONY."

The UNIVERSITY MUSICAL SOCIETY, in building the programs for the Forty-Seventh Annual May Festival, has endeavored to keep in mind the divers tastes and desires of a loyal and discriminating public, both in the selection of artists and organizations, as well as in the choice of numbers to be performed. The Society trusts that its offerings this season will meet with the same hearty approval which has greeted its programs in the past. It expresses to its patrons and to the music-loving public in general, sincere appreciation for their loyal and stimulating support over a period of many years.

The May Festival

SOLOISTS

LILY PONS Metropolitan Opera Association	Soprano
DOROTHY MAYNOR Sensational Negro Singer	Soprano
ROSA TENTONI Metropolitan Opera Association	Soprano
ENID SZANTHO Metropolitan Opera Association	Contralto
GIOVANNI MARTINELLI Metropolitan Opera Association	Tenor
LAWRENCE TIBBETT Metropolitan Opera Association	Baritone
ROBERT WEEDE Metropolitan Opera Association	Baritone
NORMAN CORDON Metropolitan Opera Association	Bass
RICHARD HALE Noted American Actor-Singer	Narrator
JOSEPH SZIGETI Hungarian Virtuoso	Violinist
EMANUEL FEUERMANN Renowned Austrian Artist	Violoncellist
ARTUR SCHNABEL Brilliant Interpreter of Beethoven	Pianist

ORGANIZATIONS

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THE YOUNG PEOPLE'S CHORUS

CHORAL WORKS

"The Inimitable Lovers"	Vardell
"Samson and Delilah"	Saint-Saens

CONDUCTORS

EUGENE ORMANDY, Orchestra Conductor
THOR JOHNSON, Choral Conductor
SAUL CASTON, Associate Conductor
HARL McDONALD, Guest Conductor
JUVA HIGBEE, Young People's Conductor

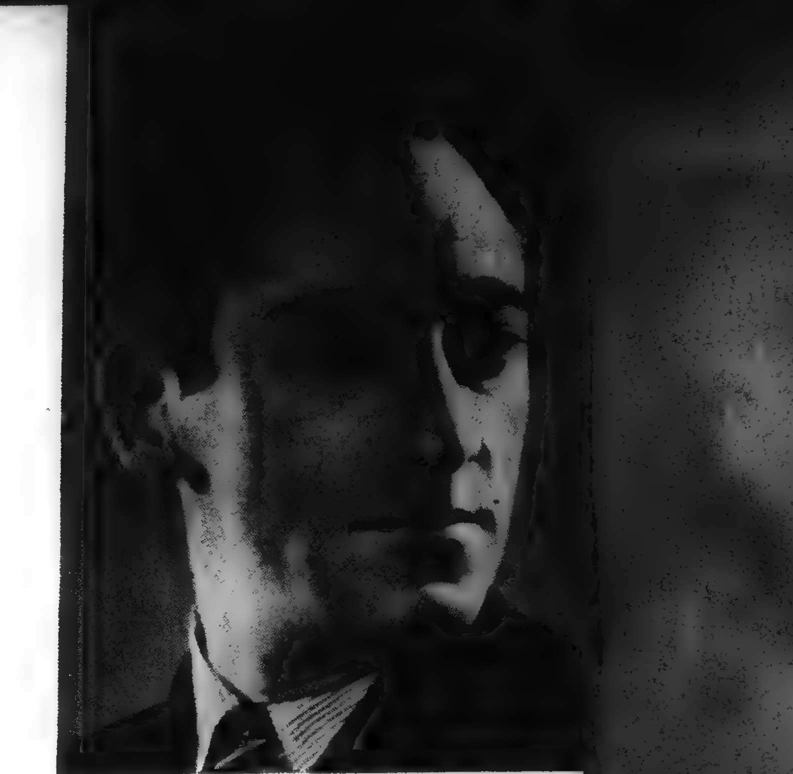
TICKET PRICES

The prices of **SEASON TICKETS** (six concerts) are $6.00, $7.00, and $8.00 respectively. For original purchasers who present "Festival Coupons" from season Choral Union tickets, the prices are reduced to $3.00, $4.00, and $5.00 each.

The prices for **INDIVIDUAL CONCERT TICKETS** will be $2.50, $2.00, $1.50, and $1.00.

ORDERS FOR TICKETS for the series or for individual concerts, with remittances to cover, will be filed and selections will be made in sequence. Tickets will be mailed out about May 1, at purchasers' risks, unless 18 cents additional for registration accompanies the order.

Please address **CHARLES A. SINK**, President, School of Music, Ann Arbor, Michigan.


SAUL CASTON

JUVA HIGBEE

HARL McDONALD

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 13 1940

BOSTON SYMPHONY ORCHESTRA CLOSES SMITH'S PROGRAMS

Beethoven and Hindemith Feature Final Concert — Makeup of Next Year's Series Announced

By FRANCIS REGAL

Northampton, March 12—The Boston Symphony orchestra, Serge Koussevitzky conductor, gave tonight the last concert in the Smith college series, and on March 11, 1941, it will close another excellent series, the items in which were announced tonight. The list includes the Philadelphia and Cleveland orchestras, Roland Hayes, a violin and piano recital by Adolf Busch and Rudolf Serkin, who appeared here recently, and a joint recital by Emmanuel Feuermann, cellist, and Beveridge Webster, pianist. Reservations for course tickets may be made by mail on and after October 1.

Beethoven's First Symphony

Tonight's concert gave the series a brilliant finish, and Boston's famous orchestra was at its best. Dr Koussevitzky opened the program with Beethoven's first symphony, in C major, which he gave at the orchestra's recent concert in Springfield. It was not a routine performance such as some conductors a generation ago used periodically to give in order not to neglect entirely the earliest and smallest of the immortal nine. On the contrary, it showed fresh study and a commendable effort to show how beautiful this early work is when perfectly played by a magnificent orchestra. There was no exaggeration, but none is needed to prove that this sometimes slighted first symphony is a masterpiece and the climax of the fine period which produced the string quartet of opus 18.

Remainder More Modern

The rest of the program was more modern but not excessively modern, and some listeners who had been rather dreading a Hindemith "symphony" were relieved to find that it was not an experiment in non-Euclidean musical geometry. It is not a symphony in the modern sense but a concert version of three orchestral excerpts from Hindemith's opera, "Mathis der Maler." The opera was not staged until May 28, 1938, when it was produced at Zurich, but the "symphony" extracted from the score was brought out in 1934 and was played by the Boston orchestra in the same season. It is not yet quite a well-known work, but it is attractive and much easier to grasp than Hindemith's more abstract music.

The three movements are linked by the composer with three famous paintings of the Isenheim altarpiece in the musem at Colmar, the work of the 16-century German painter, Mathias Gruenewald, who is the central figure in the opera. The movements are "Angelic Concert," "Entombment" and "Temptation of Saint Anthony." Each has interesting points, but the last is by far the most striking and rises to a highly effective climax.

Another comparatively little known work by a famous composer was the orchestral suite "Pelleas and Melisande," taken from the stage music composed for Maeterlinck's play by Gabriel Faure. This was brought out four years before Debussy's opera, which may have overshadowed it, but it is a fine work and ought to be made more widely familiar. To close the program the orchestra played superbly two Wagner numbers, the preludes to "Lohengrin" and "Die Meistersinger," in the latter of which the brass and percussion were given a free hand. It would have shocked some of Mr Koussevitzky's predecessors, but not Wagner, and the climax was thrilling.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 14 1940

Piatigorsky to Play New Work With Koussevitzky

Serge Koussevitzky and the Boston Symphony Orchestra will make their fourth visit of the season to New York this week, playing tonight and Saturday afternoon at Carnegie Hall and tomorrow evening at the Brooklyn Academy of Music.

Gregor Piatigorsky, cellist, will be soloist in the first local performance of Prokofieff's concerto and will join Jean Lefranc, violinist, in the solo parts of Strauss's "Don Quixote" at the concert this evening. The program will open with Mozart's "Marriage of Figaro" Overture.

Saturday afternoon at Carnegie Hall, Dr. Koussevitzky will play Beethoven's C major Symphony, Hindemith's "Mathis der Maler" Symphony, Faure's incidental music to "Pelleas et Melisande."

Jesus Maria Sanroma, pianist, will be soloist in Stravinsky's Capriccio at the Brooklyn concert. The program will open with Mozart's C major Symphony (K. 338) and will close with the Second Symphony of Brahms.

Bost
Co
b

Kous
Are
Mo
lim

The
the Sr
of 193
Kousse
Symph
Greene
what a
an exp
er and
there a
sic; fo
reveale
master
How
There
ny, "M
expecta
phony,
ner's
Meister
for the
At fi
work—
from
Maler"
powerf
Strange
such m
the mo
with its
able si
meaning
entirely
seemed
tener's
tal skill
the mel
jects of
But t
the ope
"Tempt
that sec
the wor
"Entom
of voice
cert" we
profound
music.
These
arresting
through
ers of M
band of
could no
tion or
conducto
the vein
sonority
was the
each lyr
If this
formance
can be s
the fami
much ca
in his fi
is unbou
poetry. I
scope fo
as it aff
composer
greatness
When
Wagner,
marvel
playing
dramatic
color an
heart of
said that
tant to g
and stam
tient awa
appeared

THIS
HAR
C

BO

Orchestr
Mon

To the
Will yo
of The
your rec
If New
and our
were to
the follo
1. Tha
under w
was due
here, bef
World W
2. Tha
warded
upon his
3. Tha
his succe
Orchestr
finish an
well to
througho
4. And
tinued u
Not be
defense,
curacy,
recollecti
fied.

THE FORTY-SEVENTH ANN ARBOR MAY FESTIVAL

FIRST MAY FESTIVAL CONCERT

WEDNESDAY EVENING, MAY 8, at 8:30

Soloist:
LAWRENCE TIBBETT, Baritone
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor

PROGRAM

Entr'acte Khovantchina ....Moussorgsky
"Lieutenant Kije" Suite ....Prokofieff
Incidental sclos: LAWRENCE TIBBETT
Hallucination Scene from "Boris Godounoff" ....Moussorgsky
Prince Galitzky's Aria from Act I, from "Prince Igor" ....Borodin
MR. TIBBETT
Fifth Symphony in E minor ....Tschaikovsky
(In commemoration of his 100th birthday anniversary)

SECOND MAY FESTIVAL CONCERT

THURSDAY EVENING, MAY 9, at 8:30

Soloists:
DOROTHY MAYNOR, Soprano
ROSA TENTONI, Soprano
ROBERT WEEDE, Baritone
RICHARD HALE, Narrator
THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
EUGENE ORMANDY and THOR JOHNSON, Conductors

PROGRAM

Music to Goethe's Tragedy, "Egmont" ...Beethoven

1. Overture
2. Recitation
3. Entr'acte II
4. Recitation
5. Song: "Die Trommel geruehret"
6. Recitation
7. Song: "Freudvoll und Leidvoll"
8. Entr'acte III
9. Recitation
10. "Clarchen's Death"
11. "Melodrama"
12. Recitation
13. "Symphony of Victory"

MISS TENTONI and MR. HALE
Cantata "The Inimitable Lovers" ....Vardell
MISS TENTONI, MR. WEEDE, and CHORAL UNION

"Leise, Leise" from "Der Freischutz" ...von Weber
"Depuis le jour" from "Louise" ....Charpentier
MISS MAYNOR
Legend: "The Homecoming of Lemminkainen" ....Sibelius

THIRD MAY FESTIVAL CONCERT

FRIDAY AFTERNOON, MAY 10, at 2:30

Soloist:
ARTUR SCHNABEL, Pianist
YOUNG PEOPLE'S FESTIVAL CHORUS
THE PHILADELPHIA ORCHESTRA
SAUL CASTON, HARL McDONALD, and JUVA HIGBEE, Conductors

PROGRAM

Two Choral Preludes ....Bach–Ormandy
1. O Mensch, bewein' dein' Sunde gross
2. Wachet auf, ruft uns die Stimme

Group of Songs:
1. Jeanie with the Light Brown Hair .....Foster
2. Spinning Song (German) ....Aslanoff
3. Star Lullaby (Polish) ....Treharne
4. Swing Low, Sweet Chariot (Negro Spiritual)
5. En passant par la Lorraine (French) ..Tiersot
YOUNG PEOPLE'S CHORUS

Sante Fe Trail Symphony ....McDonald
CONDUCTED BY THE COMPOSER
Concerto No. 4 for Piano and Orchestra ..Beethoven
MR. SCHNABEL

FOURTH MAY FESTIVAL CONCERT

FRIDAY EVENING, MAY 10, at 8:30

Soloists:
LILY PONS, Soprano
JOSEPH SZIGETI, Violinist
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor

PROGRAM

Suite for Strings, Op. 5 ....Corelli
I. Sarabande
II. Giga
III. Badinerie
Blonda's Aria from "Die Entfuhrung aus dem Serail" ....Mozart
Aria, "Caro Nome" from "Rigoletto" ....Verdi
MISS PONS
Poeme ....Chausson
MR. SZIGETI
Ballet Music from "The Machine Man" ......Zador
"L'Amero saro costante" from "Il re Pastore" .Mozart
Obbligato by MR. SZIGETI
Bell Song from "Lakme" ....Delibes
MISS PONS
Symphony in D minor ....Franck
Lento. allegro non troppo
Allegretto
Allegro non troppo

FIFTH MAY FESTIVAL CONCERT

SATURDAY AFTERNOON, MAY 11, at 2:30

Soloists:
JOSEPH SZIGETI, Violinist
EMANUEL FEUERMANN, Violoncellist
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, Conductor

PROGRAM

Compositions by Brahms
Variations on a Theme by Haydn
Double Concerto in A minor for Violin and Violoncello and Orchestra
MR. SZIGETI and MR. FEUERMANN
INTERMISSION
Symphony No. 2 in D major

SIXTH MAY FESTIVAL CONCERT

SATURDAY EVENING, MAY 11, AT 8:30

Soloists:
ENID SZANTHO, Contralto
GIOVANNI MARTINELLI, Tenor
ROBERT WEEDE, Baritone
NORMAN CORDON, Bass
THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THOR JOHNSON, Conductor

PROGRAM

Samson and Delilah ....Saint-Saens

Notices

Concerts will begin on Eastern Standard time. Evenings at 8:30 and afternoons at 2:30. Doors will be closed during numbers.

Holders of season tickets are requested to detach the proper coupon for each concert and present for admission (instead of the whole ticket).

The right is reserved to make such changes in the programs or in the personnel of participants as necessity may require. Tickets are sold at purchasers' risks, and if lost, mislaid, burned, or destroyed in any manner, the University Musical Society will not assume responsibility, nor will duplicates be issued.

Lost and found articles should be inquired for at the office of Shirley W. Smith, Vice-President and Secretary of the University, University Hall.

Those who leave the Auditorium during intermissions will be required to present "rain checks" in order to re-enter.

Traffic regulations will be enforced by the Ann Arbor Police Department and the Buildings and Grounds Department of the University.

Notices will not be announced from the stage.

Rehearsals are private.

An art exhibition will be conducted in Alumni Memorial Hall during the Festival.

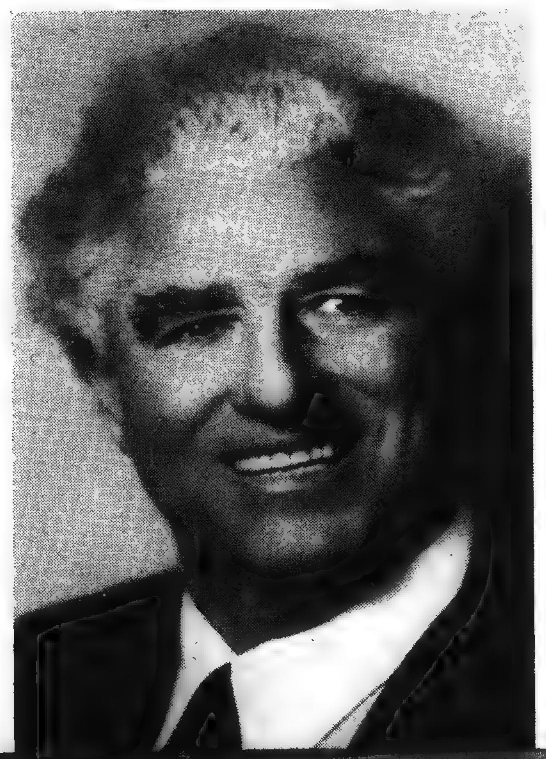
The Steinway is the official piano of the University Musical Society.

LAWRENCE TIBBETT

LILY PONS

ROBERT WEEDE

GIOVANNI MARTINELLI



DOROTHY MAYNOR

NORMAN CORDON

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 13 1940

BOSTON SYMPHONY ORCHESTRA CLOSES SMITH'S PROGRAMS

Beethoven and Hindemith Feature Final Concert — Makeup of Next Year's Series Announced

By FRANCIS REGAL

Northampton, March 12—The Boston Symphony orchestra, Serge Koussevitzky conductor, gave tonight the last concert in the Smith college series, and on March 11, 1941, it will close another excellent series, the items in which were announced tonight. The list includes the Philadelphia and Cleveland orchestras, Roland Hayes, a violin and piano recital by Adolf Busch and Rudolf Serkin, who appeared here recently, and a joint recital by Emmanuel Feuermann, cellist, and Beveridge Webster, pianist. Reservations for course tickets may be made by mail on and after October 1.

Beethoven's First Symphony

Tonight's concert gave the series a brilliant finish, and Boston's famous orchestra was at its best. Dr Koussevitzy opened the program with Beethoven's first symphony, in C major, which he gave at the orchestra's recent concert in Springfield. It was not a routine performance such as some conductors a generation ago used periodically to give in order not to neglect entirely the earliest and smallest of the immortal nine. On the contrary, it showed fresh study and a commendable effort to show how beautiful this early work is when perfectly played by a magnificent orchestra. There was no exaggeration, but none is needed to prove that this sometimes slighted first symphony is a masterpiece and the climax of the fine period which produced the string quartet of opus 18.

Remainder More Modern

The rest of the program was more modern but not excessively modern, and some listeners who had been rather dreading a Hindemith "symphony" were relieved to find that it was not an experiment in non-Euclidean musical geometry. It is not a symphony in the modern sense but a concert version of three orchestral excerpts from Hindemith's opera, "Mathis der Maler." The opera was not staged until May 28, 1938, when it was produced at Zurich, but the "symphony" extracted from the score was brought out in 1934 and was played by the Boston orchestra in the same season. It is not yet quite a well-known work, but it is attractive and much easier to grasp than Hindemith's more abstract music.

The three movements are linked by the composer with three famous paintings of the Isenheim altarpiece in the musem at Colmar, the work of the 16-century German painter, Malthias Gruenewald, who is the central figure in the opera. The movements are "Angelic Concert," "Entombment" and "Temptation of Saint Anthony." Each has interesting points, but the last is by far the most striking and rises to a highly effective climax.

Another comparatively little known work by a famous composer was the orchestral suite "Pelleas and Melisande," taken from the stage music composed for Maeterlinck's play by Gabriel Faure. This was brought out four years before Debussy's opera, which may have overshadowed it, but it is a fine work and ought to be made more widely familiar. To close the program the orchestra played superbly two Wagner numbers, the preludes to "Lohengrin" and "Die Meistersinger," in the latter of which the brass and percussion were given a free hand. It would have shocked some of Mr Koussevitzky's predecessors, but not Wagner, and the climax was thrilling.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 14 1940

Piatigorsky to Play New Work With Koussevitzky

Serge Koussevitzky and the Boston Symphony Orchestra will make their fourth visit of the season to New York this week, playing tonight and Saturday afternoon at Carnegie Hall and tomorrow evening at the Brooklyn Academy of Music.

Gregor Piatigorsky, cellist, will be soloist in the first local performance of Prokofieff's concerto and will join Jean Lefranc, violinist, in the solo parts of Strauss's "Don Quixote" at the concert this evening. The program will open with Mozart's "Marriage of Figaro" Overture.

Saturday afternoon at Carnegie Hall, Dr. Koussevitzky will play Beethoven's C major Symphony, Hindemith's "Mathis der Maler" Symphony, Faure's incidental music to "Pelleas et Melisande."

Jesus Maria Sanroma, pianist, will be soloist in Stravinsky's Capriccio at the Brooklyn concert. The program will open with Mozart's C major Symphony (K. 338) and will close with the Second Symphony of Brahms.

JOSEPH SZIGETI

ROSA TENTONI

EMANUEL FEUERMANN

PERSONAL SKETCHES

LILY PONS is a star of opera, concert, radio, and screen. She is as dazzling as the upward flight of her birdlike voice. Her spectacular rise to the heights of world-wide fame has been incomparable. Her Metropolitan Opera debut in 1931 was an overwhelming triumph. Thereafter, in successive seasons, she sang many famous coloratura roles which were revived for her. Her repertoire includes all of the great operas containing dazzling and scintillating roles adaptable to her beautiful voice. Everywhere she is in demand, from the Metropolitan to the Colon Opera in Buenos Aires, Covent Garden in London, Monte Carlo and Paris Operas, and the San Francisco, Los Angeles, St. Louis, and Chicago Opera Companies. So great is her public following that invariably all box office records, sometimes even those of the adored Caruso, are broken.

DOROTHY MAYNOR was chosen by the NBC on their New Year's broadcast as the most important musical find of the year. Serge Koussevitzky discovered her last summer when he heard her at the Berkshire Festival. He exclaimed, "She is one of the finest singers I have ever heard." The musical world was agog over his enthusiasm, and New York impresarios at once vied for the privilege of managing her affairs. She appeared in recital in New York and won an ovation. Since then her managers have arranged for appearances with practically all of the major American orchestras, under other distinguished musical auspices. She was born in Norfolk, Virginia, the daughter of a Methodist minister. She received her first training in the choir of her father's church. At fourteen she entered Hampton Institute and a few years later toured Europe with the Hampton Negro Chorus. After her graduation she continued her studies to become a music teacher.

ROSA TENTONI is an American girl of Italian background. She became famous overnight when, in February, 1934, Toscanini chose her to sing in Beethoven's "Ninth Symphony." That was the beginning of a rising career. Thereafter she was starred in opera in the New York Stadium summer seasons; in the Cleveland Orchestra's presentation of "Otello"; and at the Hollywood Bowl. Again Toscanini required her services, now as an experienced artist, following which the Metropolitan Opera Association engaged her for major roles, where she has become one of that institution's most important assets. Interspersed between opera engagements, she finds time for concert and oratorio work under the most discriminating musical auspices.

ENID SZANTHO is an Irish-Hungarian contralto, who possesses one of the truly great singing voices of the present day. Olin Downes, of the New York Times, said that "The unusual feature of the fine performance of 'Die Walkure' at the Metropolitan was the appearance of an excellent new Fricka—Enid Szantho. The richness and color of her voice, the capacity to project utterances with dignity and intensity betoken a valuable addition to the Metropolitan's ranks." In concert and oratorio and in other professional capacities she rises to equal heights.

GIOVANNI MARTINELLI is too well known throughout the world of music to require an introduction. For more than a quarter of a century he has occupied a forefront position at the Metropolitan Opera, portraying practically all of the great tenor roles, in most cases holding records for the number of performances. His artistic successes, with a congenial personality, have combined to make him one of America's best-loved artists. The mere mention of the name "Martinelli" is a signal for enthusiastic anticipation and the consummation of an evening's entertainment of a triumphant order. Mr. Martinelli has been heard in Ann Arbor at frequent intervals since his triumphant Metropolitan debut a quarter of a century ago.

LAWRENCE TIBBETT was twenty-five years old when he reached New York on borrowed money to study voice. Within six months he had a Metropolitan Opera contract. Soon thereafter, his magnificent rendition of the role of Ford in "Falstaff" precipitated pandemonium and landed him on the front pages of newspapers throughout the world. His successive achievements have kept him there ever since. This distinguished baritone never fails to stir his audiences to breathless attention. He is both a superb singer and a superb actor. There is hardly an interpretative style that he does not command from the ground up. He possesses the unique faculty of making classic music popular—and popular music classic! Such is Lawrence Tibbett—America's own—who has become an international idol in the world of song.

ROBERT WEEDE, of the Metropolitan Opera Association, has won his artistic spurs not only on the dramatic stage, but also in radio, concert, and oratorio. He was born in Baltimore. In 1927 he won the National Federation of Music Clubs contest. In 1929 he won the Caruso Memorial Foundation Award, which made it possible for him to spend two years in Italy. In 1933 he became a leading member of Roxy's group in Radio City. He made his Metropolitan Opera debut in 1937, where he scored an immediate success. He has triumphed in appearances with the La Scala Company of Philadelphia, the St. Louis Grand Opera Company, the Cincinnati Summer Opera Company, the Robin Hood Dell, and with the New York Philharmonic-Symphony Orchestra during the Stadium Concerts series, and in other capacities.

NORMAN CORDON came from the South to join the Metropolitan Opera. His rich bass-baritone voice, a winning personality, and a brilliant record in opera, concert, and radio, assure an impressive future. He was born in Washington, North Carolina, and started his career as a choir boy. He attended a military academy and later the University of North Carolina. Here he determined to make music his career. He continued his studies in Chicago. Soon important engagements came his way, and his great artistry became recognized far and wide. In the great opera companies of America, as well as in recital and with orchestra, he has amply justified the frequent statement that America now produces artists equal in professional ability to the best of the old-world countries.

THE UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President
Alexander G. Ruthven, Vice-President
Durand W. Springer, Secretary
Oscar A. Eberbach, Treasurer
Shirley W. Smith, Assistant Sec'y-Treas.
*Earl V. Moore, Musical Director

Junius E. Beal
Roscoe O. Bonisteel
Harley A. Haynes
James Inglis
Horace G. Prettyman
E. Blythe Stason

* Absent on leave.

RICHARD HALE is widely known both as actor and singer. After a brilliant student career at Columbia University, he had his first engagement as an actor in the company of Mrs. Fiske. Two years later he made his debut as a singer with Yvette Guilbert. Since that time he has sung recitals in New York, London, and Berlin, and has been soloist with the principal orchestras of this country and abroad. He was leading man with such well-known players as Ethel Barrymore, June Walker, Edith Barrett, Sylvia Sidney, Katherine Alexander, and others.

Mr. Hale is well known among the moderns for several "first performances," notably Stravinsky's "Les Noces" under Stokowski; Malipiero's "Sette Canzoni" under Serafin; and "Peter and the Wolf" under Prokofieff, the composer, with the Boston Symphony Orchestra.

JOSEPH SZIGETI, the world-famous, world-praised violinist, "has everything," according to the London Times. Wherever he goes, whether on tours around the world, in Europe, South America, or in the United States, his appearances constitute triumphs. Leopold Stokowski, a dozen years ago, revealed him to the American public. Official honors bestowed upon him include the ranks of Officer of the French Legion of Honor, Commander of the Order Leopold of Belgium, Officer's Cross of the Hungarian "Ordre pour le Merite," and many others. Recently the London Times aptly summed up his glowing record of art in the words "Music in gold and silver." On his tours to America he has won great distinction both as recitalist and with orchestra. Authoritative critics generally consider him as one of the greatest violinists of the day.

EMANUEL FEUERMANN, the world-renowned violoncellist, has been pronounced by discriminating critics to be the finest violoncellist on the concert stage, and one of the greatest of all time. Mr. Feuermann, who is an Austrian, came to this country five years ago, and made his debut as guest artist with the New York Philharmonic-Symphony Orchestra under Bruno Walter. This appearance, with ensuing recitals, created a tremendous stir in musical circles. He has been playing since he was a boy of eleven, when he made his debut with the Vienna Symphony Orchestra under Felix Weingartner. Later he appeared with the Berlin Philharmonic, Hamburg Philharmonic, Paris Symphony, Amsterdam Concertgebouw, and the Leipzig Gewandhaus Orchestras. At sixteen he was called to a professorship at the Conservatory of Music at Cologne.

ARTUR SCHNABEL ranks among the most popular of concert artists. In spite of his towering intellectual attainments, and his reputation of being a musician for musicians, he has proved to be a sensation among music lovers and the public in general. His visits to Ann Arbor have emphasized locally what is generally called "The Schnabel Vogue."

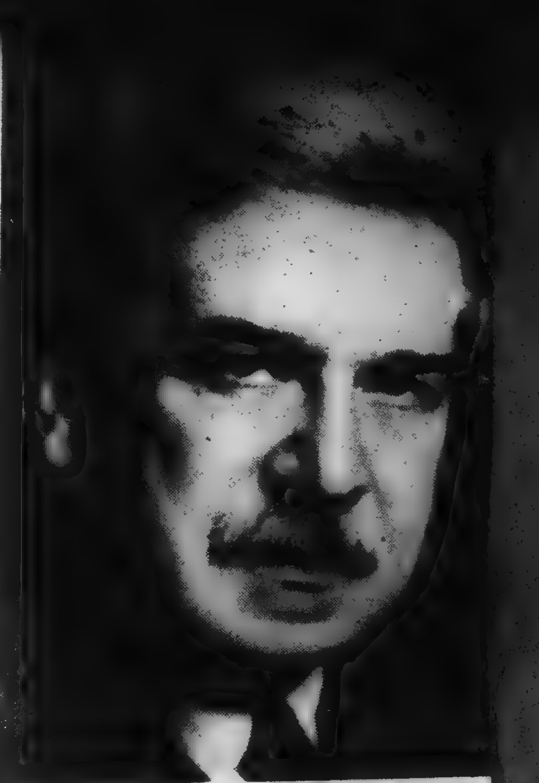
He is the idol of the younger generation of pianists, many of whom have been his pupils, and through them he has exerted a tremendous influence on contemporary concertizing. Born in Austria, Schnabel now makes his home in London. At an early age he began his studies with Leschetizky, with whom he continued for five years. He has been concertizing since he was fifteen, a period of nearly forty years. His command of Beethoven is phenomenal. He has been heard in Ann Arbor on two previous occasions in recital.

THE PHILADELPHIA ORCHESTRA. Words can tell part of the story, but the voice of the Philadelphia Orchestra, with its infinite variety and overwhelming power, must speak for itself before its full glory can be understood. Rachmaninoff has said: "Philadelphia has the finest orchestra I have ever heard at any time or place in my whole life."

The Philadelphia Orchestra was founded in 1900. It has developed from a modest body of players to its present eminence under four conductors. Fritz Scheel, who was its founder, led the Orchestra for its first seven years. He was succeeded by Carl Pohlig, who in turn was followed by Leopold Stokowski in 1912. Under Mr. Stokowski the organization achieved a world-wide renown unmatched in musical history. Eugene Ormandy became co-conductor in 1936, and music director in 1938.

EUGENE ORMANDY was born in Budapest in 1899. He was a child prodigy of the violin. He was accepted as a student at the Royal Academy of Music at the age of five, and became a professor at the age of seventeen. Four years later he came to the United States, where he became successively; assistant orchestra conductor at the Capitol Theater, New York; a guest conductor of the New York Philharmonic Orchestra at the Stadium Concerts, and of the Philadelphia Orchestra (substituting for Arturo Toscanini); and permanent conductor of the Minneapolis Symphony. The "happy chances" which made these engagements possible were due, of course, to the fact that he knew his scores and his orchestra as few conductors did.

Thus his natural gifts, diligent study, and years of experience, have enabled him to continue the Philadelphia Orchestra's brilliant tradition. The standard repertory has



ARTUR SCHNABEL

ENID SZANTHO

RICHARD HALE

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAR 13 1940

BOSTON SYMPHONY ORCHESTRA CLOSES SMITH'S PROGRAMS

Beethoven and Hindemith Feature Final Concert — Makeup of Next Year's Series Announced

By FRANCIS REGAL

Northampton, March 12—The Boston Symphony orchestra, Serge Koussevitzky conductor, gave tonight the last concert in the Smith college series, and on March 11, 1941, it will close another excellent series, the items in which were announced tonight. The list includes the Philadelphia and Cleveland orchestras, Roland Hayes, a violin and piano recital by Adolf Busch and Rudolf Serkin, who appeared here recently, and a joint recital by Emmanuel Feuermann, cellist, and Beveridge Webster, pianist. Reservations for course tickets may be made by mail on and after October 1.

Beethoven's First Symphony

Tonight's concert gave the series a brilliant finish, and Boston's famous orchestra was at its best. Dr Koussevitzky opened the program with Beethoven's first symphony, in C major, which he gave at the orchestra's recent concert in Springfield. It was not a routine performance such as some conductors a generation ago used periodically to give in order not to neglect entirely the earliest and smallest of the immortal nine. On the contrary, it showed fresh study and a commendable effort to show how beautiful this early work is when perfectly played by a magnificent orchestra. There was no exaggeration, but none is needed to prove that this sometimes slighted first symphony is a masterpiece and the climax of the fine period which produced the string quartet of opus 18.

Remainder More Modern

The rest of the program was more modern but not excessively modern, and some listeners who had been rather dreading a Hindemith "symphony" were relieved to find that it was not an experiment in non-Euclidean musical geometry. It is not a symphony in the modern sense but a concert version of three orchestral excerpts from Hindemith's opera, "Mathis der Maler." The opera was not staged until May 28, 1938, when it was produced at Zurich, but the "symphony" extracted from the score was brought out in 1934 and was played by the Boston orchestra in the same season. It is not yet quite a well-known work, but it is attractive and much easier to grasp than Hindemith's more abstract music.

The three movements are linked by the composer with three famous paintings of the Isenheim altarpiece in the musem at Colmar, the work of the 16-century German painter, Mathias Gruenewald, who is the central figure in the opera. The movements are "Angelic Concert," "Entombment" and "Temptation of Saint Anthony." Each has interesting points, but the last is by far the most striking and rises to a highly effective climax.

Another comparatively little known work by a famous composer was the orchestral suite "Pelleas and Melisande," taken from the stage music composed for Maeterlinck's play by Gabriel Faure. This was brought out four years before Debussy's opera, which may have overshadowed it, but it is a fine work and ought to be made more widely familiar. To close the program the orchestra played superbly two Wagner numbers, the preludes to "Lohengrin" and "Die Meistersinger," in the latter of which the brass and percussion were given a free hand. It would have shocked some of Mr Koussevitzky's predecessors, but not Wagner, and the climax was thrilling.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 14 1940

Piatigorsky to Play New Work With Koussevitzky

Serge Koussevitzky and the Boston Symphony Orchestra will make their fourth visit of the season to New York this week, playing tonight and Saturday afternoon at Carnegie Hall and tomorrow evening at the Brooklyn Academy of Music.

Gregor Piatigorsky, cellist, will be soloist in the first local performance of Prokofieff's concerto and will join Jean Lefranc, violinist, in the solo parts of Strauss's "Don Quixote" at the concert this evening. The program will open with Mozart's "Marriage of Figaro" Overture.

Saturday afternoon at Carnegie Hall, Dr. Koussevitzky will play Beethoven's C major Symphony, Hindemith's "Mathis der Maler" Symphony, Faure's incidental music to "Pelleas et Melisande."

Jesus Maria Sanroma, pianist, will be soloist in Stravinsky's Capriccio at the Brooklyn concert. The program will open with Mozart's C major Symphony (K. 338) and will close with the Second Symphony of Brahms.

229

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 15 1940

BOSTON SYMPHONY HAS 'CELLO SOLOIST

Gregor Piatagorsky Appears With Orchestra in Serge Prokofieff's Concerto

'DON QUIXOTE' IS HEARD

Richard Straus's Music Is on Program Presented on the Carnegie Hall Platform

By OLIN DOWNES

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, returned last night to Carnegia Hall to the manifest pleasure of an audience which packed the auditorium and rapturously applauded everything. This included Serge Prokofieff's Concerto for 'cello and orchestra, played, with Gregor Piatagorsky as soloist, for the first time in New York.

It goes without saying that this concerto is skillfully composed; that the 'cello part is admirably interwoven with the orchestral texture, and that such ideas as there are, are developed with exemplary skill. The composer sets himself some pretty problems and solves them neatly.

The concerto is in three movements and they were played without interruption. The last movement is the most varied in its effects. One finds in it a number of interesting cadenba-passages to which the soloist did consummate justice. There is in fact a little of everything.

Audience Pays Homage

There were those who applauded this performance with much persistency—homage richly deserved by the masterly exhibition of Mr. Piatagorsky. And the concerto itself? The reception of music by the listener is a highly subjective process. Great masterpieces have often been violently condemned at a first hearing. Bearing these facts firmly in mind, it is nevertheless incumbent upon this reporter to remark that he has seldom heard a piece of music which struck him as so devoid of ideas or creative compulsion in the writing, so skillful in the statement of precisely nothing. Mr. Prokofieff has written a great deal of better music.

The concert began with brilliant playing of the joyous overture to the "Marriage of Figaro." It ended, again with Mr. Piatagorsky in the foreground as solo 'cellist, in the performance of Richard Strauss's consistently astonishing "Don Quixote."

Music for Reflection

This music is subject for endless pleasure and reflection. It is perhaps the answer to the question of how far program music can go. Would the uninitiated understand each page without Strauss's avowed program? In substance, this is a most moving, piteous, ironical commentary upon the illusions and the disasters of the idealist in a world of stupid and deadly realities. The final pages are among the tenderest and noblest music Strauss ever wrote. Whether the uninformed listener would know that this was an attack on a windmill, or that the overturning of a boat in a river, and the other an argument between knight and squire, is a different question.

This we know: that in sum Strauss has written wonderful music, and that, in attempting a tonal canvas so filled with significant detail he has probably extended the actual articulateness of music where definite ideas are concerned to the farthest possible point of expression.

The score is very elaborate, yet constructed with exceptional finesse. The performance emphasized this latter element. It was of beautiful tone quality, astonishing in its clearness and very refined.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
MAR 15 1940

STRAVINSKY GIVES 'DUMBARTON OAKS'

Assisted by Adele Marcus and Boston Players.

By OSCAR THOMPSON.

Though he was assisted by a pianist and twenty-one members of the Boston Symphony Orchestra, Igor Stravinsky was the apostle of economy of means at his concert yesterday afternoon in Town Hall, given "for the benefit of French Musicians in Distress." It was to be noted paradoxically that if few concerts not of a symphonic order enlist so many performers, few concertos of the scope of the two on this program are to be heard performed by ensembles stripped similarly to the bone.

One of the concertos, that which Stravinsky composed in 1938 and named "Dumbarton Oaks," was new to Manhattan, though it had been played in Washington, Paris and, as recently as March 6, in Boston. It is for fifteen instruments: flute, clarinet, bassoon, two horns, three violins, three violas, two 'cellos, two double basses. But it is not in the old concerto grosso form, with alternations of soli and tutti. Instead, as one of its special characteristics, there is a unifying sort of ostinato that runs almost throughout the concerto. In the third and final movement, marked con moto, winds and strings have a virtuoso dialogue of harmonic interest. But this is an exceedingly spare Stravinsky, in ideas as well as means. Something more than the musical apparatus has been reduced to the bare necessities of motion and form.

The other concerto, that for two pianos without orchestra, composed in 1935, had been played here before. Yesterday's pianists were the composer and Adele Marcus. Theirs was a spirited and altogether competent performance of a work often percussive, even xylophonic, in effect. The variations again emerged as the most persuasive part of the score. The Boston concertmaster, Richard Burgin, did yeoman service in "Histoire du Soldat." Given as a sequence of nine instrumental numbers, without the narrator and stage trappings, the work yielded almost the effect of a violin concerto at times. Six other players—double bass, clarinet, bassoon, trumpet, trombone, percussion—were again adequate for Stravinsky's purposes. Here is a work that has been produced in full-sized opera houses—this reviewer recalls Klemperer's conducting of it at the Kroll in Berlin—and it has an orchestra of seven.

That is one less than was required for the one piece of avowed chamber music on yesterday's program, the Octet for wind instruments, which dates back to 1922. This work is perhaps a praxis more than it is a musical composition, in that there are virtually no emotional connotations in its building of linear counterpoint and its exploitation of timbres. It was exceedingly well achieved, with the flutist, G. Laurent, contributing some exceptional playing in the opening sinfonia. Mr. Stravinsky was a skillful conductor of his own works. The applause was particularly hearty after "Dumbarton Oaks."

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 16 1940

DINNERS BEFORE CONCERT

Hosts and Guests Hear Boston Symphony at Brooklyn Academy

The Boston Symphony Orchestra, Dr. Ser[illegible]vitzky conducting, presented the fourth concert of the current season at the Brooklyn Academy of Music last night.

Before the concert Mrs. Maxwell Lester entertained at dinner Dr. and Mrs. Frank E. Simmons, Mr. and Mrs. James G. McDonald, Mr. and Mrs. Walter Hammitt and Jacob Klinck. The party later attended the concert as guests of Mrs. Simmons and Mrs. Lester.

The Adelphi Academy Alumnae Association box was occupied by Dr. and Mrs. William Slater, Mr. and Mrs. William Arnold, Miss Emma Jessie Ogg and Mr. and Mrs. Seymour Beardsley. The Brooklyn Woman's Club was represented in Box 4 by Mrs. Oliver G. Carter, Mrs. Jason Davis, Mrs. Edwin Patterson, Mrs. Thomas H. McClintock, Mrs. Wilson Briggs Zimmer, Mrs. Frederic W. Burbank, Mrs. Robert Franklin Ives and Mrs. Theodore F. Vosseler. Brooklyn Girl Scouts were in Box 9 and high school students in Box 12.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 15 1940

STRAVINSKY HEARD IN A DOUBLE ROLE

The Russian Composer Plays and Directs Orchestra in His Own Works at Relief Concert

'DUMBARTON OAKS' GIVEN

Novelty Is Featured—Adele Marcus, 20 Members of the Boston Symphony Assist.

Igor Stravinsky, the eminent Russian composer, appeared as conductor and pianist in a concert devoted to his works, given yesterday afternoon at Town Hall, under the auspices of the Committee for Relief in Allied Countries, for the benefit of French musicians in distress because of the war. Adele Marcus, piano, and twenty musicians of the Boston Symphony Orchestra were the assisting participants in a program which featured the "Dumbarton Oaks" concerto in E flat, that had its initial New York hearing on this occasion.

The four works performed were not presented in chronological order, but the earliest of them was the suite from the play "Histoire du Soldat" of 1917, for violin, double bass, clarinet, bassoon, trumpet, trombone and percussion. Next in date of composition came the octet for wind instruments of 1922, the remainder of the list being devoted to the two-piano concerto of 1935 and the "Dumbarton Oaks" novelty, written in 1938.

As it happened, the last-named opus was paired with the octet at the concert, these being followed in turn by the two-piano concerto and the "Histoire du Soldat" suite. The facts are worth mentioning because, whether accidentally or not, the series of offerings proved to be arranged exactly according to their musical value, the program closing with the most estimable contribution, the "Histoire du Soldat" suite.

Work Arouses Curiosity

Since all of the compositions scheduled were familiar here except the "Dumbarton Oaks," that work especially aroused curiosity. It was dedicated to Robert Woods Bliss and Mrs. Bliss of Washington, D. C., on the occasion of their thirtieth wedding anniversary, and named after their estate in that city, where it was first performed May 8, 1938, under Nadia Boulanger. Since then it has been conducted by its composer in Paris, London and Boston.

The "Dumbarton Oaks" concerto is scored for flute, clarinet, bassoon, two horns, two 'cellos, three violins and three violas. Played immediately after the octet for wind instruments, it proved to have a strong affinity to that creation, composed sixteen years earlier. Neo-classic, like the octet, it resembled that work in the banality of its thematic material and the artificiality and dryness of the development of the subject matter. As in the octet and practically all of Mr. Stravinsky's output since "Mavra," human feeling was banned and the insistence placed on the mere patterning and rhythmic qualities of the music as such.

In the first and last of the three movements, captioned "tempo giusto" and "con moto," respectively, the rhythmic element was particularly stressed, but the almost savage emphasis placed on it got nowhere because of the emptiness of the derivative basic ideas employed. The most intriguing parts of the work were the episode in the dance-like second movement (allegretto), in which the flute wove an elaborate contrapuntal embroidery about the main theme, and the concluding measures of the first and second movements, where almost as if by chance, the composer slowed down the music and gave it the human characteristic of introspection.

Audience Enthusiastic

It was not until the much more rewarding concerto for two pianos was reached that something of the composer's real genius became obvious. Mr. Stravinsky and Miss Marcus gave a searching and technically proficient reading of its tricky measures. But the climax of interest came with the playing of the "Histoire du Soldat" suite, which, if inferior when compared to Stravinsky's great works of his twenties, was easily the crowning achievement among the examples proffered, though all of them were magisterially scored for the instruments under consideration. Mr. Stravinsky conducted with a knowing hand, and all the performances were admirable in clarity and precision. An audience of good size was unboundedly enthusiastic.

N. S.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
MAR 16 1940

Mrs. Maxwell Lester Is Hostess Before Concert

Before the Boston Symphony Orchestra concert last night at the institute at the Academy of Music in Brooklyn, Mrs. Maxwell Lester entertained at dinner for Dr. and Mrs. Frank E. Simmons, Mr. and Mrs. James G. McDonald, Mr. and Mrs. Walter Hammitt and Jacob Klincke, the party attending the concert later as guests of Mrs. Simmons and Mrs. Lester, co-hostesses in Box 1.

The Adelphi Academy Alumnae Association box was occupied by Dr. and Mrs. William Slater, Mr. and Mrs. William Arnold, Miss Emma Jessie Ogg and Mr. and Mrs. Seymour Beardsley.

Mrs. Benjamin Prince was hostess in Box 3 to Mr. and Mrs. James C. McMullin, Mr. and Mrs. Karp Mikhalenkoff, Mr. and Mrs. Eric Hall Haight and Walter Golde. Box 2 was occupied by the guests of Mrs. Deane C. Osborne.

In the Army box were Mrs. Eley P. Denson, Mrs. Thomas Crystal, Miss Isabel Crystal, John Crystal, Mrs. Bert M. Lennon, Mrs. John N. Hopkins, Mrs. Chester A. Carlsten and Mrs. Walter A. Huntsberry.

Under the joint auspices of the Brooklyn Institute of Arts and Sciences the Brooklyn committee for Boston Symphony Orchestra concerts and the Brooklyn Philharmonic Society these concerts are now in their fifty-fourth season in Brooklyn.

THIS CLIPPING FROM
NEW YORK, N. Y.
JOURNAL-AMERICAN
MAR 15 1940

Prokofieff's E Minor Concerto Played by Boston Symphony

By GRENA BENNETT.

The Boston Symphony brought a novelty to New York for its concert in Carnegie Hall last evening. On a day when Russian music and musicians were much in evidence, Serge Koussevitzky, conductor of the visiting band, gave the first local performance of Prokofieff's E minor Concerto with the celebrated 'cellist Gregor Piatigorsky as soloist. The composer had outlined an interesting share of the work for the assisting artist and Mr. Piatigorsky's performance was a fusion of plangent tone and glittering technique. The concerto is fashioned and harmonized on exotic patterns, the note sequences far removed from the expected; the fabric heterogeneous and ornamented with occasional small medallions of beautiful melody—a curious and unusual admixture of the modernistic with daring harmonies incorporated into the orchestral part. The work is difficult and its interpretation was a masterly endeavor by all concerned.

• • •

Igor Stravinsky appeared in the triple capacity of composer, conductor and pianist at Town Hall yesterday afternoon in a benefit concert for "French Musicians in Distress." In the presentation of a program of his own works he was assisted by Adele Marcus, pianist, and an ens[illegible] 21 members of the Boston Symphony Orchestra. The event had been eagerly anticipated and a large and fashionable audience was present.

An octet for wind instruments was the first number played. The composer, so it seemed to this writer, remembered much that he had invented for the music of "Petrushka," with occasional new designs in inharmonic combinations and an adroitly devised fugue at its close. A second or perhaps third performance would give the auditor a clearer view of its architecture and message.

The Dumbarton Oaks Concerto was introduced as a medium for disclosing the splendid equipment of fifteen Boston musicians and the lucid conducting of the composer.

The concerto for two pianos, which came next, was shared by Miss Marcus and Mr. Stravinsky. Both are to be complimented for their strength of muscle and endurance. This was the impression of a work that was "all sound and fury signifying"—the power and resiliency of the pianists.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
MAR 15 1940

PIATIGORSKY GIVES PROKOFIEFF SCORE

Boston Symphony Heard in Carnegie.

By IRVING KOLODIN.

It is seldom indeed that a soloist has as long a tour of duty as marked the appearance of Gregor Piatigorsky with the Boston Symphony Orchestra in Carnegie Hall last night. Save for the three and a fraction minutes that were required for Serge Koussevitzky to whip through Mozart's "Marriage of Figaro" overture, Mr. Piatigorsky was audible and visible for all of the concert's length. Since he is not only a greatly talented 'cellist but also one of our better-looking musicians, Mr. Piatigorsky's presence was grateful in both ways.

Despite this, one was inclined to think wistfully about speeding the welcome guest during the first portion of the program, in which he was concerned with a new concerto for cello (in E minor) by Prokofieff. Considering the pleasure with which 'cellists would receive any worthwhile addition to their meager literature, it is not surprising that Prokofieff worked intermittently on this work from 1934 to 1938. What was surprising is its lack of salience, the absence either of the gritty, hard-bitten firmness of the first violin concerto, the challenging ingenuity of the third piano concerto, or even the pseudo-eloquence of the G minor violin concerto. There is always a reluctance to condemn a new work by a composer of demonstrated ability, but it would be a strange revelation indeed if a future performance proved the work either more substantial or persuasive than it sounded last night.

Strauss's 'Don Quixote.'

That Mr. Piatigorsky was in top form (save for an odd disposition to play out of tune every so often) was indicated not only by the facility with which he outlined Prokofieff's exhausting patterns, but even more by his playing of the solo 'cello part in Strauss's "Don Quixote." This is a work that might be called the 'cello player's "Hamlet," for it poses an almost equivalent range of expression, with a comparable latitude of interpretative liberty. From the first brash and foolish defiance of the windmills to the last tender, pitying gesture, Mr. Piatigorsky gave himself over wholly to the unpredictableness of the creature's nature. There have been performances of richer tonal variety and more mature eloquence, but this one had a full measure of those qualities together with a skill in small details that totaled to a masterpiece of tonal draughtsmanship. Technically it was of the first order.

It was, of course, the subtlety and richness of Mr. Koussevitzky's feeling for the orchestral score that permitted the soloist's creation to stand forth as it did. If the brasses brayed with a little too precise intonation for healthy sheep, they were inimitably mellow in the great climax of the third variation and brilliantly humorous in the tenth. Throughout the work there was a virtuosity of thought and action that persuaded one, at least for the time, that Strauss wrote no music of such quality before or since. Conductor, orchestra and soloists (which includes the admirable Jean Lefranc, violist, and Richard Burgin, violinist) were applauded at length.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAR 15 1940

—MUSIC OF THE DAY—

Koussevitzky Brings New Prokofieff Score

Piatigorsky Heard in First New York Performance of 'Cello Concerto

By MILES KASTENDIECK

Still another work of Prokofieff was given its first New York performance by the Boston Symphony Orchestra under the baton of Serge Koussevitzky in Carnegie Hall last night. This was his Concerto for violoncello in E Minor, Opus 58, completed in 1938. Gregor Piatigorsky was the soloist of the evening, heard in the Prokofieff and Strauss' "Don Quixote." In spite of wind, rain and one of the worst traffic snarls, the hall was crowded.

There will be some who will hail the new concerto as a clever technical feat. That it is. How musical the effort has been is another matter. After a first hearing, it becomes all the more urgent that we accustom ourselves to the new melodic intervals that are more and more creeping into contemporary music. This concerto has melody, but some would call it unmelodic melody, a contradiction in terms which somewhat characterizes the work as a whole. It has rhythmic interest so instrumented that the music is undoubtedly of the machine age. It has its moments, too, but last night they sounded more prosaic than poetic, more accidental than designed.

The work is in three movements: an Andante, an Allegro, and a Theme and Variations. The most felicitous section of the Andante comes in the closing measures where the 'cello assumes more of its natural quality as a singing instrument. The second theme of the Allegro has melodic appeal. After that comes a development section dominated by scraping rhythms. It is here that the 20th century locomotive style asserts itself. One is reminded of a trip on a streamliner—preferably with a steam locomotive—for the machine-like rhythm tunes in with wheels on steel roadbeds and the rest of railroad atmosphere. Here is music for the movies to use for background. The third movement has its monotony as well as a good cadenza for the 'cello, all neatly contrived.

Mr. Piatigorsky played the concerto in his brilliant and virtuoso style. The orchestra did as much. There was considerable applause, but more than likely it was for the soloist and the orchestra.

Strauss sounded "classic" after Prokofieff. The "Don Quixote" Variations grow increasingly interesting with a succession of superior performances. That of last night was stunning, especially final sections of the old knight's return to sanity and his death. But there is no space to discourse on the fascination of this score: its mastery of the medium was made apparent through much excellent playing.

The concert began with Mozart's Overture to "The Marriage of Figaro" in a spirited performance which sounded almost too incisively accented.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 15 1940

MUSIC

By FRANCIS D. PERKINS

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, fourth evening concert of the season at Carnegie Hall yesterday, with Gregor Piatigorsky, cellist, as soloist in the following program:

Mozart....Overture to "The Marriage of Figaro."
Prokofieff....Cello Concerto in E minor, Op. 58. (First time in New York.)
Richard Strauss—Don Quixote, Fantastic Variations on a Theme of Knightly Character, Op. 35.
Solo cello, Mr. Piatigorsky; solo viola, Jean Lefranc.

New Music From Russia

Had Serge Prokofieff been able to make his projected trip to America this winter he would have had three opportunities to bow in company with another eminent Serge of Russian origin during the Boston Symphony Orchestra's concerts in Carnegie Hall. One would have been in January, when Dr. Koussevitzky presented his familiar Classical Symphony; the second in February, when his second violin concerto had its local premiere in its original form, and the third last night, when his new cello concerto was heard by its first New York audience.

According to a Russian critic, Konstantin Kuznetzov, quoted in the program notes, Mr. Prokofieff began work on the concerto in 1934, but did not complete his first draft, using not more than half of the original material for the final version written in 1938. It was first played in Moscow in November of that year, and introduced to the United States by yesterday's interpreters in the Bostonians' home concerts of last Friday and Saturday.

* * *

The work consists of three movements, without formal intervening pauses. The first two reverse the usual order of tempi; an andante, in which the solo cello indulges in an almost continuous lyric meditation, preceding an allegro in sonata form. In the finale, Dr. Koussevitzky omitted a variation and an interlude, bringing the length of the performance to twenty-eight minutes.

Much of the music is in the unabashedly melodic vein which characterizes the second violin concerto. It also possesses much of the reflective and poetic seriousness which is to be found in the slightly earlier work. There is a greater element of contrast and, in the two latter movements, hints can be found of other qualities which have been associated with Mr. Prokofieff's music. Whimsicality marks a few measures here and there; the composer occasionally provides a delicately pungent blend of sonorities.

Although this is the composer's first contribution in this field, the new concerto gives an impression of familiarity with the technical and interpretative resources of the cello. The writing for the solo instrument favors its plangent higher tones rather than its deep-voiced lower register, but often has the length and flow of phrase and line in which the cello is most in its element. Opportunities for technical display are not lacking in the swift-paced second movement and in the grave, dignified cadenza, although the orchestra has a role of co-ordinate importance with the soloist.

* * *

While often imaginative and absorbing, the concerto is handicapped by a certain complexity of structure and deviousness of progress. Most of the themes have a melodic appeal, but, apart from one tune of a straightforward, frankly Russian character, lack saliency of outline. The scoring as a whole and the combination and contrast of the solo with the ensemble is wrought with uncommon skill, but sometimes suggests an excessive devotion to ingenuity and over-elaborated subtlety. It seemed that the composer had much to say, but could have said it more strongly in more direct and simple accents.

Gregor Piatigorsky

Solo 'cellist in last night's Boston Symphony Concert

Except for a few slight lapses in accuracy of intonation, Mr. Piatigorsky's playing deserved the highest praise for its wide-ranging color, clarity and ingratiating texture of tone, as well as for its technical mastery and realization of the expressive possibilities of the music. Similar qualities marked the work of the orchestra, which has been justly lauded too often to need further extensive encomiums.

Little can be said here about "Don Quixote," but each rehearing suggests that this work, among Strauss's longer tone poems, has the greatest share of the qualities which make for purpose, in its skill of characterization, its warmth and insight and essential humanity. Its expressive resources were well revealed in the notable interpretation of Mr. Piatigorsky, and, for the most part, in the excellent orchestral performance, despite an occasional inclination toward relatively deliberate tempi. The capacity audience bestwode enthusiastic applause upon all the participants.

* * *

Coincidence of intermissions prevented the reviewer from noting more than the presence of a large audience at last night's concert in the Carnegie Chamber Music Hall. Felix Robert Mendelssohn conducted the Mendelssohn String Orchestra in music by Mozart, Bach, Ernest Lubin, whose Suite in Olden Style was played for the first time, and Jensen. Milton Berman, violinist, and Hansy Book, soprano, who sang works of Schubert, Strauss and Rossini, were the soloists.

Own Works Led And Performed By Stravinsky

Composer and Musicians of Boston Orchestra in Concert at Town Hall

By Jerome D. Bohm

A program of compositions by Igor Stravinsky was given in Town Hall yesterday afternoon with the composer appearing in his dual capacity of conductor and pianist, with the assistance of Adele Marcus, pianist, and twenty-one members of the Boston Symphony Orchestra. The program included the first local performance of the "Dumbarton Oaks" Concerto in E flat, penned in 1937-'38, which takes its name from the estate of Robert Woods Bliss, in Washington. The work was set forth for the first time anywhere at Dumbarton Oaks under the direction of Lily Boulanger on May 8, 1938.

This concerto, which is conceived for fifteen instruments, is the Russian composer's latest product and is a rather disheartening creation to have formed in the same mind that created "Petrouchka," "Oedipus Rex" and "Sacre du Printemps." It is, like the Octet for Wind Instruments, which preceded it on the program, in his neo-classic manner and is ideationally barren and totally unrewarding. Even such expert playing as that accorded it by the superb musicians of the Boston Symphony Orchestra could not make it palatable. Nor does the Octet improve on further acquaintance.

The second half of the afternoon brought more engaging facets of Mr. Stravinsky's art—the Two-Piano Concerto, which had been tellingly unfolded here earlier in the season by Celius Dougherty and Vincenz Ruzicka, and the incidental music to "Histoire du Soldat," which dates from a more fruitful period of Mr. Stravinsky's career. The concert, under the auspices of the Committee for Relief in Allied Countries, was well attended and cordially received.

THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 15 1940

Boston Symphony at Carnegie Hall

By PITTS SANBORN.

It seems unlikely that a New York audience will be treated to many repetitions of the concerto for 'cello and orchestra in E minor by Serge Prokofieff, which the Boston Symphony Orchestra, Serge Koussevitzky conducting, introduced to New York at Carnegie Hall last evening. This though a more persuasive performance than the work was accorded by Gregor Piatigorsky and the superb band surely couldn't be imagined.

The obstacle lies in the concerto itself, begun by the Russian composer in 1934 and completed in 1938. It is by no means one of his stimulating works. Still, it possesses the merit of brevity, long drawn out though the finale may appear to be.

Three continuous movements constitute the concerto—an Andante assai, lyric in character, which is little more than an introduction to the ensuing Allegro giusto, in sonata form. That leads into the concluding Allegro, a theme and variations that would provide ample excuse for William IV's historic observation about variations.

That the concerto has mood is plain enough, mood of a rather dreary and dejected sort, and the harmonic treatment, only sparingly "modernistic," and the instrumental procedure are not without points of interest, but the thematic invention is weak, and the rest of the story is not important enough to dissemble that essential lack. After the performance the soloist was recalled a number of times.

Besides the novelty, the program offered Mozart's Marriage of Figaro overture as salutatory, and the Don Quixote of Richard Strauss, as valedictory. The overture had plenty of spirit, but the dynamic contrasts were extreme, owing in part to the employment of the full body of strings. Don Quixote is one Strauss piece that we don't hear often enough. The solo 'cello was played by Mr. Piatigorsky, the solo viola by Jean Lefranc.

Town Hall Concert.

Of the many purposes served by the concert given in the Town Hall yesterday afternoon two were outstanding. The first had to do with the benefit nature of the event—it was in aid of French musicians in distress, the second with the fact that Igor Stravinsky's Dumbarton Oaks Concerto had its local premiere.

Mr. Stravinsky was everywhere at once. He conducted a group of musicians from the Boston Symphony Orchestra in three of his own works, including the Dumbarton Oaks piece, named after the Robert Woods Bliss estate in Washington, D. C., and together with Adele Marcus offered his Concerto for Two Pianos Soli.

The novelty, one hazards a guess, belongs in the category of Stravinsky compositions that have fallen fictim to "neo-classical economy." It is polyphonic, what chords there are arising out of the flow of the lines. It is dissonant, and why wouldn't it be with the aforesaid lines running helter-skelter, unmindful of tonal clashes? It is intellectual—not too much so—because it is steeped in experimentation. And it is often dull and uncommunicative.

The number is written for flute, clarinet, bassoon, two horns, three violins, three violas, two 'cellos and two basses. Of course, it had an accurate performance—or so it seemed. Evidently Mr. Stravinsky got all the effects he wanted from the musicians, for his face was wreathed in smiles at its conclusion. R. O. B.

THIS CLIPPING FROM
NEW YORK, N. Y.
POST

MAR 15 1940

ALL-STRAVINSKY CONCERT IS GIVEN AT TOWN HALL

By Samuel Chotzinoff

An all-Stravinsky concert was given at Town Hall yesterday afternoon under the auspices of the Committee for Relief in Allied Countries. From the crowded appearance of the hall it was obvious that relief in Allied Countries was a considerable gainer by the effort. It is presumed that not alone Mr. Stravinsky's music, but the presence as well of the composer as conductor and pianist attracted the capacity audience.

Words and Music

Assisted by Miss Adele Marcus and members of the Boston Symphony Orchestra, Mr. Stravinsky presented his "Octet for Wind Instruments," the "Dumbarton Oaks Concerto in E Flat," the Concerto for two pianos and the music from the play "Histoire du Soldat."

The "Dumbarton Oaks" was a first New York performance. The title, you will be surprised to learn, holds no esoteric implication. "Dumbarton Oaks" is merely the estate of Mr. R. W. Bliss in Washington, and it was there that the concerto was first performed in the Spring of 1938. Scored for flute, clarinet, bassoon, 2 horns, 3 violins, 3 violas, 2 cellos and 2 double basses, the chamber composition is in three movements, played, if I remember, without pause.

Poses Knotty Problem

But how to describe the "Dumbarton Oaks" as music? Shall the critic resort to the historical method, the psychological or the psycho-analytical? One hardly knows. A first hearing of a modern work by a modern master poses a knotty problem. Suppose the composition seems a wearisome affair unrelieved by a spark of inspiration. Shall the critic say so and risk the possibility that future generations will cherish it as a classic, as we now cherish Beethoven's Fifth Symphony? I can almost see before me a page out of some reference book of 1990. "Dumbarton Oaks Concerto," it will say, "now a staple of the concert hall was, believe it or not, dismissed after its first performance in the following words by the smug and ignorant reviewer of a New York daily: 'Mr. Stravinsky's concerto harps eternally on a driving and repetitive rhythm.

It says nothing that the composer had not said before, and what it says is not of the slightest importance. Sometimes it goes back to Bach. But it doesn't go far enough back. It does not astonish with its acrid harmonies, because acrid harmonies are old hat now. It is just a succession of notes and note patterns which have no apparent relation to the human heart and imagination. It is only another opus in the series fabricated by the composer since he exhausted his talent and began, like George Sand's little pet, to chase his tail.'"

But of course the future reference book will contain no such quotation since I am no Hanlsick (who was foolish enough to misunderstand the significance of Wagner.) I do, therefore, stoutly maintain that "Dumbarton Oaks" is a great work which brings its composer yet another step forward in his search for absolute objectivity and pure form, and that the new piece profoundly affected yesterday's audience. The other great works on the program made, I may add, a like impression. Fervent applause greeted the cessation of each composition, the efforts of the members of the Boston Symphony, and Miss Adele Marcus, who co-operated cleverly with Mr. Stravinsky in the Concerto for two pianos.

Piatigorsky Is Soloist With Boston Symphony

The Russian cellist, Gregor Piatigorsky, was soloist with Serge Koussevitzky and the Boston Symphony Orchestra at Carnegie Hall last night, giving the first local performance of one of his compatriot's works, the E minor Concerto, Opus 58, of Prokofieff. In addition to this, he was soloist with Jean Lefranc, violinist, in Strauss's "Don Quixote." Dr. Koussevitzky opened the program with the overture to Mozart's "The Marriage of Figaro."

In the new concerto, Mr. Prokofieff puts his more serious foot forward and restrains his customary wit and high spirits until the final movement, which is in the form of a theme and variations; and the preliminary andante and succeeding allegro are rather archaic in character, and not a little suggestive of Milhaud.

Mr. Piatigorsky's playing of the concerto breathed Russian sentiment and was extravagantly vital, as it always is; but he carried on a somewhat oriental flirtation with the true pitch which seemed at variance with the essential severe character of the work.

The cellist's virtuosity, however, was given greater scope in the "Don Quixote," shining resplendently throughout a transcendental performance.

O'G.

Transcript March 16 '40

Union Pressure?

An Unpleasant Rumor Concerning the Symphony and the Musicians' Union

By EDWARD DOWNES

There was considerable excitement in New York and Boston this week over rumor that for the nth time the Musicians' Union was moving against the Boston Symphony Orchestra—the only non-union major symphony orchestra in America. This time the union was said to have notified the Victor Recording Company that, on the expiration of its present contract with the Boston Symphony, they must use union musicians, or no union members would ever make Victor recordings.

There was consternation in New York and Boston, both among friends of the union and of the Boston Symphony. For should such a demand have been made, it would be tantamount to notifying the Victor Company that the Boston Symphony must either unionize or stop making records. And this in turn would amount, practically speaking, to a flat demand that the Victor Company stop recording the Boston Symphony.

A Question of Income

The income of the Boston Symphony from records is put at around $25,000 or one quarter of its total deficit. To deprive the orchestra of this source of income would mean a serious additional burden to the gallant work of the Friends of the Boston Symphony who strive each year to meet the Symphony's deficit. It would be a destructive act.

Some years ago the Boston Symphony stopped broadcasting over the radio. Well-informed sources linked the name of the Musicians' Union with the action. It cost the Boston Symphony $25,000 of annual income.

Now the Musicians' Union has never made any secret of the fact that it would like the Boston Symphony to be "organized." And the Boston Symphony, while it has been extremely reticent on the subject, has given the distinct impression that it was doing very well, thank you, on a non-union basis. Since the Boston Symphony is regarded by many musicians as the finest orchestra in the world, unionizing it would hardly seem to serve an artistic purpose.

It is questionable too whether the financial position of Boston Symphony musicians would be improved by unionization, for they receive the highest average annual salary of any orchestra in the country, which probably means in the world. This is not due to their high weekly wage, but to the length of their season, which an efficient management has been at great pains to extend. To quote Margaret Grant and Herman Hettinger in their new book, "America's Symphony Orchestras and How They Are Supported":

"The superb 'merchandising' of the regular symphony season, the ten weeks of "Pop" concerts, the Esplanade and the Berkshire series over a period of time have enabled this organization (the Boston Symphony) to pay the highest average annual wage with a relatively low weekly average for a long season, to produce its concerts at a lower average cost per concert, and to earn a higher proportion of its budget than any other major orchestra. But it should be noted that this accomplishment has been largely facilitated by the absence in Boston of the inflexibility imposed by the usual union agreement."

The absence of such inflexibility also enables the Boston Symphony to make records at about half the expense involved for a union orchestra. This fact together with the desirability of the Boston Symphony product resulted last year in our Symphony's making 96 records while another top ranking eastern orchestra made only 16.

A usually reliable source of information tells us that it was the union contractor for that orchestra who, wishing to prevent a non-union competitor from doing so much of the profitable record business took up the matter with the Musicians Union.

Pressure on Whom?

What the response of the union may have been it is hard to say. Leonard Lyons stated categorically last week in the New York Post that the union already had notified the Victor Co. that only union musicians could be used after the expiration of the present contract with the Boston Symphony. Mr. Lyons is unable to reveal the source of his information, but assures us it is unimpeachable. Our own sources tell us that pressure has been brought to bear. The Victor Company when asked, did not deny they had received such a warning. Nor has the union, as far as we know, issued any denial.

It would be regrettable if any such demand had been formulated upon the Victor Company. Friends of unionism in general and of the Musicians Union in particular will hope that it has not. Clearly, more constructive ways of increasing the union's prestige could be found than making life more difficult for one of the most distinguished artistic institutions of the country and by forcing on it an arrangement that is to the advantage neither of the orchestra nor of the players themselves.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 16 1940

Boston Symphony Concert Heard By Large Audience; Dinner Is Given by Mrs. Lester

The season's fourth borough concert in a series of five by the Boston Symphony Orchestra was given last evening at the Brooklyn Academy of Music before a capacity audience.

Many attended the concert with guests. Mrs. Maxwell Lester gave a dinner and later entertained her guests in Box 1 at the Academy, where Mrs. Frank E. Simmons was co-hostess. In the party were the Rev. Dr. Frank E. Simmons, Mr. and Mrs. James G. McDonald, Mr. and Mrs. Walter Hammitt and Jacob Klincke.

The Adelphi Academy Association Box was occupied by Mr. and Mrs. William Slater, Mr. and Mrs. William Arnold, Miss Emma Jessie Ogg and Mr. and Mrs. Seymour Beardsley.

Mrs. Benjamin Prince was hostess in Box 3. With her were Mr. and Mrs. James C. McMullin, Mr. and Mrs. Karp Mikhalenkoff, Mr. and Mrs. Eric Hall Haight and Walter Golde. Box 2 was occupied by the guests of Mrs. C. Osborne.

In the Army box were Mrs. Eley P. Denson, Mrs. Thomas Crystal, Miss Isabel Crystal, John Crystal, Mrs. Bert M. Lennon, Mrs. John N. Hopkins, Mrs. Chester A. Carlster and Mrs. Walter A. Huntsberry.

The Brooklyn Woman's Club was represented in Box No. 4 by Mrs. Oliver G. Carter, Mrs. Jason Davis, Mrs. Edwin Patterson, Mrs. Thomas H. McClintock, Mrs. Wilson Briggs Zimmer, Mrs. Frederic W. Burbank, Mrs. Robert Franklin Ives and Mrs. Theodore F. Vosseler.

The Council for the Brooklyn Girl Scouts took Box No. 9 for musically gifted Girl Scouts, while in Box No. 12 were leaders and members of high school student orchestras in Brooklyn and Queens.

A review of the concert, conducted by Dr. Serge Kousevitzky, will be found in another section of this edition of "The Brooklyn Citizen." The appearances of the orchestra here are sponsored by the Brooklyn Institute of Arts and Sciences, James G. McDonald, president; the Brooklyn Philharmonic Society, H. Huntington Woodman, chairman, and the Brooklyn Committee, Mrs. Henry J. Daveport, executive chairman.

BERKSHIRE FESTIVAL

Transcript March 16

Already the third week's series of concerts to be given at the Berkshire Symphonic Festival by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, has met with a remarkable response, according to a report today from the trustees. The season has been extended this year from two to three weeks. That the Festival's concerts at Tanglewood (between Lenox and Stockbridge) will have an unusual appeal not only because of the programs, but because of world conditions, is indicated by early applications for subscriptions. Advance reservations for all nine concerts show that the Festival Shed has been sold out at this date to a third of its capacity.

Recently the Festival mailed announcements concerning the third week of concerts to all its members. Already more than half have responded and a third of them have indicated their desire to avail themselves of the membership privilege for the third week.

Program Details

During the opening week of the Festival the programs will include works by Beethoven, Schumann, Sibelius, Schubert, Brahms, Prokofieff, Ravel, Stravinsky and Roy Harris.

For the second week there will be a Tchaikovsky Festival, celebrating the 100th anniversary of the composer's birth. Artur Rodzinski will conduct one of the programs. Albert Spalding will be a soloist at another.

Dorothy Maynor, talented Negro soprano, will appear with the orchestra the third week. The program will include works by Brahms, Haydn, Wagner, Hindemith and Bach's B Minor Mass, with the Festival Chorus from the Berkshire Music Center.

Interest in Music Center

Similarly the orchestra reports enthusiastic interest in its Berkshire Music Center opening at Tanglewood, July 8, and continuing through the period of the concerts, the first three weeks in August. More than 275 applications have been received to date.

The first 200 applications received for admission to the Berkshire Music Center bear witness to fine backgrounds and varied experience of the prospective students.

Among the first 200, men predominate—111 men to 89 women. About half of the applicants, 102, are under 25 years of age; 29 are between 25 and 30 years; 45 are between 35 and 40 years; 24 are over 40.

Twenty-three States are already represented among the applicants who come from the finest schools of music: 25 have been students at the New England Conservatory; 20 at Juilliard; 15 at Eastman; 12 at the Cleveland Institute of Music; 8 at the Curtis Institute; 8 at the Longy School; 6 at Oberlin; 4 at the American Conservatory of Chicago; a number at the Salzburg Mozarteum, the American Conservatory at Fontainebleau, the Royal College of Music in London, the Cincinnati Conservatory and several others. Three-fourths of the applicants are either college students or have attended college.

Half Are Professionals

About half of the applicants are already in the musical profession: teachers, directors and supervisors of music, orchestral and choral conductors, composers and arrangers, pianists, singers, organists, symphony orchestra players. The other half are music students and amateurs with an interest in music and some musical education. Some of these amateurs are members of the legal, medical and engineering, as well as other, professions, but have retained an active interest in the field of music.

Dr. Koussevitzky's class in orchestral conducting is bringing many applications from the best qualified graduates of the outstanding music schools. Only those are eligible who can meet the minimum requirements: a knowledge of the technique of composition — form, harmony, counterpoint, fugue and instrumentation; ability to transpose at sight and to play the piano and one or more orchestral instruments. It is also considered desirable for applicants to have had some experience in conducting and that they be, generally, not over 35 years of age. In addition, they must be well recommended by former teachers or directors of musical institutions in which they have studied.

Catalogs of the Berkshire Music Center will be sent upon application to Margaret Grant, secretary of the Berkshire Music Center, Symphony Hall, Boston, Mass.

Information about the Berkshire Symphonic Festival will be sent upon application to the office at Stockbridge or the New York office at Steinway Hall, 113 West 57th street. The Berkshire Hills Conference, Pittsfield, will be glad to answer inquiries about living accommodations.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 16 1940

Music Notes

Boston Symphony Orchestra Heard In Concert Here

Capacity Audience and Many Standees at Academy of Music

By PAUL J. BROWN

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, played in the Brooklyn Academy of Music last night for the fourth of its five scheduled concerts of the Brooklyn season and gave an excellent, exhuberant and interesting performance. A capacity audience and many standees were, in turn, most attentive and then fervently enthusiastic over the program and the performance, although there was a mixed reaction over the second number, Stavinsky's Capriccio for piano and orchestra, with Jesus Maria Sanroma as soloist. The program opened with Mozart's Symphony in C major, No. 34, and closed with Brahms' Symphony No. 2 in D major.

The mixed reaction to the Stravinsky performance seemed to be a dissatisfaction with the music, but full satisfaction with the playing of Mr. Sanroma, who, also with the Boston orchestra, played the work the first performance it was given in America. Mr. Sanroma deserved full praise for his light-fingered virtuosity, which the fantastic Stravinsky harmonics demand. On the other hand, the Capriccio is far from being great music.

The chief criticism of the concert should be of the traditional Koussevitzky flouting of tradition, in presenting the Mozart work first. Certainly the Stravinsky work seemed puny after it, but in a lesser degree so did the Brahms symphony, which, although a masterpiece, couldn't change the fact that ll that was post-Mozartian was anticlimatic.

The orchestra's playing of the Mozart symphony was superb; that of the Stravinksy Capriccio was at least equal to the music. The playing of the Brahms symphony, by far a less coherent work than the Mozart, was correspondingly less certain. But the whole evening was one of full-bodied and vibrant music, rather exhausting in a complimentary sense.

March 17

Boston Orchestra

Die großen Momente im New Yorker Muſikleben ſind ſpärlich geſät: aber als geſtern bei dem Konzert des Boſton Symphony Orcheſtra unter Serge Kouſſevitzky nach dem Spielen der „Mathis, der Maler"-Symphonie von Paul Hindemith Komponiſt und Dirigent den ſtürmiſchen Beifall eines vollen Hauſes in der Carnegie Hall entgegennehmen konnten, glaubte man Muſikgeſchichte zu erleben. Soweit man die geiſtige Arbeit eines Orcheſterleiters für den Tondichter auch phyſiſch erfühlen kann, war dies geſtern der Fall, demonſtriert an einem Werk, das für New York keineswegs neu iſt. Klemperer hat es vor Jahren ſchon mit den Philharmonikern geſpielt und im Vorjahr hat ſich Arthur Rodzinſki mit dem NBC Symphony Orcheſtra am Rundfunk für die Breitenwirkung der Symphonie bemüht.

Zeitgenöſſiſche Muſik — ſoweit überhaupt etwas dahinter ſteckt — hat das eine Kennzeichen: man muß ſie mehrere Male hören, ehe ſie ſich einem voll erſchließt. Das gilt für eins der bedeutendſten Werke des letzten Jahrzehnts, wie es die Hindemith'ſche Symphonie iſt, ganz beſonders. Die drei Sätze, inſpiriert von den Flügeln und der Predella des Iſenheimer Altars, dem größten Werk des Matthias Grünewald, den Hindemith in den Mittelpunkt der Symphonie und einer inzwiſchen fertiggeſtellten Oper geſtellt hat, ſind gläubig-ekſtatiſche Muſik im beſten Sinne. Es wäre mehr darüber zu ſagen, als hier möglich iſt, wo die interpretatoriſche Arbeit Kouſſevitzkys in erſter Linie gewürdigt werden ſoll.

Zunächſt tut Kouſſevitzky eins: er glättet manches in der Inſtrumentierung des Werks, ſo daß die lineare Struktur deutlicher hervortritt. Er läßt ſich nie von den gewaltigen Klangeffekten, der üppigen Farbengebung Hindemiths berauſchen, die für dieſe immer nur logiſche Entwicklung ſeiner Themen, nicht Selbſtzweck ſind. So erhält der erſte Satz, „Konzert der Engel" genannt, jene Ruhe und innere Verhaltenheit; der zweite, „Grablegung", jene faſt expreſſioniſtiſche Deutlichkeit des Leidens, das uns aus einer anderen Welt ergreift; der dritte, „Die Verſuchung des hl. Antonius", ſchließlich, die kühne, leidenſchaftliche, durch einen an Brucknerſche Symphonik gemahnenden hymniſchen Schluß, jene Krönung und Gefühlsverdichtung, die man faſt als einen Verſuch auslegen möchte, die Grenzen der Künſte zu verſchieben.

Einzelheiten innerhalb dieſes gewaltig konſpizierten Werkes zu erwähnen, iſt unmöglich; genug, daß man einen erneuten Beweis für die Lebenskraft der Muſik unſerer Tage bekommt, an der man manchmal zweifeln möchte.

Um Hindemiths Werk hatte Kouſſevitzky die 1. Symphonie Beethovens und in einem früheren Abendkonzert bereits geſpielte franzöſiſche Stücke — Faurés „Pelléas et Mélisande"-Suite, Debuſſys „Nachmittag eines Faun" und Ravels 2. „Daphnis und Chloe"-Suite — gruppiert: erſtere ſo vorgetragen, daß ſich die Fröhlichkeit Haydns und Strenge Beethovens zu einer Einheit band, die den ſpäteren Beethoven ahnen ließ; letztere mit dem rechten Sinn für die von ſo eigenwitziger Senſibilität durchzuckte Muſik wiedergegeben.

H. M.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
MAR 16 1940

—MUSIC OF THE DAY—

Boston Symphony Plays Stravinsky

Sanroma Heard in 'Capriccio' Conducted By Koussevitzky at Fourth Academy Concert

By MILES KASTENDIECK

Had it not been for the superb performance of his Capriccio for Orchestra with Piano Solo, Stravinsky would not have been the chief topic of conversation during the intermission of the Boston Symphony concert at the Academy of Music last night. But the performance was so forceful and the playing of Jesus Maria Sanroma, the soloist, so remarkable an exhibition that the audience buzzed with opinions regarding this contemporary music. The lovely Mozart Symphony in C Major, No. 34 (K 338), which opened the concert, was accepted and brushed aside in consequence. Stravinsky, however, bowed in turn to Brahms whose Second Symphony was so sympathetically interpreted that it dominated the evening.

In the decade that has passed since Stravinsky wrote his Capriccio, contemporary music has gained more than a foothold in the public imagination. There was a tendency to approach this work with more tolerant appraisal than that encountered when it was first introduced to America by Koussevitzky almost ten years ago.

With due respect to likes and dislikes, this music reflects the age in which it was written. It is a child of the 20th century. As such, it gives expression to that pulsating quality which has made rhythm the chief element in musical composition for more than a quarter century. Every listener must admit, even begrudgingly, that the rhythmic character of this music is stunning. This goes hand in hand with an intellectual and realistic approach to sound, hardly poetic, mostly prosaic.

Granted this summation, then, the music takes on new interest with repeated hearings. Young ears will respond to its rhythmic urge more readily than those conditioned by the melodically-wrought harmonies of music of an earlier date. Put it down to sheer virtuosity, but, if nothing else, the work is a brilliant technical achievement, even though it exploits the percussive aspect of the piano and calls for steel-like fingers and riveting precision from the soloist.

The Mozart Symphony was beautifully played, with a delicacy and a style indicative of this great orchestra at its best. While the horns bobbled a bit in the first movement of the Brahms, the playing was of a superior order.

* * *

'CARMEN' FOR A DAY

Gladys Swarthout essayed her first Carmen at the Metropolitan yesterday afternoon in a special performance for the benefit of the Music School of Henry Street Settlement. She swaggered through the part giving evidence of excellent coaching, both in singing and in acting, but not once during the afternoon did Carmen emerge as the famous character she is. Technically, Miss Swarthout did a great deal that was good, but there was no apparent connection between all this and the essential flesh and blood that makes Carmen one of the great operatic personalities.

It was not a particularly happy performance but it had its brighter moments; such as, Martinelli's third act finale, Licia Albanese's appealing third-act Micaela (the best impression she has made this year), Ezio Pinza's familiar Escamillo, the toreador; Thelma Votipka's Frasquita and Helen Olheim's Mercedes. Mr. Pelletier conducted an indifferent orchestral performance.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 17 1940

HINDEMITH WORK CONCERT FEATURE

Koussevitzky, Leading Boston Symphony, Gives Excerpts From Opera 'Mathis'

OFFERS BEETHOVEN MUSIC

Compositions of Faure, Ravel and Debussy Are Also on Carnegie Hall Program

By OLIN DOWNES

Dr. Koussevitzky and the Boston Symphony Orchestra gave yesterday afternoon in Carnegie Hall one of their superlative concerts which seem to represent nearly the limit of brilliancy and eloquence which a modern conductor and a peerless orchestra can expect to attain.

The particular feature of this concert was the performance of the "symphony" which Paul Hindemith, who was present on this occasion, has taken from his opera, "Mathis der Mahler"—ultra-modern music, of a texture which would have been wholly incomprehensible to a general musical gathering twenty-five years ago, and which received on this occasion the exceptionally enthusiastic applause of the audience.

In fact, few programs could have illustrated as this one did the breath-taking rapidity with which the language of music itself changes, as also the receptivity to new musical idioms of the human ear. Not only was the reception of the symphony cause for remark. There was also the fact that three works by Faure, Debussy and Ravel, which made the last half of the program, were unknown in America at the turn of the century; that two of them, Debussy's "L'Apres-midi," introduced here in 1902, and Ravel's "Daphnis et Chloe" suite, first heard here in 1917, were subjects of hot controversy, and are now acknowledged classics, familiar and everywhere popular, of the orchestral repertory.

Beethoven Symphony Given

Nor was Beethoven's First Symphony, which opened this concert, a work easy for our forefathers to swallow. Even today, its masculinity and its new vigor, which may well have perturbed the conservatives of 1800, are apparent. Only in the finale, played with delightful virtuosity and esprit, is there little actual distinction between the manner of Beethoven and the manner of Haydn.

But Hindemith's symphony, where music novel to us is concerned, was the apex of the concert.

This symphony "Mathis the Painter," taken from the opera, whatever its dramatic derivations or purposes, is to be estimated in the concert hall on the basis of its inherent value as pure music. As music itself it must be accounted one of the most important works to have come from Hindemith's pen. There are many questions about it that may easily remain unanswered after one or after half a dozen hearings. Is, for example, the harmonic quality of this score consonant with the harmonic implications of the chorale themes which form the basis of the symphonic structure? Will these developments be seen in years to come as a genuine burgeoning of a new musical expression from the roots of the ancient melodies, or will there be a striking divergence between the inherent nature of the chorale-tunes and the nature of the music with which Hindemith has dressed them?

Will this music be seen as a strikingly individual expression of a modern direct descendant of plain chant and Protestant chorale; the fusing of these elements in a new idiom of today; and the heritage of the practices of Father Bach and the German music of centuries?

The symphony, beyond doubt or peradventure, is the writing of a master, with his own matured devices, his own style and the unmistakable expression of an exceptional creative vitality. The themes bear his stamp. Processes of development which can be sensed more quickly than they can be definitely analyzed begin to occur as soon as the orchestra commences. There is a remarkable development of form.

The word "form" can have here two meanings, the one that of structure, the other that of harmonic relationships. In this music is the presence of a "form" built upon the most substantial groundwork of tonality and the relationship of tones above a bass, and of a linear "form" in the proportions and inter-relations of the different parts of the symphonic structure.

The music is charged with feeling. It has a Gothic tension and a certain severity of manner, color, accent eminently suggestive of the medieval. It is dramatic as medieval architecture and painting were dramatic, and often wildly imaginative, behind severe surfaces. There is sequence of mood: the serenity, the joyousness and affirmation of the opening movement ("Angelic Concert"); the solemnity and the mystical devoutness of the second, designated in the score as "The Entombment," which is an intermezzo in the final scene of the opera; and then the proud symphonic arch and the intensity of drama which precedes the culminating statement of the triumphant chorale. These, we are told, are divisions of an opera. In the guise of yesterday, they are three parts of a symphonic tryptich, inspired by the altar-pieces of Grunewald at Colmar, so integrated and inter-related that one wonders whether the symphony did not come first, with an opera—and a long one, lasting four hours and a half in performance—built upon it.

Interpretation of Work

There is no doubt that the quick response of the audience was to the music as such. At the same time, it is questionable whether the music would have struck the audience so forcibly had it not been for the interpretation, which was one more instance of Koussevitzky's unparalleled intuition and understanding of modern masters. Music of this character evidently constitutes a challenge which is exciting in the highest degree to the most modern minded of living conductors. The significance of its interpretation is perhaps also the explanation of the varying character of performances of familiar music of an earlier date which Koussevitzky gives from time to time. A composition, for him, may require the intellectual element so prominent in this score of Hindemith, or the lure of the mysterious or exotic or unknown, for Koussevitzky to put forth all his astonishing powers.

The early Sibelius, the Strauss of the end of the last century? He may seek in them something which he cannot completely find. Koussevitzky is certainly, perhaps pre-eminently, a musician of his epoch, one with the rarest understanding of its innermost tendencies, and the full technical, sensuous and intellectual equipment to bring these elements to complete expression. Another question of yesterday: What opinion will we have of the "Mathis" symphony when it becomes better known and subject to the ministrations of good, bad or indifferent conductors? Mr. Hindemith must have reflected, as he bowed to an exultant audience after the performance, that he hardly hoped for another such interpretation of his score elsewhere.

For the reason that "Mathis" has carried us far, and that the interpretations heard yesterday of Fauré, Debussy and Ravel are no longer news—having been given very recently by the same conductor and orchestra—they are to be dismissed here with mention. But they constituted unforgettable experiences to those who heard again a leader and an orchestra unmatched in their exposition.

FRENCH AMBASSADOR AT CONCERT
Shown at Symphony Hall last night are, left to right, Serge Koussevitsky, Lily Pons, Governor Saltonstall and Count Rene Doynel de Saint-Quentin.

GALA CONCERT STIRRING EVENT

French Charities Aided at Symphony Hall

Post March 16

BY WARREN STOREY SMITH

It is difficult to decide whether to review the affair which took place at Symphony Hall last evening as a musical, a social or (from the French point of view) a patriotic occasion. In point of fact, it was all three combined. Billed as a gala benefit concert—it was designed to aid the local French war charities—it enlisted the services, given gratuitously, of Dr. Koussevitzky and most of the Symphony Orchestra, of Lily Pons and of the Boston pianist, George Copeland. There was also a film which depicted the celebration in Paris on July 14th, last, in commemoration of the 150th anniversary of the fall of the Bastille. In the audience, besides Boston notables and fashionables, were the French ambassador, the French consul and the Governor of this Commonwealth. One might add that the arm of the law was represented in the corridors as it seldom is at musical events, that the hall was draped with the flags of France and the United States and that the more important guests sat in the balconies in what purported to be boxes.

Certainly it was no time for the music critic to exercise his critical functions, yet there was little of which he could not approve. The programme, needless to say, was entirely French. The orchestra played marches by Saint-Saens, Planquette and Ganne, as well as the "L'Arlesienne" Suite, No. 1, of Bizet. Accompanied by Frank La Forge, Miss Pons sang a miscellany of French songs and "Je suis Titania," from "Mignon." Mr. Copeland, long a specialist in French music, played compositions by Ravel, Debussy and Chabrier. However you looked at it, the evening was one long to be remembered.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 17 1940

Koussevitzky Leads Boston Orchestra Here

Presents Hindemith Symphony, 'Mathis der Maler,' in Carnegie Hall Concert

One is grateful to Serge Koussevitzky for permitting local lisenters to hear his interpretation with the Boston Symphony Orcnestra in Carnegie Hall yesterday afternoon of Hindemith's symphony, "Mathis der Maler." This work, one of the indubitable master creations of modern music, is drawn from the German composer's opera of the same name. The first movement, "Angelic Concert," is the overture to the stage work; the second movement, "The Entombment," provides the intermezzo to the final scene, and the final movement, "The Temptation of St. Anthony," appears as its sixth scene. All three movements have been inspired by the Isenheim Altar Piece of the sixteenth-century German painter, Matthias Grünewald.

Hindesmith's telling utilization of old church melodies, and of liturgical modes, along with his superb individual contrapuntal resoursefulness, are the material from which he has built a musical structure of moving, and, in the "Temptation of St. Anthony" movement, of overwhelming power. The ecstatic serenity of the "Angelic Concert," the elegiac tenderness of the "Entombment" give way to the seething imaginativeness and affecting nobility of the closing episode's peroration. Mr. Koussevitzky, aided by his magnificent players, gave a tonally gorgeous and compelling account of the score which is replete with original touches of instrumentation.

The program began with a tonally ingratiating but rather too objective a conception of Beethoven's First Symphony and brought, in its second half, three compositions which Mr. Koussevitzky had already set forth here last month: the suite from Faure's music to "Pelleas et Melisande," Debussy's "L'Apres Midi d'un Faune" and the second suite from Ravel's "Daphnis et Chloe."

J. D. B.

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 17 1940

Karl Muck's Art

A Masterful Conductor of the Boston Symphony

To the New York Herald Tribune:

Certain critical observations in your article on the career of Dr. Karl Muck cannot be permitted to go unchallenged. It is distressing that the Herald Tribune, in its obituary notice, should belittle an artist of superlative distinction.

Those of us fortunate enough to have heard the Boston Symphony Orchestra under Karl Muck recall music played with such power, such freshness, such tingling and electrifying energy, such insight into the secrets of tonal design and color, that the picture of the conductor as a meticulous precisian "admirably suited to the quiet Boston culture" seems so far from the truth as to be invidious.

Muck was a precisian just as Toscanini is—in the sense that every detail must be right. He is the only conductor I ever heard of who invariably checked with his own eye the ninety-odd individual orchestral parts, to make sure they agreed in all particulars with the score and thus enable him to devote his rehearsal-time to music and not to notes. But his care of minutiae affected in no way his imaginative sense of the larger aspects of a composition.

He had, of course, his special excellences. If his interpretations of Haydn, Mozart and Beethoven might on occasion have been thought unduly self-contained, that could never have been said of his Brahms, his Schumann, or his Franck. Only Nikisch and Mahler could rival him in the sheer intensity of his playing of the symphonies of Brahms, which glowed and throbbed under his baton, radiant with vitality. "Suited to the quiet Boston culture," indeed! Brahms, with Muck conducting, was so exciting that only the more decorous Bostonians could remain calm. Every one else itched to shout Bravo.

Muck divined and communicated the tenderness and buoyancy of Schumann as few can nowadays, and the serenity and exaltation of Franck. He knew and conveyed the ardors of Tchaikovsky and the splendors of the Strauss tone-poems. He was himself something of a Till Eulenspiegel, full of miching mallecho, malice and mischief—and a damnably sarcastic Prussian arrogance to boot—but his shortcomings as a man had nothing to do with his eminence as an artist. A Doctor of Philosophy, he was no academic conductor, but in simple truth a master of the art of music.

DONALD TWEEDY.
Danbury, Conn., March 15, 1940.

727

CONSIDERING TWO GREAT LEADERS

Post March 17

Dr. Koussevitzky and Dr. Muck Are Comparable

BY WARREN STOREY SMITH

WHEN the present great conductor of the Boston Symphony Orchestra recently paid tribute to the greatest of his predecessors in a performance of the Allegretto from Beethoven's Seventh Symphony which the latter would have both approved and admired, there was reason to reflect upon the qualities of the two conductors and upon certain changes in Dr. Koussevitzky's conducting since his sensational Symphony Hall debut in October, 1924. Some of the poise and restraint of Dr. Muck have made their appearance in Dr. Koussevitzky's directing, nor can anyone say that anything truly valuable has been lost to it. Thus may we who hear him today count ourselves doubly fortunate.

Dr. Muck never heard a performance under the baton of his Russian successor. He did, however, confide to this reviewer in Munich, in the summer of 1926, that he understood Koussevitzky was a bit of a showman. Judged by his own platform in passiveness, that allegation was true in those days, though it would be far less applicable now. More secure of his place and position, Dr. Koussevitzky has today no need to heed the effect of himself or of the music upon his audience. He too can concentrate upon revealing the composer's message in the composer's own terms.

Great as Dr. Muck was in the music of certain composers, notably Beethoven and Wagner (his "Tristan" in the summer of 1926 transcended on the orchestral side anything in this writer's operatic experience), a lack of sympathy with the then modern musical trends and with much of the music from countries other than his own made his range of supreme eloquence, in his Boston days, narrower than that of Dr. Koussevitzky. He played the later Strauss, and Debussy and Tchaikovsky as one doing his duty toward the public but with an unavoidable objectivity of approach. The keynote of the man was mastery, musical and personal; mastery of himself, of his task and of the orchestra before him. Only through such absolute command and control could the performance above referred to have been accomplished, as he subsequently admitted, without rehearsal. His word for it was "improvised." More than most, he exemplified the adage that a conductor should have a heart of fire and a brain of ice.

If perchance Dr. Muck had a high regard for his musical accomplishments he would never let you suspect it. Asked once why he did not compose, he replied that as a young man he had written a symphony which won a prize and he forthwith decided that if his music was as bad as that he had better not write any more. The story is told that after a notable performance of the "Eroica" in Berlin he was congratulated by no less a Beethoven authority than Artur Schnabel, who wished to know just how the miracle was wrought. "Steht alles da," said Muck. In other words, "It's all in the score."

It is a pity that more Bostonians could not have known the Muck of post-war days. In some respects they would hardly have recognized him. An experience which might have embittered him seemed only to have made him gentler and more mellow. Largely gone was the old imperiousness. No one could have described his appearance as Mephistophelian, an adjective often heard of old. And to refer once more to the "Tristan," the only post-war performance that this reviewer was permitted to hear, there was a new warmth in his conducting as well. Thus in the twilight of his life, as leader of the Hamburg Symphony, as guest conductor from Copenhagen to Madrid and in his appearances at the Bayreuth and Munich summer festivals, he evidently reached his fullest flowering as artist. Yet but for Boston his fame would have been less, and but for him the Boston Symphony Orchestra would have waited much longer to be proclaimed the finest in the world.

THIS CLIPPING FROM
NEW YORK, N. Y.
SUN
MAR 18 1940

Concerts of the Week End

On Saturday afternoon the Boston Symphony gave one of its really peerless concerts, with Serge Koussevitzky and his orchestra superbly in the vein alike for the music of Beethoven, Faure, Debussy, Ravel and Hindemith. The symphonic triptych which Hindemith has evolved from his opera "Mathis der Mahler" was given a superlative performance, as Mr. Hindemith seemed fully to realize when he came forth to bow. The music had not previously made so strong an impression. But there was equally fine playing in Beethoven's First Symphony, Faure's "Pelleas et Melisande" suite, Debussy's "Afternoon of a Faun" and Ravel's "Daphnis and Chloe."

THIS CLIPPING FROM
NEW YORK, N. Y.
POST
MAR 18 1940

Boston Symphony Plays Hindemith "Symphony"

Serge Koussevitzky conducted the Boston Symphony Orchestra in the concluding concert of its fourth local visit Saturday afternoon at Carnegie Hall. The feature of the program was the "symphony" from Hindemith's opera "Mathis der Mahler." The remainder of the program offered music which the orchestra had played here earlier this season, Debussy's "Afternoon of a Faun," incidental music to "Pelleas et Melisande" by Faure, and the second suite from Ravel's "Daphnis et Chloe."

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
MAR 19 1940

Hannikainen To Direct

Symphony Orchestra to Play for Finnish Relief

An orchestral group, composed of 60 members of Boston Symphony Orchestra, will present a concert under the baton of the famous Finnish conductor, Tauno Hannikäinen, at 8 o'clock March 31, in Mechanics Hall, for the benefit of Finnish relief.

Arrangements for the concert were made today by members of Finnish Aid Committee. Rev. Viljo Heiman of Finnish Lutheran Church, chairman of the committee, is in charge of arrangements.

Mr. Hannikainen is conductor of the Turku, Finland, Symphony Orchestra, and directed the Boston Symphony Orchestra in two concerts of Finnish music, Feb. 2 and 3, in Boston. Proceeds of the concerts were sent to Finland.

Mr. Heiman announced the Worcester concert would feature Finnish masterpieces with special emphasis on those of Sibelius. The program will be announced shortly.

THIS CLIPPING FROM
SPRINGFIELD, ILL.
STATE JOURNAL
MAR 20 1940

Announce Two Amateur Musical Club Attractions

Announcement of two of the outstanding attractions of the 1940-41 program of the Amateur Musical club-Community Concerts association was made by Mrs. Stuart Brown, president, at the tea held at the executive mansion yesterday afternoon, honoring winners of the annual piano students contest.

The association will present the Minneapolis symphony orchestra with Dimitri Mitropoulos, conductor, and John Carter, young tenor of radio fame. Mitropoulos will serve as guest conductor for four concerts with the New York Philharmonic orchestra next season and also the Boston Symphony orchestra.

Mrs. Brown also announced plans for the annual membership drive which will be held the week of April 1 to 6, with the Music Shop as headquarters. Mrs. Ernest T. Jackson is general chairman. The drive will formally open with a luncheon for active members April 1 at the St. Nicholas hotel.

Winners of the piano students contest presented the musical program yesterday. They included Rosalinda Celletti, Earl Dryfoose, Janice Overaker, Olga Hooker, Ennio Celletti and Helen Jane Rush, winners in the respective grades.

At the tea which followed, Mrs. Brown and Miss Elberta Smith presided at the urns. The contest committee with Mrs. J. A. Canham, chairman, acted as hostesses.

MUSIC March 22

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky honored Howard Hanson, last November, by inviting the American composer to conduct his own Third Symphony at a pair of Boston Symphony concerts. This week Mr. Koussevitzky has doubled the distinction by repeating the work himself. The program begins with the Overture to Mozart's opera, "The Marriage of Figaro," and includes the Beethoven Fourth Symphony.

The afternoon concert was set ahead to Thursday, as is customary in Holy Week. There will be no change in the date of the evening performances, which will begin Saturday at 8:15.

When one first heard Hanson's Third Symphony, during a radio broadcast, the dominant impression was of a powerful score permeated with the influences of the Finnish genius, Jean Sibelius. That impression was confirmed last November and again yesterday. So pronounced are these influences that one hastens to point out it is no matter of an isolated reminiscence or two, but frequent Sibelian devices. Not for a moment would one imply that Mr. Hanson applied these devices consciously. Yet there they are, just as in the music of many past composers may be found the effects of strong creative personalities like Beethoven, Wagner, Brahms, Tchaikovsky, Richard Strauss and Debussy.

Mr. Hanson's way of using the woodwind instruments in chromatic thirds, of contrasting them with cellos and double-basses, certain combinations of harmony bespeak Sibelius. So do his employment of brass and the upper strings, his fondness for sombre effects in low tones, and the prevalence of short melodic fragments worked into the fabric of the symphony. The kettledrum figure of the third movement has a strong affinity for that in the scherzo of the Sibelius E minor Symphony.

There is, of course, another side to Mr. Hanson's work that reveals his American temperament and at the same time eludes precise description, although it is most observable in certain twists of melody. Apart from these considerations, one must acknowledge the monumental form, the mastery of counterpoint and orchestration and above all the absolute grandeur of the way the whole thing sounds.

Conductor and orchestra were not far from perfection the afternoon through. If Hanson had the benefit of virtuosity, so did Mozart and Beethoven. The "Figaro" Overture bubbled and sparkled, every detail exactly in place and not a technical flaw from the first rustle of the strings to the last, transparent chords.

Mr. Koussevitzky's treatment of the Fourth Symphony—which ought to be done a good deal oftener than it is, by the way—may be called classical purity seasoned with individuality. His proportioning of the movements, the architectural logic with which they were unfolded was classical; the minute shadings of tempo, color, volume and rhythm must be attributed to the conductor's own imagination.

Compared to such a glowing re-creation, the familiar dictum that "the music should be played as the composer wrote it" is pedantic nonsense. Of course the substance of great music lies in the notes, but all music must inevitably be colored by the minds of those who play it.—
C. W. D.

HANSON'S SYMPHONY REPEATED

Post

March 22

Koussevitzky Gives Work Benefit of Fine Conducting

BY WARREN STOREY SMITH

Last autumn, when discussing American music with members of the press, Dr. Koussevitzky waxed particularly enthusiastic over the new Third Symphony of Howard Hanson.

HANSON'S WORK REPEATED

Then on Nov. 3 and 4 Mr. Hanson conducted in Symphony Hall the first concert performances of the work, only to be told by the reviewers that it was largely reminiscent of the matter and manner of Jean Sibelius.

Later, Dr. Koussevitsky himself introduced the score to New York and then, as though to say, "I'll show 'em," he decided to repeat it at the concerts of yesterday afternoon and tomorrow evening.

And now for second impressions. To begin with, the performance was a more eloquent one, although Mr. Hanson is more adept and experienced at conducting than most composers, and the work better integrated. Having recovered from the first surprise of hearing so many Sibelianisms and freed from the occupation of identifying and placing them, the listener could give more heed to the music itself.

As was said before, this Third Symphony, regardless of or perhaps because of its antecedants, is a more engrossing composition, in many respects, than its predecessors, the "Nordic" and the "Romantic."

No Special Enthusiasm

Mr. Hanson is here often impressive, if in no very original way. The fact that three of the four movements are in slow tempo results in eventual monotony, and, to repeat another earlier comment, the broad theme from the second movement, which reappears at the end, is on the commonplace side, but its use here makes for a certain kind of effectiveness.

The Symphony was well received, but there was no unusual demonstration in its favor.

In one sense, if not in another, Dr. Koussevitsky gave the Symphony the advantage of a favorable setting by placing ahead of it two works of a much earlier day, Mozart's Overture to "The Marriage of Figaro" and Beethoven's Fourth Symphony.

Captivatingly played, Mozart's sparkling preface to an opera which, unfortunately, we are not going to hear from the Metropolitan Company in its impending visit, made one wish for more of the same sort. Dr. Koussevitsky has of late turned his back on overtures in general, yet they remain the most satisfactory introduction to the average concert and there are plenty of fine ones. Beethoven's Fourth has always been one of Dr. Koussevitzky's happier adventures with the symphonies of that composer and the performance of yesterday was no exception to this rule.

March 22 C.S.M.

Dr. Koussevitzky Conducts Work Composer Introduced

By L. A. Sloper

Howard Hanson's Third Symphony, which had its first concert performances in Symphony Hall last November under the composer's direction, was repeated yesterday afternoon under Dr. Koussevitzky's baton. It will be heard again at the second concert of the nineteenth subscription pair, Saturday evening.

The repetition was a signal honor to this American composer. Few new works are played a second time in the season of their introduction. Moreover, it is commonly believed that when Dr. Koussevitzky turns over the first performance of a composition to its author or to the assistant conductor, he himself is not enthusiastic about it. But the Hanson Third was well received last fall, and its success perhaps stirred the conductor's interest.

Its repetition so soon was undoubtedly justified. It seemed to most of us in November easily the best of Dr. Hanson's symphonic product to date. There was natural interest in seeing what it would sound like in Dr. Koussevitzky's reading; especially in view of his recent elucidation of Hindemith's "Mathis der Maler."

⁂

But strangely enough, the result in the case of the Hanson work was far less illuminating. Either the composer's reading was the better, or the work could not stand the more revealing interpretation of the conductor of the Boston Symphony Orchestra—embarrassing alternatives.

In any case, the outcome was not flattering to the symphony. The Sibelius influence which everybody thought he detected last fall was less conspicuous—and this under the direction of the world's leading exponent of the music of Sibelius. On the other hand, the first two movements took on a decidedly Tchaikovskyan aspect.

Since the score is romantic and emotional to begin with, this treatment did it no service. It emphasized, for one thing, the undistinguished nature of the thematic material, and the repetitiousness of its use. The balance of choirs was not carefully maintained, and muddiness of texture resulted. The second movement, moreover, was by no means tranquillo, and it seemed to stop without having been brought to a conclusion.

The Scherzo on a second hearing remains the most interesting of the four movements. Yet even here I felt that the theme announced by the kettledrum had lost something of its effect. The last movement, with its close which the composer intended to be "in a note of exultation and rejoicing," seemed rather theatrical.

⁂

Thus the performance tended, unhappily, to bring out a commonplaceness in the score, a want of true originality, individuality, and distinction. This was no doubt quite contrary to the intention of the conductor, who would hardly have undertaken the repetition if he could have foreseen such a result.

The concert opened with a performance of the Overture to Mozart's "Marriage of Figaro," which was taken at so quick a tempo as to stress its dynamic more than its lyrical aspect, and to advertise the virtuosity of the orchestra at the expense of the music.

This approach carried over into the first movement of Beethoven's Fourth Symphony, which has been better played by Dr. Koussevitzky. But with the glorious slow movement, Beethoven triumphed, and the Scherzo and the Finale were superbly done.

Speaking of "Tristan and Isolde," young Edwin McArthur, Mme. Flagstad's protege, who will conduct Wagner's opera here on April 1, will not, as widely reported, be the first American-born conductor ever to lead a performance by the Metropolitan Opera Company. Nahan Franko, born in New Orleans in 1861, joined the Metropolitan Opera House orchestra in 1883, becoming in turn concertmaster, ballet-conductor and in 1905, full conductor. And speaking of Mr. McArthur, his recent New York debut as conductor in an all-Wagner concert of the Philadelphia Orchestra, with Mme. Flagstad as soloist, was coolly received by the New York critics, who granted him talent but protested his lack of experience, his inability to put it over.

On Friday evening the Bowdoin College Glee Club, Frederic Tillotson, director, will appear at Jordan Hall.

THE BOSTON HERALD, FRIDAY, MARCH 22, 1940

—19th Concert of Symphony Orchestra Season

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 19th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mozart...Overture to "The Marriage of Figaro"
Beethoven...Symphony No. 4 in B flat major Op. 60
Hanson....................Symphony No. 3

The chief glory of this concert lay in the performance of Beethoven's Fourth Symphony. From the orchestra we heard solo playing of exquisite finish and a consistently lovely sonority that is a physical joy to hear, even apart from the musical ideas themselves. Mr. Koussevitzky's interpretation had a luminous quality—there is no other word for it—that enhanced the total effect.

Commentators often assume that the Fourth Symphony is neglected, but only by stretching a point can this be maintained today. Less epic in spirit than the Third or Fifth, it is full of dramatic surprises which must once have appeared shocking and are now purely delightful. Preceding the symphony came a beautifully precise performance of Mozart's Overture.

Mr. Koussevitzky's faith in the Hanson Third Symphony obliges those of us who did not like it before, to justify our animosity or change our mind. (We seem to recall an unfavorable opinion in these columns!) This much may be said: That Mr. Koussevitzky's reading of the score is incomparably more effective than the composer's and that the imitation of Sibelius, which was noted as an all-pervading fault, is chiefly confined to the first and last movements. Therein it consists in the aping of typically Sibelian, stylistic tricks, such as the running passages on the strings and the use of wood-wind and brass. At points you keep expecting the march of the finale of the Second Symphony to emerge.

These concessions aside, we cannot alter our opinion of this symphony. Surely no work ever so depended on the kettle-drums. They are almost never silent, so that, when they are handed a solo part in the scherzo, it is easy to imagine the sensations of the Emperor Jones. The andante sounds well enough, but it is banal music. We cannot, consequently, be vastly impressed when Mr. Hanson doubles back and produces it triumphantly as the climax of his finale.

The concert will be repeated on Saturday night. Next week Igor Stravinsky will conduct the orchestra in his own "Apolon Musagete" and, with the assistance of soloists, a reader and the Harvard Glee Club, "Oedipus Rex."

Serge Koussevitsky, who will conduct a group of Boston Symphony players a tthe concert to be given tomorrow night at Symphony Hall for the benefit of French war charities. The other guest artists will be Lily Pons and George Copeland.

MUSIC

Benefit Concert

By ALEXANDER WILLIAMS

A "gala benefit concert" was given last night in Symphony Hall to aid four French war charities. The participating musicians were Lily Pons, soprano of the Metropolitan opera company; an ensemble of the Boston Symphony orchestra, conducted by Serge Koussevitzky, and George Copeland, pianist. Lily Pons, who was accompanied by Frank LaForge, sang songs by Faure, Hue, Thomas, Debussy, Ravel and others. Mr. Copeland played selections by Ravel, Debussy and Charbrier. Mr. Koussevitzky conducted the orchestra in Saint-Saens' Marche Heroique, Bizet's First Arlesienne Suite, Planquette's March, Le regiment de Sambre et Meuse, and Louis Ganne's Marche Lorraine.

This was hardly a concert in the regular sense of the word, though a number of eminent musicians participated and a good deal of music—first and last—was heard. It was actually and was designed as an occasion to signify devotion to the French cause in the war and to provide a benefit for Amercian agencies engaged in pacific aid to France. The French ambassador came on for the occasion, and there was a ceremonial atmosphere not ordinarily connected with concerts in Symphony hall.

All the artists gave their services, and it may at once be said that there was no stinting of talent. Mlle. Lily Pons made a very dramatic appearance, gowned in an effective arrangement of the tricolor, and sang a varied number of songs. Enthusiastic applause greeted our foremost exponent of coloratura singing in the Metropolitan. Mr. Copeland's great talent for the interpretation of French piano music was also appreciated.

In the middle of the concert we were shown a film of the military exercises connected with the celebration of Bastille Day last summer in Paris, entitled "La revue due quatorze juillet." This proved to be a singularly impressive sequence of parade moving pictures, what the business calls in this country a "super news reel." Equally important for the success of the occasion was the admirable playing of the ensemble from the Boston Symphony and Mr. Koussevitzky's inspired direction of music that is seldom his deepest concern.

Life of Clara Schumann; Mr. Burk's Admirable Study

March 24

By ALEXANDER WILLIAMS Herald

The Schumanns have long stood in need of extended biographical treatment in English, and the subject is attractive for one equipped by nature and patience to write this kind of book. Mr. Burk, the editor of the Boston Symphony program notes, has done a splendid piece of work in covering about two-thirds of this subject ("Clara Schumann, a Romantic Biography" by John N. Burk; Random House: $3), and it is now clearly up to him to complete the portrait of Robert.

The successful writer of biography has a good deal in common with the historical novelist; he must attain the same results without resorting to all the same methods or taking any of the factual liberties. If he must scrupulously stick to facts, he has one advantage over the novelist in that the materials of his characters are more or less ready to his hand. It is thus that the invented characters of historical novels are often such sticks and the minor figures, based on reality, so vivid.

Now, many biographers have adopted one technique of the novelist and have sought to give life to their narration of events by interspersing conversations or thoughts that the subject may well have had. This can be cleverly and plausibly done, particularly when the writer does not invent apart from his sources. Mr. Burk has recourse to this method infrequently and then judiciously and with evident authority. We mention the practice not only because it is common but also to show that it is possible to work, as Mr. Burk has done, almost entirely without its aid.

A CROWDED LIFE

Clara Schumann was a most interesting personality, if you except the fact that she seems to have had no sense of humor. She was the daughter and prize pupil of Friedrich Wieck, who made her into one of the greatest pianists of all time. She was also the wife of one of the greatest composers, and the story of their love was both romance and idyll. Mr. Burk is exceedingly fair to Wieck which other authors, in the extremity of their sympathy for Clara and Schumann, have not been. He certainly does not spare the repellent side of Wieck's character, but he also shows how hard it was for the father to give up his ideal child to as unlikely a prospect for worldly success as Robert Schumann. Even while scheming in every manner—some very underhand—to keep Clara and Robert apart, Wieck could admire the young man's compositions.

The romance of their love over five troublous years to a marriage that was a blissful haven of the spirit has often been told but never as completely as Mr. Burk has managed. He had, of course, that earnestly candid diary to go on as well as the letters and he has interwoven this material with straight accounts and explanations of his own in a skillful and readable manner.

Mr. Burk is at pains to make clear the utter devotion that Clara had for Robert Schumann. There have sometimes been hints that the great friendship of Brahms, who entered their life in 1853, was more than that where Clara was concerned. He was undoubtedly in love with her during the difficult years of Schumann's insanity and was also a great comfort to her. It is possible that she could not mentally have endured that period and the times of struggle after 1856 without Brahms' support. But there is also no reason whatever to doubt her entire absorption in Schumann and his affairs throughout her life.

If the years following, to her death in 1896, are slightly less interesting to read about, that is hardly to be wondered at. The tours of a successful concert pianist are much of a muchness. Our attention is held by Mr. Burk's delineation of her character, of the qualities of her pianism as opposed to the Liszt school and of the fate of her many children.

We should like to have known a little more about Wieck, aside from the fact that he repented and left Clara money in his will. What were his reactions when she conquered Leipzig again and again with her talents? We should also like to have learned about the fate of those of Schumann's children who did not die prematurely and of their descendants. And such curiosity is tribute to the vitality of Mr. Burk's talent for biography. One slip and one only shall we note, and that because of personal bias and because praise should be tempered. We must beg him to shun that abominable word "podium," which is more and more frequently and misguidedly used for conductor's stand in American writing about music. Since it does not mean what it is supposed to mean and has a pompous sound, it should be held in odium!

Nilsson

C.S.M. **Igor Stravinsky** March 25

To conduct the Boston Symphony Orchestra Friday afternoon and Saturday evening.

---

american

New Bride Inspires Stravinsky's Music

March 25

Love, that little thing of magic, may present a new Igor Stravinsky to music lovers Friday and Saturday when the famous composer conducts the Boston Symphony Orchestra.

For, in preparation for the occasion, Stravinsky, honeymooning in Boston with his attractive bride is playing inspirationally.

Known as a moody man of melody, Stravinsky now smiles frequently, chats animatedly with friends in his honeymoon suite at Hotel Hemenway, Back Bay.

Equally ecstatic, friends say, is his bride of two weeks—the former Vera de Bosset, characteristically gay and with dark, sparkling eyes.

The Stravinskys were married at the home of friends, Dr. and Mrs. T. A. Taracouzio in Bedford.

Stravinsky and his bride were born in the same district, in St. Petersburg, now Leningrad. His family and the de Bossets were close, but he did not meet Vera until 20 years later, in Paris.

At the time, she was the wife of M. Sudeikine, noted Russian painter. When the composer met her again last year, she was free, and their friendship developed into love.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAR 25 1940

Stravinsky, 57, Reveals Marriage 2 Weeks Ago

Boston, March 25 (AP)—The noted Russian composer, Igor Stravinsky, 57, and Vera de Bossett Sudeinkine, a countrywoman whom he met 20 years ago, were honeymooning here today. The couple revealed yesterday that they were married in Bedford two weeks ago. Stravinsky will be the Boston Symphony Orchestra guest conductor this week.

Stravinsky to Lead "Oedipus Rex"

Igor Stravinsky will conduct his opera-oratorio, "Oedipus Rex", when the distinguished Russian composer takes the direction of the Boston Symphony Orchestra as guest for the concerts of next Friday afternoon and Saturday evening, in Symphony Hall, March 29 and 30, and likewise for the concert in Sanders Theater, Cambridge, on Thursday evening, March 28. "Oedipus Rex", a score large in concept and design, was written for orchestra with male chorus, solo voices, and a speaker.

THIS CLIPPING FROM
NEW YORK, N. Y.
MIRROR

MAR 25 1940

IGOR STRAVINSKY, COMPOSER, WEDS

BOSTON, March 24 (AP). — The marriage of Igor Stravinsky, 57, Russian composer, to Vera de Bosset Sudeikine, a Russian, in Bedford two weeks ago was disclosed today. Presently the couple is residing in Boston where Stravinsky this week will conduct the Boston Symphony Orchestra.

March 24.

French Charities Concert

BOSTON'S four French charities, the American Field Service, which provides and equips ambulances for service with the French army; American Friends of France, which helps rehabilitate evacuated French civilians; the American Association for Assistance to French Artists, and the Defense Contre Avions-Canteens will benefit from the proceeds of the gala benefit concert at Symphony Hall tomorrow night. The greatest personalities in the world of music are donating their services to this event. At the left, Dr. Serge Koussevitsky, eminent conductor of the Boston Symphony Orchestra, who will lead an ensemble of French members of his orchestra, discusses program plans with Mrs. Charles Codman, chairman of the executive committee in charge of entertainment, and Mrs. F. Wadsworth Busk.

Trans Mar 30

Stravinsky Program

Revival of Neglected 'Oedipus Rex' Proves a Triumph—Composer Conducts Ballet Suite

A Stravinsky festival in miniature was yesterday's concert in Symphony Hall with Stravinsky himself conducting the Boston Symphony Orchestra; the Harvard Glee Club, Raoul Jobin, tenor; Suzanne Sten, mezzo-soprano; Mack Harrell, baritone, and Paul Leyssac, narrator. Both of the works on yesterday's program, "Apollon Musagete" and the opera-oratorio "Oedipus Rex," are of the same period in Stravinsky's development—some 12 to 13 years ago—and both of them could be lumped together under the rough classification of neo-classicism. Beyond that, however, they have little in common.

Originally a ballet, the "Apollon Musagete" appears in the concert hall as an orchestral suite written for strings alone. It is written in Stravinsky's unemotional, decorative style, purposely lacking in color or anything else but an interesting play of formal design. "I had pictured it to myself," writes Stravinsky of the first performance, "as danced in short, white ballet skirts in a severely conventionalized theatrical background devoid of all phantastic embellishment such as would have been out of keeping with my primary conception."

Stravinsky's primary conception as well as his final score were apparently both so severely conventionalized that whatever emotions he may originally have had about the birth of Apollo, were conventionalized out of existance. Stravinsky seems here to have been interested only in the play of line. Now patterns may be a very fascinating preoccupation for Stravinsky, as they are, within limits, to other people. But patterns to the exclusion of everything else get to be a deadly bore. There were long stretches yesterday when one had the impression of listening to a rehearsal of the string section of an orchestra alone, with the brass and wind parts missing.

Inspiring Theme

Happily "Oedipus Rex" is a different matter. Its Latin text by Jean Cocteau is after Sophocles, and Stravinsky's music has caught the elemental emotional impact of the Greek drama. That sense of unavoidable doom which is one of the essentials of Greek tragedy, the feeling of impending disaster pervades the music with an almost terrifying intensity.

The work is built on a tremendous theme about which Stravinsky has allowed himself to have emotions, and the results are memorable. The opening chorus is stirring in its desperate appeal to Oedipus to save his dying city. Stravinsky's genius for strong and exciting rhythms vitalizes this first number and remains throughout the work his greatest source of strength and inspiration.

With the exception of the role of Jocasta, the most impressive music in the score is given to the chorus. Jocasta's aria on the lying oracles is so affecting partly because of its concealed agitation, as if Jocasta already sensed the catastrophe and were attempting to reassure herself against it. The chorus' ominous iterations, "Trivium, trivium" are a wonderful introduction to the dramatic duet, "Pavesco subito." A tremendous climax swells up to the final chorus, "Divum Jocastae." The last farewell, "Tibi valedico" is tragically restrained.

The Harvard Glee Club sang with dramatic power and enthusiasm. Paul Leyssac was the cultivated Speaker. Raoul Jobin as Oedipus and the Shepard disclosed a strong lyric tenor of generally bright quality. Mack Harrell employed his agreeable baritone in the three roles of Creon, Tiresias and the Messenger. The role of Jocasta is perhaps the most unvocal of three extremely difficult parts. Miss Sten mastered it.

It is twelve years now since the first and only other presentation of "Oedipus Rex" at these concerts. Twelve years is much too long to wait for the next performance.

E. D.

TRANSCRIPT, FRIDAY, MARCH 29, 1940

MEN BEHIND MUSIC

By Paul Crane

The dashing, witty Jesus Maria Sanroma is the Boston Symphony Orchestra's most popular figure. He is popular not only with the public but with his colleagues in the orchestra as well.

Mr. Sanroma was born on the American possession of Puerto Rico, the son of Spanish colonizers. He was sent to this country in 1917 by the Puerto Rican Government to study at the New England Conservatory of Music. He studied with the celebrated Polish concert pianist, Madame Annette Szumowska-Adamowska.

His performances with the Pops Orchestra and particularly his presentation of the works of the ultra - modern composers have made him a popular figure to Boston audiences.

On a concert tour of Europe some yars ago, Mr. Sanroma decided to experiment with the tastes of audiences and see if they really understood the works of the moderns or if they were merely being polite when they applauded.

In London he played some Schoenburg sketches, pieces which require only about four minutes to play. After finishing the piece he remained seated at the piano. The applause broke out all over the house and continued until the artist arose and acknowledged it. This convinced him that English audiences understood and appreciated this music. In France the same experiment was tried with the same success. But in Spain a woman was heard to say in a loud voice: "How horrible."

While he was finishing his studies here in Boston he was an extra percussion man with the Symphony Orchestra. The result was that even now, when the coast is clear, he will slip up to the left-hand corner of the stage and amuse himself with Mr. Sternberg's instruments.

Although most of his appearances on the concert platform are made in a very serious mood he did break down at the "Gay Nineties Night" of the Pops several years ago. Appearing on the stage dressed as a dude of the period, he sat down to the piano and without removing his white gloves gave a rendition of "Hearts and Flowers" with all the gestures and fluttering motions at his command.

JESUS MARIA SANROMA, PIANO

His gay wit is always present behind the scenes and particularly on the long trips that the orchestra takes. He has his own quiz program on these trips.

Wandering through the train he hums or whistles themes from various scores and challenges his traveling colleagues to identify the works from which they come.

His subtle persuasion with an audience was noted one night at the Pops after he had played the "Rhapsody" of Gershwin. The audience demanded an encore, and got it. Then they called him back to the stage several times for curtain calls. Despite the presence of Mr. Fiedler on the podium the applause continued unabated. On his fourth trip to the center of the stage Mr. Sanroma bowed to the audience and then very gently drew the cover over the keys of the piano. The effect was startling. The audience which had been thundering applause became absolutely quiet and the concert continued.

In spite of his readiness to joke he is intuitive about the most profound phases of artistic thought. And what is more he can play the cold, calculating music of the abstract moderns with an exciting fervor and understanding.

9

ROTOGRAVURE SECTION March 24 THE BOSTON HERALD

French Charities Concert

BOSTON'S four French charities: the American Field Service, which provides and equips ambulances for service with the French army; American Friends of France, which helps rehabilitate evacuated French civilians; the American Association for Assistance to French Artists, and the Défense Contre Avions-Canteens will benefit from the proceeds of the gala benefit concert at Symphony Hall tomorrow night. The greatest personalities in the world of music are donating their services to this event. At the left, Dr. Serge Koussevitzky, eminent conductor of the Boston Symphony Orchestra, who will lead an ensemble of French members of his orchestra, discusses program plans with Mrs. Charles Codman, chairman of the executive committee in charge of entertainment, and Mrs. F. Wadsworth Busk.

Trans Mar 30

Stravinsky Program

Revival of Neglected 'Oedipus Rex' Proves a Triumph—Composer Conducts Ballet Suite

A Stravinsky festival in miniature was yesterday's concert in Symphony Hall with Stravinsky himself conducting the Boston Symphony Orchestra; the Harvard Glee Club, Raoul Jobin, tenor; Suzanne Sten, mezzo-soprano; Mack Harrell, baritone, and Paul Leyssac, narrator. Both of the works on yesterday's program, "Apollon Musagete" and the opera-oratorio "Oedipus Rex," are of the same period in Stravinsky's development—some 12 to 13 years ago—and both of them could be lumped together under the rough classification of neo-classicism. Beyond that, however, they have little in common.

Originally a ballet, the "Apollon Musagete" appears in the concert hall as an orchestral suite written for strings alone. It is written in Stravinsky's unemotional, decorative style, purposely lacking in color or anything else but an interesting play of formal design. "I had pictured it to myself," writes Stravinsky of the first performance, "as danced in short, white ballet skirts in a severely conventionalized theatrical background devoid of all phantastic embellishment such as would have been out of keeping with my primary conception."

Stravinsky's primary conception as well as his final score were apparently both so severely conventionalized that whatever emotions he may originally have had about the birth of Apollo, were conventionalized out of existance. Stravinsky seems here to have been interested only in the play of line. Now patterns may be a very fascinating preoccupation for Stravinsky, as they are, within limits, to other people. But patterns to the exclusion of everything else get to be a deadly bore. There were long stretches yesterday when one had the impression of listening to a rehearsal of the string section of an orchestra alone, with the brass and wind parts missing.

Inspiring Theme

Happily "Oedipus Rex" is a different matter. Its Latin text by Jean Cocteau is after Sophocles, and Stravinsky's music has caught the elemental emotional impact of the Greek drama. That sense of unavoidable doom which is one of the essentials of Greek tragedy, the feeling of impending disaster pervades the music with an almost terrifying intensity.

The work is built on a tremendous theme about which Stravinsky has allowed himself to have emotions, and the results are memorable. The opening chorus is stirring in its desperate appeal to Oedipus to save his dying city. Stravinsky's genius for strong and exciting rhythms vitalizes this first number and remains throughout the work his greatest source of strength and inspiration.

With the exception of the role of Jocasta, the most impressive music in the score is given to the chorus. Jocasta's aria on the lying oracles is so affecting partly because of its concealed agitation, as if Jocasta already sensed the catastrophe and were attempting to reassure herself against it. The chorus' ominous iterations, "Trivium, trivium" are a wonderful introduction to the dramatic duet, "Pavesco subito." A tremendous climax swells up to the final chorus, "Divum Jocastae." The last farewell, "Tibi valedico" is tragically restrained.

The Harvard Glee Club sang with dramatic power and enthusiasm. Paul Leyssac was the cultivated Speaker. Raoul Jobin as Oedipus and the Shepard disclosed a strong lyric tenor of generally bright quality. Mack Harrell employed his agreeable baritone in the three roles of Creon, Tiresias and the Messenger. The role of Jocasta is perhaps the most unvocal of three extremely difficult parts. Miss Sten mastered it.

It is twelve years now since the first and only other presentation of "Oedipus Rex" at these concerts. Twelve years is much too long to wait for the next performance.

E. D.

TRANSCRIPT, FRIDAY, MARCH 29, 1940

MEN BEHIND MUSIC

By Paul Crane

JESUS MARIA SANROMA, PIANO

The dashing, witty Jesus Maria Sanroma is the Boston Symphony Orchestra's most popular figure. He is popular not only with the public but with his colleagues in the orchestra as well.

Mr. Sanroma was born on the American possession of Puerto Rico, the son of Spanish colonizers. He was sent to this country in 1917 by the Puerto Rican Government to study at the New England Conservatory of Music. He studied with the celebrated Polish concert pianist, Madame Annette Szumowska-Adamowska.

His performances with the Pops Orchestra and particularly his presentation of the works of the ultra-modern composers have made him a popular figure to Boston audiences.

On a concert tour of Europe some yars ago, Mr. Sanroma decided to experiment with the tastes of audiences and see if they really understood the works of the moderns or if they were merely being polite when they applauded.

In London he played some Schoenburg sketches, pieces which require only about four minutes to play. After finishing the piece he remained seated at the piano. The applause broke out all over the house and continued until the artist arose and acknowledged it. This convinced him that English audiences understood and appreciated this music. In France the same experiment was tried with the same success. But in Spain a woman was heard to say in a loud voice: "How horrible."

While he was finishing his studies here in Boston he was an extra percussion man with the Symphony Orchestra. The result was that even now, when the coast is clear, he will slip up to the left-hand corner of the stage and amuse himself with Mr. Sternberg's instruments.

Although most of his appearances on the concert platform are made in a very serious mood he did break down at the "Gay Nineties Night" of the Pops several years ago. Appearing on the stage dressed as a dude of the period, he sat down to the piano and without removing his white gloves gave a rendition of "Hearts and Flowers" with all the gestures and fluttering motions at his command.

His gay wit is always present behind the scenes and particularly on the long trips that the orchestra takes. He has his own quiz program on these trips.

Wandering through the train he hums or whistles themes from various scores and challenges his traveling colleagues to identify the works from which they come.

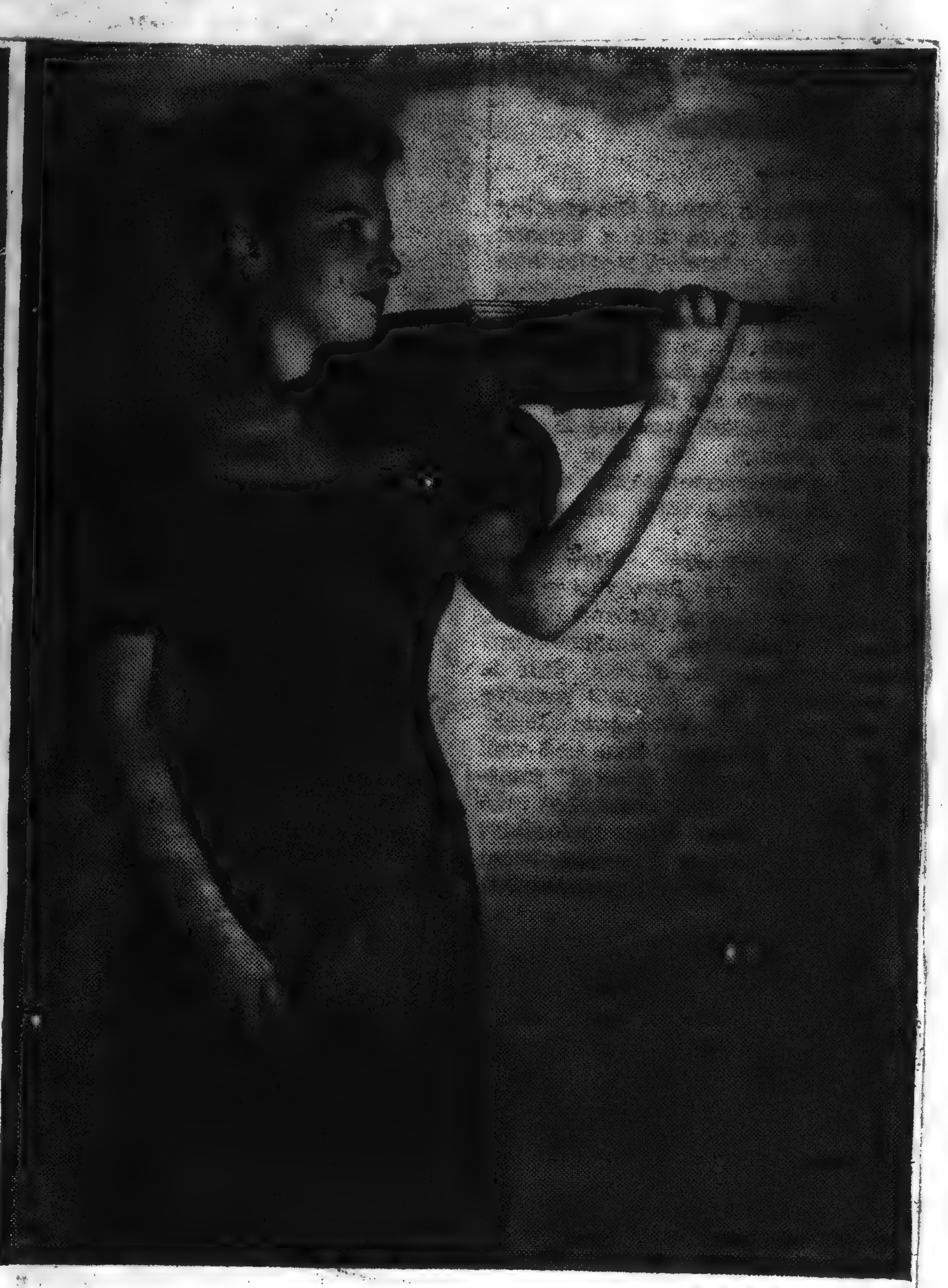
His subtle persuasion with an audience was noted one night at the Pops after he had played the "Rhapsody" of Gershwin. The audience demanded an encore, and got it. Then they called him back to the stage several times for curtain calls. Despite the presence of Mr. Fiedler on the podium the applause continued unabated. On his fourth trip to the center of the stage Mr. Sanroma bowed to the audience and then very gently drew the cover over the keys of the piano. The effect was startling. The audience which had been thundering applause became absolutely quiet and the concert continued.

In spite of his readiness to joke he is intuitive about the most profound phases of artistic thought. And what is more he can play the cold, calculating music of the abstract moderns with an exciting fervor and understanding.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
MAR 24 1940

230

A new violin concerto by Benjamin Britten (right), young English composer, will be on Philharmonic-Symphony program this week. Antonio Brosa (above) will be the soloist in the work.



Claude Harris and James Abresch

Eudice Shapiro will be one of the soloists with National Orchestral Association on Saturday afternoon at Carnegie Hall.

A VISITING COMPOSER LOOKS AT US

By BENJAMIN BRITTEN

IN April of last year, I left England on a vacation trip across the Atlantic, a vacation rather from the general European atmosphere than from overwork.

I spent two months in Canada, and since last August have been chiefly in and around New York with occasional visits to the Middle West. I have found this country enormously stimulating, and, as I have met many of the chief figures in American music today, I have had perhaps as good an opportunity as most foreigners of comparing conditions in this country with those in their own.

* * *

There has been in these columns recently a lot of correspondence about American music and the treatment of American composers. It has been the chief topic of conversation in many musical circles to which I have been introduced, and it has been the subject of many articles and essays.

Let me say straightaway that, in my opinion, the American composer has little to grumble at; compared with English composers, nothing. Whatever struggle American music may have had in the past for its fair share of public recognition, today the composer here, compared with his English brother even in normal times, has a very rosy prospect.

In the first place, as far as I can see, there does not exist in the minds of most audiences here the deadening distinction, so common in England, between "music" and "contemporary music." This in part may have been caused by the British Broadcasting Corporation's mistaken policy of giving a full-sized concert once a month by music of contemporary composers (generally of the most formidable and unattractive kind); and with this gesture, having done its duty to "contemporary music," it returns with a sigh of relief to the normal programs of "music."

* * *

This distinction has been aggravated by the modern music enthusiasts themselves, who have not always been very discriminating in their praise, and have made the same mistake of giving entire concerts of modern music. This, separating as it does the two audiences, is obviously fatal. Contemporary music should take its place in concert programs side by side with the well-tried masterpieces; it should be judged solely on its merits as music.

American audiences appear to be less prejudiced in this respect than English ones. Most of the symphonic programs include a twentieth-century work, and the halls do not seem to be any the less full. American composers should be very definitely helped by this attitude, in their efforts to be heard, and, to judge from the concert and radio columns of the Sunday papers, it is undoubtedly the case. Since the beginning of the season, modern music generally has been continually broadcast, and American music in particular has received outstanding encouragement from such festivals as the one organized by ASCAP and, more recently by WNYC, as well as the fine concerts of American music given by Dr. Koussevitzky. The programs of the Boston and New York Symphony Orchestras contain American works, as do the programs of the symphonic bodies all over the country.

In England, too, there is no such organization as the WPA, which, according to the press, has performed 7,332 American compositions by 2,258 native or resident composers! I wish that the American musician could see the programs of the BBC Symphony, the London Philharmonic Orchestra and the London Symphony Orchestras. He would not think himself so hardly used.

* * *

Generally speaking, unless one has become a national institution (a process which requires many white hairs and forty years of being snubbed and rejected), one is limited for performance of new works to the London branch of the I. S. C. M., with its few concerts a year and exclusively highbrow audience; to occasional semi-amateur performances organized by well-meaning but often inefficient enthusiasts, or to very infrequent and strangely timed radio performances, few of which reach the general concertgoing public.

Here the composer has a chance of obtaining commissions from radio and phonograph companies. In England these are even rarer than chromatic timps. Here there are private fellowships; I know of nothing of the kind in England. In America perhaps the printing of modern music has lagged behind performances, and in this respect the publishers seem scarcely to have realized that a printed work stands a much better chance of establishing itself in the regular repertory than a sometimes illegible score, and parts that may not have been too well copied and have been thumbed and blue-penciled from Boston to Los Angeles. Phonograph companies on this side have been much more enterprising, and many works by the not so old have been "disked" and many are to come. On the other side of the Atlantic, the great publishing houses automatically issue a few contemporary scores each year, but to be recorded is for most composers a rare privilege.

All this is not to say that the struggle of the young and unknown composer is not often heartbreakingly difficult here as everywhere. But I am sure that his opportunities are greater in this country than in any other country in the world.

* * *

To the outsider, however, the struggle which American music has had for recognition, and which has resulted in the present comparatively happy situation, has left behind it at least one potential source of danger. This is the very real danger of excessive nationalism.

In the first place, in their efforts to do justice to the American cause, conductors and performers may not always exercise an objective criticism in their choice of works to offer the public. They may be prejudiced by the fact that these works are written by Americans. No one would deny that this country has been magnificently hospitable to European composers and artists. But what always has mattered and always will matter is that the works in question should be good. No accident of nationality has ever excused a composer for writing bad music.

In the second place, the composer must be alive to the danger of consciously trying to create what he imagines to be a national style. I realize that many young American composers wish to produce something different from the rather tame imitations of the European masters, from Grieg to Hindemith, that have been turned out in this country for some time. But I am sure that a complete rejection of the great European tradition is equally fatal, for, after all, that tradition is nothing but centuries of experience of what people like to hear and what players like to play.

* * *

In England the position has been very similar. At the turn of the century, young English composers were sick to death of the preponderating German influence which had been stifling English music for 150 years. There were two reactions to this: one on the part of practicing musicians like Elgar and Frank Bridge, who realised the value of the classical tradition yet whose utterances were characteristically English; the other, and temporarily more influential, r[illegible]tion was that of the folksong group. This group adopted English folksong as the chief influence in their work, and disregarded most of the lessons Europe had to give. It held up the progress of music for twenty-five years, but it has now entirely subsided, since audiences found it monotonous melodically and harmonically, and clumsy in form and orchestration. It was founded on a style which was too personal to its instigator and in its imitators forced and unnatural.

* * *

Let American composers take warning from this. There is no more malignant disease than nationalism. Why not make the best of both worlds? With lessons learned from Europe, let an American style develop naturally and without forcing, which it surely will do, if the composer takes no notice of what is going on around him and writes the best music he can for every occasion that offers itself. Besides having the largest concert organizations in the world and the obvious advantages of Hollywood, this country has an educational system unparalleled in size and scope, and the demand for good, simple music in this direction is enormous. There are school operas to be written, pieces for the numberless school children learning to play instruments, and, above all, there are the military bands which are such a feature of this country and have been so neglected by the serious composers.

March 27

The Woman Who Had Everything

John N. Burk, annotator of the Boston Symphony programs, has written "Clara Schumann: A Romantic Biography." Gerald W. Johnson, reviewer, describes it as the story of a woman who had everything—intelligence, musical genius, good looks, fame, love, friendship, success, children, health and length of days. She also had disaster, pain, terror, loss, fatigue and sorrow. She was great as a musician; greater as a woman. His review will appear in the BOOKS section of

Next Sunday's New York Herald Tribune

231

Society Crowds Symphony

Glob DR. AND MRS. SERGE KOUSSEVITZKY Ma 29

FOR FRANCE—At the Symphony Hall concert of French music for the benefit of war relief organizations last night. Left to right: Dr. Serge Koussevitzky, Lily Pons and Count Rene Doynel de Saint-Quentin, French ambassador.

Herald

, MARCH 30, 1940 —*New England News*—

Stravinsky Conducts 'Oedipus Rex'

C.S.M.

By L. A. Sloper

For the second time this season, Igor Stravinsky is conducting the Boston Symphony Orchestra this week in a program of his own compositions. Last December it was the "Jeu de Cartes," the Capriccio, the "Pétrouchka" Suite, and the "Symphonie de Psaumes." Yesterday afternoon it was the "Apollon Musagète" ballet music and the "Oedipus Rex." In other words, last December we had one example of the early Stravinsky, whom we al ladmire. Yesterday we had only the neo-classicist.

Neither of the works submitted yesterday was new to Boston, but the "Oedipus Rex" had been performed here only once before, 12 years ago, under Dr. Koussevitzky; and it is generally rated one of the composer's more important compositions. It was interesting therefore to hear it again, and under the composer's direction.

The presentation did not materially modify the impression made on the first hearing. There are passages which have a certain power, there are others which are banal and reminiscent. Where the "opera-oratorio" should achieve its climax, in the final chorus, the orchestral accompaniment defeats any impressiveness of effect by its frivolous nature.

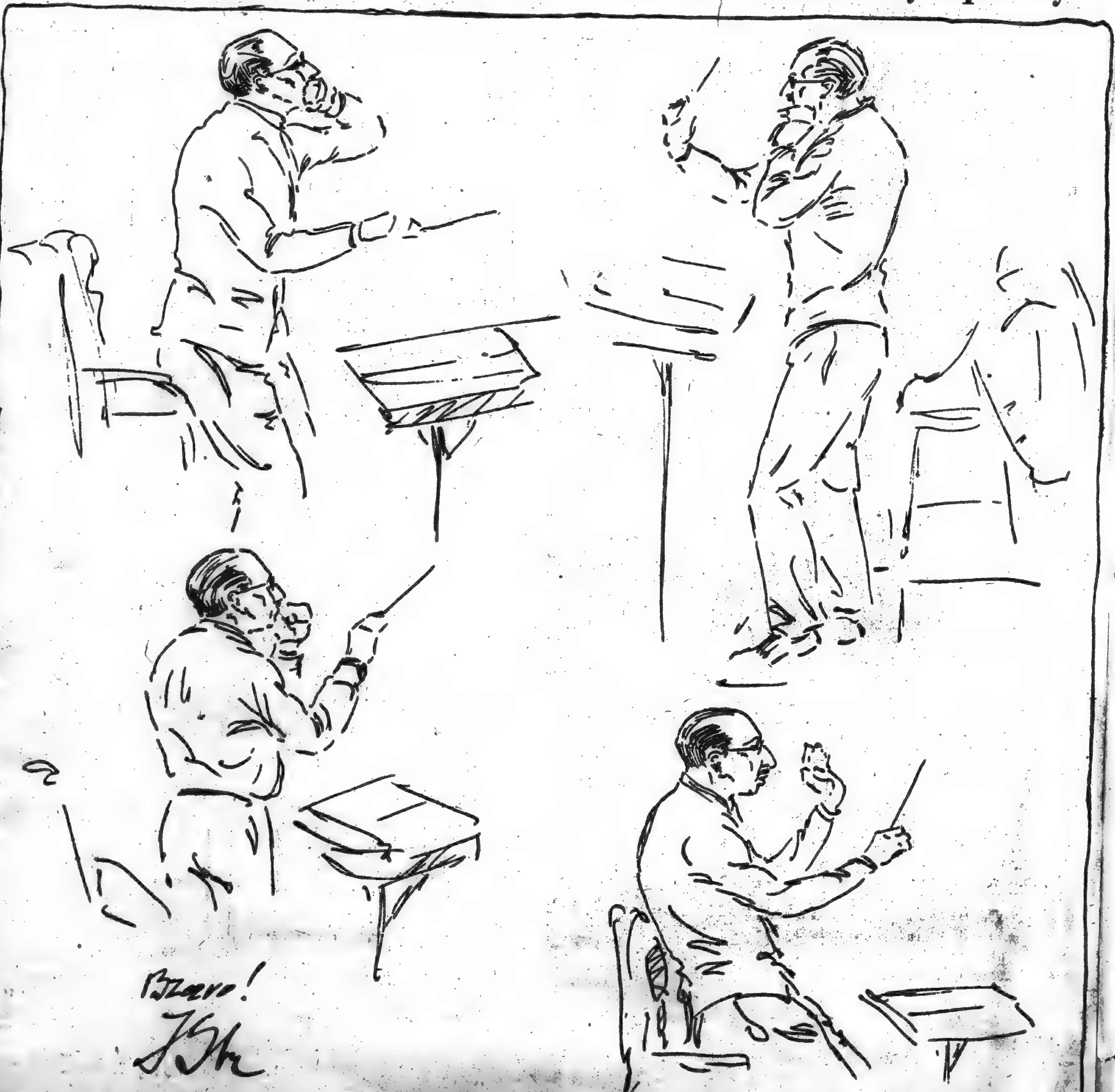
But these things are details. What matters is the fundamental spirit of the music, Ond this still appears to be that of self-conscious formalism, arid and bloodless. Greater familiarity with the idiom merely makes the lack of inspiration more apparent.

Mr. Stravinsky obtained a good performance from the small body of instrumentalists, from the chorus of the Harvard Glee Club, and for the most part from the soloists and the speaker, Paul Leyssac. Raoul Jobin, the tenor, and Mack Harrell, the baritone, distinguished themselves by their vocalism and by their interpretive ability, though some of the music lay too low for Mr. Harrell's voice. Suzanne Sten, mezzo-soprona, was unable to meet the demands of Jocasta's aria. All the soloists suffered from Mr. Stravinsky's failure to keep down the orchestral tone sufficiently to enable them to be heard clearly.

"Apollon Musagète" is a milder and even drier experiment in the neo-classic style. But it is still true that the music is easier to listen to than the ballet is to watch.

BOSTON EVENING TRANSCRIPT, THURSDAY, MARCH 28, 1940 C

Igor the Great in Rehearsal with the Boston Symphony



Igor Stravinsky prepares one of his major scores, "Oedipus Rex" for a performance tonight in which the Harvard Glee Club will play a generous role. Stravinsky liked these sketches of Martha Burnham's so much that he signed them himself.

THE BOSTON HERALD, TUESDAY, MARCH 26, 1940

ny Hall for Concert to Benefit French Groups

Lily Pons, George Copeland, Symphony Ensemble Appear

Count de Saint-Quentin, French Ambassador In Washington, Among Distinguished Guests

By ALISON ARNOLD

One of the most important events of the season, socially, musically and charitably speaking, took place last evening in Symphony Hall. Boston society turned out enmasse for this joint concert given by Lily Pons, George Copeland and Serge Koussevitzky and an ensemble from the Boston Symphony orchestra for the benefit of the American Field Service, the American Friends of France, the American Association for Assistance to French Artists and the Defense Contre Avions Canteens. French flags were hung about the hall and on the stage, where American flags and four huge bouquets of red and white gladioli and blue hyacinths carried out the red, white and blue color scheme still further.

When Lily Pons appeared, a gasp of admiration came from the vast throng that filled Symphony Hall to its very rafters, as the diminutive coloratura soprano looked utterly enchanting in an off-the-shoulder, hoop-skirted frock of white taffeta, its panniers of royal blue edged with ball fringe. With this quaint frock she wore a tiny blue hat trimmed with white flowers and carried an old-fashioned bouquet of crimson carnations. Long white gloves completed her costume, and diamond bracelets glittered on her slender wrists. She sang two groups of French songs and the applause was so insistent that she was obliged to sing two encores, the last one, "The Beautiful Blue Danube," accompanied by the members of the Symphony orchestra conducted by Dr. Koussevitzky.

Mr. Copeland played selections from Ravel, Debussy and Chabrier and received a large share of the tumultuous ovation. The orchestra's offerings included Saint Saens' "Marche Heroique," Bizet's "L'Arlesienne Suite," and two other stirring marches. A short motion picture entitled, "La Revue du Quatorze Juillet," added still further to the patriotic spirit of the evening, and spontaneous bursts of applause rang out.

Among the distinguished guests present at this outstanding affair were His Excellency Count Rene Doynel de Saint-Quentin, French ambassador in Washington, Monsieur Francois Briere, French consul in Boston, and Madame Briere, and Governor Leverett Saltonstall and Mrs. Saltonstall. Mrs. Charles R. Codman, chairman of the committee in charge of the entertainment, was seeing that all went well, and topped her sea green gown with its billowy tulle skirt with a silver fox jacket. Mrs. F. Wadsworth Busk, an energetic committee member, wore an attractive printed frock.

Seated beside the French guests of honor was Mrs. Robert Lovett, chairman with Mrs. Homer Gage of he Massachusetts branch of the American Friends of France, Inc. Nearby sat Mr. and Mrs. Allan Forbes, Mrs. Forbes very smart in lack with which she wore lustrous earls. Also present were their aughter, Miss Phyllis Forbes, and heir niece, Miss Esmee de Menocal. n black with which she wore a pearl hoker and a black and gold brocade wrap was Mrs. I Tucker Burr.

A diamond sunburst brooch and diamond earrings were the sparkling jewels worn by Countess Eleanor Palffy with her gown of putty beige crepe. With her was her daughter, Mrs. Nelson Aldrich, wrapped in a stunning white tweed coat brightened with gold trimming and a crimson-lined hood. Mrs. A. Barr Comstock, whose black gown was trimmed with gleaming gold sequins, arrived with her daughter, Miss Dorothy Comstock, and Mrs. Wilbur Higgins.

Because of the continued bitterly cold weather, Bostonians are taking no chances in putting their furs in storage, and there were many gorgeous furs in evidence last evening. With her black gown Mrs. Robert Treat Paine wore a snowy ermine jacket, and Mrs. Oliver Wolcott covered her black frock and jacket of gold sequins with a chinchilla cape. Wrapped in mink coats were Mrs. Roger Wolcott, who attended with Mr. Wolcott, Mrs. Sydney Harwood, who was accompanied by her debutante granddaughter, Miss Anne Rogers, Mrs. Fuller Halsey and Mrs. Alvan T. Fuller, who had a stunning orchid corsage pinned to her mink coat. Mrs. Serge Koussevitzky wore a sable wrap with her black gown, and Mrs. Charles Edward Bacon's wrap was fashioned of squirrel.

Strolling about the foyer together during the intermission were Mrs. Roger Warner and Mrs. Morton Prince, neighbors on Chestnut street. Mrs. Moses Williams, Jr., wore slim black trimmed with gold, and Mrs. Charles F. Toppan who was escorted by Mr. Toppan, chose yacinth blue organza. Sitting together were Miss Hope Halsey and her cousins, Miss Lydia and Miss Mary Fuller, and with Mrs. John T. Bottomley were her two daughters, Miss Ellen and Miss May.

Miss Polly Long, in a printed frock, was escorted by her fiance, Mr. Irving Chase, and another engaged couple present was Miss Patricia Blake and Mr. James J. Storrow. Mrs. Ralph Bradley's black gown was sprinkled with tiny gold, red and green paillettes, and Mrs. Robert Knowles wore brown chiffon and lace. With her black gown and gold wrap Mrs. Evans Dick wore a gold link necklace and Mrs. B. Davis Crowninshield's frock combined two shades of gray and was sashed with coral.

A group of deutantes in red and white candy-stripped smocks sold programs in the lobby before the concert. In the outer lobby were Miss Betsy Bradley, Miss Dorothy Ganett and Miss Elizabeth Jenney, and just inside the door was Miss Jean Saltonstall. Still others were Miss Lee Thacher, Miss Louise Sargent and Miss Nancy Putnam Smith, and heading the group was Miss Lucy Cochrane, in a picturesque peasant costume with an enormous black hat atop her long blonde bob.

To add to the general "get-together" atmoshpere of the evening, a buffet supper was served in the foyer following the concert. In the throng we glimpsed Mr. and Mrs. Guy Warren Walker, Mrs. F. Gordon Patterson and her father, Mr. Harry V. Long, Mr. and Mrs. Walter Campbell, Mrs. Neal Rantoul and her son-in-law and daughter, Mr. and Mrs. Richard K. Thorndike, Jr., Miss Christina Lowell, Mrs. Horatio Lamb and her daughter, Miss Aimee Lamb, Mr. and Mrs. Carl Keller, Miss Amelia Peabody, Miss Jane Pickman, Mr. and Mrs. F. Delano Putnam, Mrs. Horace H. Soule, Mrs. Arthur Grannis, Miss Olivia Ames, Mr. and Mrs. J. Bradford Millet, Mr. and Mrs. Charles P. Hovey, rs Edgar Pierce and Miss Helen King.

Still others were Mrs. Ernest B. Dane, Jr., Mrs. Reginald Foster, Jr., Mrs. Charles Sumner Bird, Jr., and her daughter, Miss Diana Bird, Mr. and Mrs. Walter Atherton, Mr. and Mrs. Eben Draper, Mrs. William Dana Orcutt and her son, Mr. Philip Dana Orcutt, Mrs. Igor Stravinsky, Mr. and Mrs. Benjamin Goodale, Mrs. Harold Peabody and her daughter, Miss Gertrude Peabody, Miss Geraldine Field, Mrs. C. Christian Born, Mrs. Henry K. White, Jr., Mr. and Mrs. Carl Dreyfus, Mrs. Horace Binney, Mr. and Mrs. Harold Baptiste, Miss Katherine Lane, Miss Alice Stackpole, Miss Elizabeth C. Leland, Miss Margaret Fitzhugh Browne, Mr. and Mrs. Edwin Holmes and Mr. John Gardner Greene.

SHE WON HEARTS OF ALL

NOTABLES AT BENEFIT CONCERT
Serge Koussevitzky, conductor, Lily Pons and Count Rene Doynel de St. Quentin, French Ambassador.

Lily Pons Cheered by Brilliant Crowd at French Benefit

Only the opening of the opera could equal the brilliant gathering at Symphony Hall last night. Boston's elite was there en masse to hear the gala benefit concert by Lily Pons, George Copeland, Serge Koussevitzky and an ensemble from the Boston Symphony Orchestra for four organizations for French war relief.

The hall was practically a sellout and more than $7000 was netted. And for enthusiasm, eagerness and appreciation the audience was one of the keenest Boston has ever assembled.

Lily Pons, the gorgeous coloratura diva, sang from her soul. In beautiful voice, in stunning costume, she appeared again and again to acknowledge the cheers and thunderous applause. For her final encore, with Koussevitzky conducting almost 70 members of the Boston Symphony Orchestra, she gave a breathtaking rendition of "The Blue Danube." That, and the orchestra's playing of the "Marseillaise," with orchestra and audience standing, was the pinnacle of one of the most successful concerts Boston has ever had.

Flags Decorate Interior

The hall was decorated with French and American flags. On the stage were large bouquets of red and white gladioli and blue hydrangeas. And Lily Pons' costume also carried out the French and American colors.

She wore a gown specially designed for the occasion. It was a white taffeta hoop skirt dress, with a French blue scarf draped over the bodice and looped on the skirt. On her head she wore a little white cockade hat topped with the same color blue flowers, and she carried an old-fashioned nosegay of bright red carnations. The audience gasped at her appearance, and never left off gasping until she had made her final bow. Her glorious voice, her gracious manner, her cute little way of tripping off the stage held the people spellbound.

Before the concert and during the intermission, debutante ushers in candy-striped red and white smocks with deep blue sashes and pockets distributed programs. And after it was all over more than 300 persons gathered in the foyer for a buffet supper to meet the French Ambassador to the United States, Count Rene Doynel de Saint-Quentin, Conductor Serge Koussevitzky, Lily Pons, pianist George Copeland and the members of the orchestra.

The French Ambassador viewed the program which also included a stirring film of the French celebrations on last July 14, their national holiday, from the box in which also sat the French Consul at Boston, M. Francois Briere and Mme. Briere, Mr. and Mrs. Charles R. Codman—Mrs. Codman was chairman of the executive committee in charge of the program—Mme. Koussevitzky, Mrs. Robert W. Lovett, Mr. and Mrs. Alan Forbes, Mrs. Edward Burlingame Hill and Msgr. Stephen El-Douaihy.

Gov. Saltonstall Present

Directly opposite was Gov. Saltonstall's box, in which appeared the Gov. and Mrs. Saltonstall, Maj. David Weden, the Governor's aide, S. H. Fessenden Jr., Mr. and Mrs. Laurence Hemenway, Mrs. Henry B. Cabot Jr., Miss Olivia Ames, Miss Caroline L. Busk and Mrs. F. Wadsworth Busk.

Police Commissioner Joseph P. Timilty and many others also attended the affair which benefitted the American Field Service, American Friends of France, Inc., American Association for Assistance to French Artists, Inc., and the Defense Contre Avions Canteens.

Ten special policemen under the supervision of Sergt. John J. Crossen were present to guard the celebrities. Two policemen were stationed at the door of Miss Pons' dressing room and the others were at every strategic point in the hall.

Everyone was entranced with the diminutive Lily Pons—even Gov. Saltonstall's chauffeur was wide-eyed. During the concert he reported to Maj. Weden.

"You wanted to know where I am?" he asked. "Well, I'm back stage looking at Lily Pons and she sure is swell!"

Mentions Allies' Pledges

During the intermission Count de Saint-Quentin said that he believed England and France would fulfill their pledges to an "allied nation" if it were attacked.

The French Ambassador to the United States declined to elaborate on the identity of either the "allied nation" or the possible aggressor as he clarified published reports of an interview given today.

Asked concerning the Allied policy with reference to Finland he said the Allies had waited for Finland to appeal for help, but that she did not do so.

Asked to compare the present French Government and its predecessor the Count said only that both were composed essentially of the same men who would pursue a resolutely national policy in conformity with the wishes of the people.

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH

MAR 27 1940

Orchestra Offers Services En Masse

BOSTON, March 26.—Though it was advertised that only a small group of Boston Symphony Orchestra musicians would appear with Lily Pons in a benefit concert for four French war societies tonight, the entire 110-man orchestra answered the curtain—plus an extra man. He was pop concert Conductor Arthur Fiedler, former orchestra member, who said he "sneaked in to do my bit on the viola."

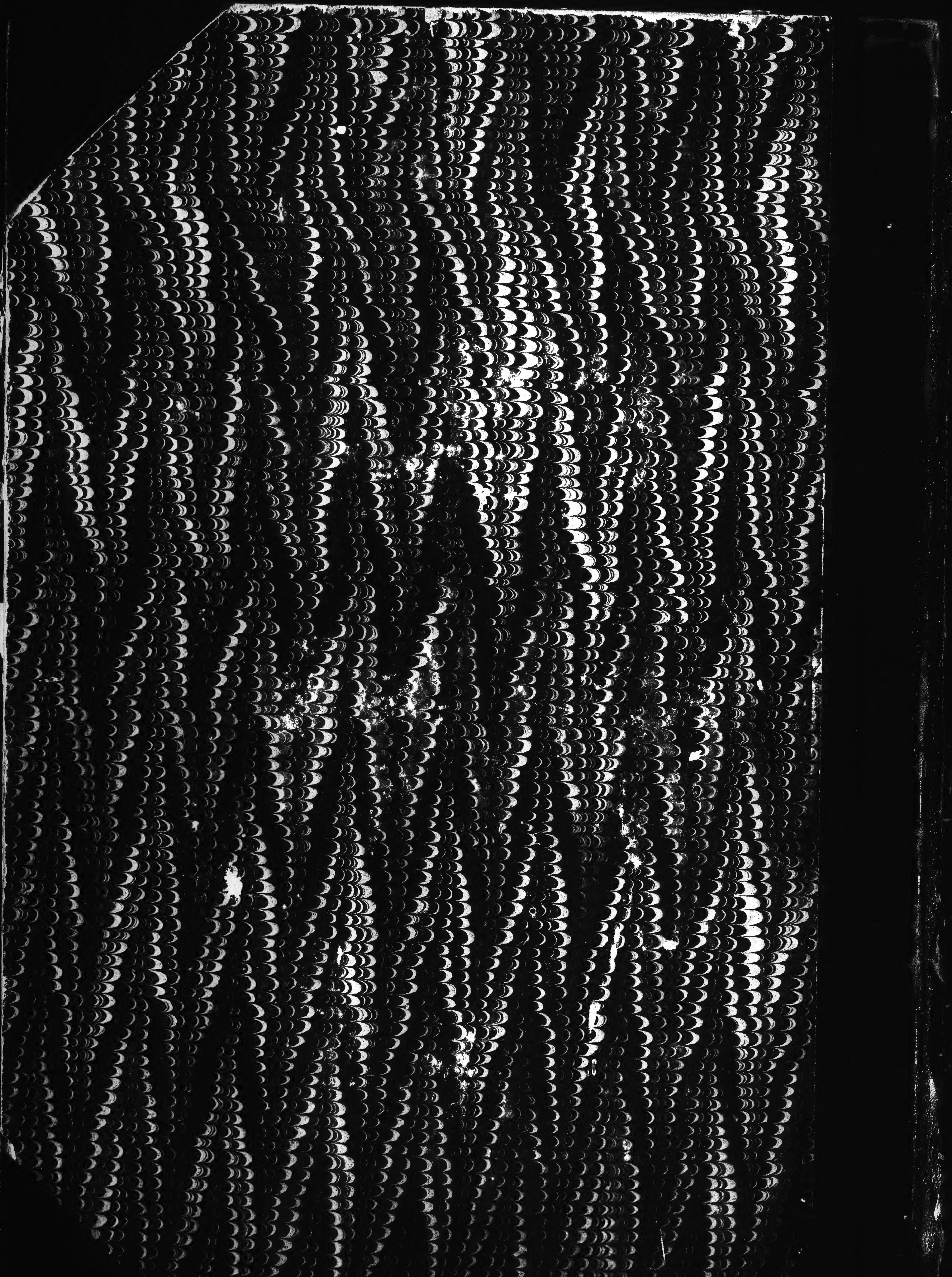
DEDHAM, MASS
TRANSCRIPT
3/15/40

Four French War Oeuvres Concert

Mrs. Edward Cunningham, Mrs. Powell M. Cabot, Mr. ad Mrs. Alexander G. Grant and Mr. Charles Wiggins II are among those who are assisting in arranging the concert at Symphony Hall, March 25, for the benefit of the four French War Oeuvres. Mme. Lily Pons of the Metropolitan Opera, George Copeland pianist, Dr. Serge Koussevitzky and many French sympathizers in the Boston Symphony Orchestra are contributing their services to help alleviate the sufferings of thousands of European citizens. The four French War Oeuvres to benefit from this concert are The American Field Service, The American Friends of France, The American Association for Assistance to French Artists and The Defense *Contre Avions-Canteens.*

BLANK PAGE

Shipman's Scrap Book
FOR DUPLICATE ORDER NUMBER
911
ASA L S SONS
Ward's
STATIONERS
57-61 FRANKLIN ST.
BOSTON



END OF
VOLUME

END OF REEL

PLEASE REWIND